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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Romance of the Desert"—(Pathe).

st 23rd Street New York–Chicago 169 W. Washington St.

THE THANHOUSER WO-A-WEEK

Keep Posted---Order Free Special Literatu

Mrs. Gummidge Says: "I am a lone lorn creetur; every think goes contrairy with me and I feel the cold more than other people." Bring out all the "lone lorn creetur's" to see David Copperfield, Mr. Exhibitor, and neither you nor the creetur's will feel the cold==literally and otherwise. The warm influence of David, Peggotty, Ham and Little Em'ly will spread a natural heat==no need for radiators. Get booked as follows:

The Early Life of David Copperfield	-	First of the series Released Tuesday, Oct. 17
Little Em'ly and David Copperfield	-	Second of the series Released Tuesday, Oct. 24
The Loves of David Copperfield	- -	Third of the series Released Tuesday. Oct. 31

The Higher Law

Released Tuesday, Oct. 9th

THE mute appeal of a mother's love draws to her the child from whom she has been separated.

The action involves a minister, a sailor, who finds a final resting place with Neptune, and the wife and child he leaves to the mercies of a mercenary world.

The picture combines the healthy atmosphere of the church, the sea and the home.

The Tempter and Dan Cupi

Released Friday, Oct. 13th

THE great Tempter, the evil spirit, which haunts a plays havoc with the hearts of weaklings, fights battle royal with Dan Cupid.

On the outcome of the struggle depends the happ ness of a father, a lover and his bride.

Dan Cupid wins and the Devil is cheat a victim.

Thanhouser Company

NEW ROCHELLE NEW YORK

SALES COMPANY AGENTS FOR U. S. AND CANADA

YOU WILL GASP WITH ADMIRATION WHEN YOU SEE

"THE LAND THIEVES" A FEATURE OF FEATURES

Produced in El Cajon Valley, Southern California.
Will be released October 9th.
This film is the superlative of Western production.

The American Film Manufacturing Company of Chicago, asserts advisedly that it is unquestionably the greatest Western feature ever made by a moving picture manufacturer. It is perfect from every standpoint—photography, production, scenery and talent. Your audience will gasp with admiration at the astounding worth of this story as it is unfolded. You will gasp with admiration at the intense interest which it calls forth from the audience in question. Undoubtedly the most effective Western drama ever made by the Flying A organization in the West.

A FEATURE OF FEATURES. **RELEASE DATE, MONDAY, OCTOBER 9th.**

NOTE:—There are two Flying A Cowboy features released each week. Some of these features are better than others, but they are all good. The release days are MONDAYS and THURSDAYS.
Your Exchange will give you both each week, if you ask for them.
Our regular releases are described in the Film Synopsis Department of this publication.

American Film Manufacturing Company, Producers of Flying A Cowboy Pictures
BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILLINOIS
Motion Picture Co. & Sales Co., Sole Agents for the U. S. and Canada.

Solax

WEDNESDAY
MILITARY AND WESTERN

HIS SISTER'S SWEETHEART
(Military)

Released October 6th

Big Military Picture with a tender love story.

HIS MOTHER'S HYMN
(Drama)

Released October 13th

A Subject worthy of the Title and worth showing.

FRIDAY
COMEDY

HE WAS A MILLIONAIRE
(Comedy)

Released October 11th

An especially good comedy of a man who thought he was a millionaire.

A Corner in Criminals (*Comedy*)
A Lover's Ruse (*Comedy*)

Released October 18th

A Split Reel Showing Two Dandy Comed

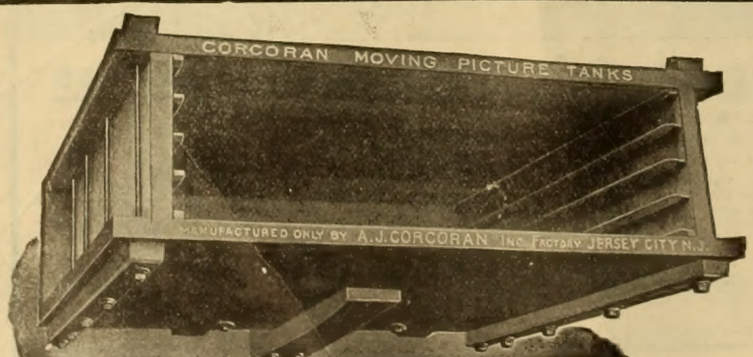
THESE 4 PICTURES

ARE ALL ESPECIALLY GOOD. WE RECOMMEND THEM TO YOU.

Solax Company

Congress Avenue, Flushing. L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.



For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America., The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co.

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Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a **"Corcoran Film Developme t Tank."** All up-to-date houses are now installing the "Corcoran System."

Send for Price List No. 5

A. J. CORCORAN, Inc.
No. 11 JOHN STREET :: NEW YORK CITY

Current News Pictures in photographic slides

Most of the big daily papers and magazines depend upon the

American Press Association

for photographs of news happenings the world over.
A slide service for

Moving Picture Theatres

has just been inaugurated.
Every event of startling importance is covered.
Each slide carries descriptive text covering the subject, briefly but comprehensively.
The New York, Savoy, Ganes, Nemo and Washington Theatres are showing the pictures in New York City, and the Grand Opera House in Brooklyn. They make a hit.
A week's service consists of 24 slides—4 slides are mailed each weekday.
Price $20.00 a week.

Address Photo-News Slide Department

American Press Association
225 West 39th St.
New York City

LOST ILLUSIONS!

WE ALL HAVE

LOST ILLUSIONS!

We who write and read this—how many pet dreams and schemes we have seen shattered; how often and long we have eagerly waited for Things That Never Came; how many times we have watched for the Dawn That Never Broke. Just night—bleakness and blackness—failure and folly—pain and the death of the summer rose!

This is just an Allusion to "LOST ILLUSIONS"

Released, Thursday, Oct. 5th

It is a graphic tale of a married woman's love for a married man (a married man not her husband), and runs the gamut of all the human emotions. In the end peace and purity prevail, and Virtue (and Rex) are triumphant!

It is unnatural for one to be without "LOST ILLUSIONS"

REX MOTION PICTURE MFG. CO.

makes one each week at
573-579 Eleventh Ave.
New York City

The camera that's entertaining everybody!

Sales Co. says if there is anyone who doubts the quality of Rex he is Lost to Delusions!

Large Lakes of Italy

TUESDAY, OCT. 10

The large lakes of Italy are alone in their glory. They possess an atmosphere that is not to be found about any other of the world's famous lakes. Lake Maggiore is the pride of all Italians and is here shown in all its beauty. Some excellent views are had of the Borromees Islands, and numerous character studies of native boatmen plying their queer craft.

Thou Shalt Not Steal

ON THE SAME REEL

A chronicle of the horrible shock of two would-be burglars who made a bad start by robbing a parson. An experienced crook would have known that a parson is lean picking. The parson is in part to blame for furnishing them with temptation by his solicitude for his "treasure." They thought it was money, but the treasure was only a sermon, entitled: "Thou Shalt Not Steal."

Running Fawn's Chief

SATURDAY, OCT. 14

A gripping narrative of frontier days when the crooked gambler was to be found in every town or camp. A man who cheats at cards will cheat at anything else, hence the underhanded means employed by a half-breed card sharp, in this picture, to revenge his exposure by a worthy Indian, and the Indian's rescue by Running Fawn, who later becomes his bride.

POWERS PICTURE PLAYS

145 West 45th Street - - NEW YORK

HALLBERG, "THE ECONOMIZER MAN" Exchanges NEW MACHINES FOR OLD!

Stop Tinkering Your Old M. P. Machine. Write me, stating Make, Factory Number, and Condition of your machine, also what make of new machine you desire—I WILL DO THE REST!

Any Old Machine Will Project a Picture. Any OF the Latest Models Will Give You a Good Picture. When Used in Connection with the Hallberg Standard Economizer, You Get the Best that Money Can Buy, Not only in Saving on Your Electric Bill, but in Quality of Light on Screen. If You Are Using any Other Make of Current Saver, Write for my Exchange Proposition for the "Hallberg," Stating Make You Have, and Particulars of Your Current.

All makes Moving Picture Machines, Supplies, Electra Carbons, Etc., always in stock.

Send 25 cents for Hallberg's 1912 Motion Picture Catalogue and Reference Book; on first order of $2.00 or more, credit will be given for the 25 cents.

Complete line of Opera Chairs and all supplies for M. P. Theatre

I EQUIP YOUR THEATRE COMPLETELY

I furnish free catalogue of any make M. P. Machine, and circulars of supplies.

J. H. HALLBERG, 36 East 23rd St., New York

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philadelphia, Pa

Phone, Market 334

Cable: Brad-Films, Phila.

Code: A. B. C., 5th Edition

Independent Film Service

We are not limited to our buying by any combinations. We can refuse any subject that is poor, other exchanges cannot. We buy films from twenty foreign makers. Others from three. We buy all the feature films for which state rights are sold afterward. We do not rent duped films, and do not be duped by fake combinations of manufacturers and exchanges. They do not combine for the good of the exhibitor, they are not philanthropists.

First class service, 18 reels weekly, $15—3 daily change.

First class service, 24 reels weekly, $24—4 daily change.

First class service, 30 reels weekly, $40—5 daily change.

First class service, 36 reels weekly, $50—6 daily change.

Write for list of Special releases, the very best films obtainable. We provide one sheet, three sheets, and banners for these exclusive releases. Write for lists and prices.

Bargain lists of films from $8 to $50 per reel, ready September 8.

Titles made to your order, 5 ft. minimum, 45c. each, colored.

Ajax Film cement, $1.00 per doz. bottles, works both films.

"High Speed" Professional Rewinders (no toy), $3.00 each.

"Pearl white" condensers, 70c. each.

Leader stock, red or blue, one cent per foot.

Independent Film Service
231 North 8th Street
Philadelphia, Pa.

EXHIBITORS :

We have contracted for the EXCLUSIVE AMERICAN RIGHTS for a series of film productions conceded to be the GREATEST NOVELTIES EVER ATTEMPTED IN MOTION PHOTOGRAPHY, BAR NONE. Correspondence solicited from first-class houses only, as the prices of these features will be prohibitive for the smaller exhibitor.

ECLAIR

COMING—MONDAY, OCT. 9

"BETTER To Have Remained BLIND"

A Powerful Drama-film Together With

"The Motor Chair"

A NOVELTY COMEDY

ECLAIR QUALITY IN BOTH

Exchanges, Take Notice!

ORDERS FOR THE INITIAL ISSUE OF

ECLAIR AMERICAN FILM

SHOULD BE PLACED NOW
TO INSURE PROPER ATTENTION

First Release November 7,

will be a most pretentious production of great historical value.

STAGED IN TWO REELS

and sold together at no advance in price.

Write For Particulars.

ECLAIR FILM CO.

FORT LEE — — — NEW JERSEY

THE ENTERPRISE (Portable) CALCIUM GAS OUTFIT

Price with carrying case, $35.00

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the

ONLY SATISFACTORY PORTABLE OUTFIT

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES *is most satisfactory* for the production of *oxygen gas.*

For Sale by Dealers Everywhere

Enterprise Optical Mfg. Co. MANUFACTURERS 564-572 W. Randolph Street, CHICAGO, ILL.

JUST STOP AND THINK

We do all the planning and scheming for you—we've solved all the big and little problems that stand between you and the BEST FILMS ON THE MARKET.

THIS OUR SECOND YEAR

finds us very carefully building on the sure foundation of complete success, keeping steady pace with the wonderful developments and improvements of the art of MOTION PICTURE PHOTOGRAPHY.

REPUTATION

like Rome, cannot be built in a day; but unless maintained may be lost in an hour. *SKILL and EXPERIENCE more than MONEY are the ESSENTIALS.*

WE ARE PROUD OF THIS WEEKLY PROGRAM

Monday	**Imp, Eclair, Yankee, American, Champion**
Tuesday	**Thanhouser, Bison, Powers**
Wednesday	**Champion, Solax, Reliance, Ambrosio, Nestor**
Thursday	**Rex, American, Imp**
Friday	**Yankee, Solax, Lux, Thanhouser, Bison**
Saturday	**Powers, Itala, Gt. Northern, Nestor, Reliance**

Compare it on the screen with any other and it will be proved beyond doubt that our films contain more real humor, sentiment and beautiful settings, skillfully blended into stories that hold one as only a masterpiece can hold, reflecting the tastes and customs of back ages as well as portraying the scenes and events of the day.

ESTIMATION OF POPULAR OPINION HAS BEEN THE SILENT SALES MAN OF OUR VARIOUS BRANDS THROUGHOUT THE LAND

Follow That Impulse and Try Our Program

Motion Picture Distributing & Sales Company

111 East 14th Street :: :: New York

DON'T FAIL TO SEE KING BAGGOTT IN

"The Better Way"

(Copyright 1911 by I. M. P. Co.)

It's simply great! Abounds in unique situations, the story having as its pivotal point the love of a reformed crook for a Salvation Army lassie. Released THURSDAY, October 12th. See that you get "The Better Way" without fail!

"The Sentinel Asleep"

(Copyright 1911 by I. M. P. Co.)

An incident in the life of Napoleon Bonaparte. On the same reel.

"The Last G. A. R. Parade, Rochester"

And the last parade the Grand Army will ever hold. This makes the reel doubly valuable. Frequent views of President Taft are one of the many interesting features. Released Monday, October 9th.

Independent Moving Pictures Co. of America
102 W. 101st St., New York. Carl Laemmle, Pres.
Pay a little more for Imps. They're worth it!

TRADE MARK

EDISON FILMS

TRADE MARK

Tuesday, October 10th, 1911

"HOW MRS. MURRAY SAVED THE AMERICAN ARMY"

United States History Series No. 6

CAST.

Mrs Murray.....Miriam Nesbitt
Her daughter, Faith.....Mabel Trunnelle
George Washington.....Charles Ogle
Israel Putnam.....Robert Brower
Bob, a young Continental Officer.
Harold M. Shaw
British Officers..... Herbert Barrington
Stuart Holmes

To allow Putnam's division of the army, moving from lower New York to Harlem Heights, time to escape, Mrs. Murray and her daughter entertained the British officers. A stirring story is combined with the historical incident.

Friday, October 13th, 1911

"AT THE THRESHOLD OF LIFE"

Produced in co-operation with the
National Kindergarten Association

CAST.

Miss Gray, a young society girl..Mary Fuller
Roger Hewitt.....Marc McDermott
Murphy, a good for nothing..Edward O'Connor
His Wife.....Mrs. Wm. Bechtel
Mike, their lame child.....Kathleen Coughlin
Their other children..... Leonie Flugrath
Yale Boss
Harriette Mendel

A film of purpose, showing the need of more Kindergartens. As in our other films of a similar character, there is an appealing story told. This film is an aid to a noble work.

Wednesday, October 11th, 1911

"MAE'S SUITORS"

CAST.

Mae.....Elsie McLeod
Her Father.....Harry Eytinge
The Principal Suitor.....John R. Cumpson
Captain of the Yacht.....Harry Linson
Wadsworth Harris
The Other Suitors..... William Bailey
John Dillon
Richard Tucker

A bright, lively farce, showing how Mae's father took her away on a yacht to get rid of her many suitors, and how they all got engaged as sailors on the yacht. Full of fun.

Saturday, October 14th, 1911

"HER WEDDING RING"

CAST.

An Old Miner.....William West
His Daughter.....Alice Weeks
Wild Dick, whom she is forced to marry.....Charles Ogle
A Young Easterner.....Harold M. Shaw

A strong Western drama showing how a woman's nobility of character makes a different man of her hitherto worthless husband.

Send for a circular descriptive of the Edison Lobby Display Frame.

THOMAS A. EDISON, Inc. **72 Lakeside Ave., Orange, N. J.**

National Guard Encampment

AT FORT RILEY, KANSAS

Champion release for Monday, Oct. 9th, 1911

a sight of the troops that will make you brace up with vigor. Replete with active military maneuvers of Kansas State Militia.

Naught to be gained without Champ Films.

Each Monday Military

Each Wednesday Western or topical.

BOTH GOOD.

WHAT THE INDIANS DID

Champion release for Wednesday, Oct. 11th, 1911

Indians disguise as Cavalrymen and attack a coach carrying gold nuggets. Tom Bailey gets wind of it—disguises his cowboys as redskins and swoop upon the marauders. The precious stuff is saved and—a pretty romance culminated.

Sold Through Motion Picture Distributing & Sales Co.

CHAMPION FILM COMPANY

MARK M. DINTENFASS, General Manager

12 EAST 15th ST., NEW YORK City

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED OCTOBER 2nd, 1911

TOO MANY BURGLARS

Mrs. Brown is decidedly partial with her jewelry, leaving it be around in easy access to any one who might enter. Wishing to teach her a lesson, Mr. Brown writes a letter to his actor friend to enter his house as a burglar to scare her. But on second thought, Brown decides to play burglar himself. Wifey, however, reads the letter and retires in fear so when a real burglar appears upon the scene she thinks him her hubby's friend and treats him royally. The actor enters almost simultaneous with Brown, and, each thinking the other the real article, a fight ensues. Meanwhile, the real burglar, hearing the skirmish, hides in a clothes-closet until he is forced out by moth powder. The episode ends happily for everybody but the real burglar.

Approximate Length 999 feet.

Mr. Bragg, a Fugitive

Bragg has the Physical Culture fad but when it comes to a show down he weakens. Shame however forces him to resent an insult offered Mrs. Bragg by the butcher, and he punishes him. The meat purveyor falls, and Bragg, getting blood on his hand, thinks he has killed him, and for awhile is a self-accused fugitive from justice. Mrs. Bragg, with the aid of the police captain, keeps up the hallucination until he is cured of his "strong-arm" mania.

Approximate Length 997 feet

RELEASED OCTOBER 5th, 1911

The Making of a Man

How the Good in a Shiftless Actor Was Brought Out.

A barn-storming company is playing at the village theater and a young girl becomes fascinated by the leading man. There is a dance given during the stay of the company in the town, and the girl meets the actor, who attends. 'Tis the old story—her infatuation grows into love. Her father, who has a terrible aversion for actors, becomes almost despotic when he finds that his daughter is smitten with the actor, and his unreasonable discipline causes her to leave home to follow him. The actor realizes that he honestly loves the little girl, and so he marries her at once. Her father, however, forces her back home as she is under age. The actor determines to make himself worthy of her, and his ambitious efforts meet with success. He returns to claim his wife, but is told she is dead—for she was considered dead by her family when she finally left home in search of him. Fate, however, brings them together in a most unlooked for manner.

Approximate Length 1,000 feet.

RELEASES FOR NEXT WEEK

October 9th, 1911

ITALIAN BLOOD

An Illustration of what might have been the Result of Indifference.

DRAMATIC

Approximate Length 999 feet.

October 12th, 1911

Trailing the Counterfeiter *COMEDY*

Approximate Length 999 feet

JOSH'S SUICIDE *COMEDY*

Approximate Length 999 feet.

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street, New York City

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

LUBIN FILMS

4 REELS A WEEK

Released Wednesday, October 4th — Length about 1000 feet

The Idle Boast

This powerfully dramatic story taught a man that there are better things in the world than mere money.

Released Thursday, October 5th — Length about 1000 feet

His Exoneration

A Western story of love and strife beginning in the East. Chock-full of action. Plot skilfully woven and the love feature especially good.

Length about 600 feet. — Split Reel. — Length about 400 feet.

Revenge Is Sweet

Lazy Sam's revenge on the deacon was certainly a dandy. Oh, how horrified the minister was! Oh, wicked deacon! It's a continuous scream of fun.

From the Field to the Cradle

Modern methods of handling milk from the cow to the consumer. Weighing, filtering, sterilizing the bottles, etc., and finally baby at "quick lunch."

Released Saturday, October 7th

Released Monday, October 9th — Length about 1000 feet

"What Will Be, Will Be"

A dashing love story that ends up with a triple wedding. It fairly hums with action, and there are all kinds of schemes both for breaking and for welding Love's chains.

4 REELS A WEEK

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. Fifth Avenue — London: 45 Gerrard St., W. — Berlin: 35 Friedrich Str.

VITAGRAPH

LIFE PORTRAYALS

"Our Navy"

Monday, October 2d

Here is where we get thoroughly acquainted with the boys that man our battleships—watch them at work and at play and get a line on the sea-fighters of our Nation.

MISS LILLIAN WALKER

"THE WAGER"

Tuesday, October 3d

Nothing so good as a laugh. "It's a cure for the darkest ills, and it lightens the doctor's bills." This will win grateful and everlasting appreciation.

"The Mate of the John M."

Wednesday, October 4th

A romance of the high seas. Shipwreck separates a sailor from his sweetheart and the same mighty deep brings him back to his anxious loved one. It fairly scintillates with strong situations.

ANNA NILSSON

E. R. PHILLIPS

"CARR'S REGENERATION"

Friday, October 6th

The portrayal of the two sides of human nature, demon and divine, and the power of self-control in subduing the first and cultivating the latter. A reflective impress.

"UPS AND DOWNS"

Saturday, October 7th

The humors of a young married couple in their efforts at housekeeping. The wife has a sealskin taste and the husband has a moleskin income. They certainly do things funny.

HELEN GARDNER

FIVE A WEEK

Next Week		Next Week
"DADDY'S BOY AND MAMMY"—Southern Military Drama	Monday, October 9th	
"THE MISSING WILL"—Popular Drama	Tuesday, October 10th	
"THE INDIAN FLUTE"—Poetic Indian Picture	Wednesday, October 11th	
"ANSWER OF THE ROSES"—An Italian Romance	Friday, October 13th	
"BY WAY OF MRS. BROWNING"—A Dramatic Inspiration	Saturday, October 14th	

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

PATHÉ FRÈRES.

NEW YORK

Another Great Hit!

A SPECTACULAR picture in which Old Glory plays an important role and a young lieutenant of the United States Army makes a general apologize to the flag.

Saved by the Flag

ABOUT 1000 FEET **RELEASED OCT. 28th**

If you want your audience to sit up and howl its joy and approval, book this one.

PATHE'S WEEKLY

Should be in your theatre every week in the year

KALEM

A TRIUMPH OF MOTION PICTURE ART

The Colleen Bawn

Scenario and Title Role by GENE GAUNTIER : **In Three Reels** : **Produced by SIDNEY OLCOTT**

Released Monday, October 16th

Produced in Ireland in the exact locations described in Boucicault's celebrated play.

The settings of this romantic drama include the beautiful Lakes of Killarney, the picturesque peat bogs, old castles, rustic cottages, the typical hedge rows and the rugged mountains.

A SCENE FROM REEL TWO

Posters for this big production, 1-sheet and 3-sheets in 4 colors, can be secured from the A. B. C. Co. of Cleveland, Ohio.

Hennigan & Co. of Cincinnati, Ohio, have prepared beautiful couriers of "Colleen Bawn." Write them for prices.

Daniel Boone's Bravery

Showing the prowess of the famous settler in an historical episode : :

Released Wednesday, October 18th

Approximate length, 1000 feet.

The Mesquite's Gratitude

How an Indian girl proved a friend in need to a young Westerner : :

Released Friday, October 20th

Approximate length, 1000 feet.

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.

86 Wardour St., LONDON, W.

BERLIN, 35 Friedrich Str.

The Leading Motion Picture Producer of the World

SELIG SELIG SELIG SELIG

FOLLOW THE FLAG

RELEASED OCTOBER 9th

AN INDIAN VESTAL

THE CALL OF RACE COMES TO A WHITE GIRL WHO HAS LIVED AMONG INDIANS ALL HER LIFE, BELIEVING SHE WAS ONE OF THEM :: PRODUCED IN THAT EVER WONDERFUL YOSEMITE VALLEY ::

About 1000 feet. Code Word: "ASPETLAND"

RELEASED OCTOBER 10th

TOLD IN COLORADO

A THRILLING WESTERN COMEDY DRAMA PLAYED BY AN EXCELLENT COMPANY IN THE ROCKY MOUNTAINS OF COLORADO :: ::

About 1000 feet. Code Word: "ASSIASIS"

COMING COMING

COMING FEATURE

At last the information which thousands of exhibitors have been begging for for months is given out—that hair-raising, phenomenal wonder picture, that long-looked-for masterpiece—

"LOST IN THE JUNGLE"

will be released on October 26th. Don't delay one second—book it immediately. The ambition of every film-maker in the world will be to some day make a picture that can compete with this jungle masterpiece.

RELEASED OCTOBER 26th

TRADE MARK

Released October 12th

OUT-GENERALED

A side-splitting, rip-roaring comedy of the briny deep. One of the kind that has made the name of Selig famous—about 1,000 feet. Code word, "Astor."

Released October 13th

MAKING A SIX TON CHEESE

A remarkable and exceedingly interesting educational—about 425 feet. Code word, "Atajabais." On same reel with SEEING WASHINGTON—educational—about 575 feet. Code word, "ATCO."

ATTENTION, EXHIBITORS

Send in your name immediately for our Mailing List. Beautiful Advance Lobby Bulletins and Special Advertising Matter will be sent you free

Selig Polyscope Co. TRADE S MARK Chicago U.S.A.

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

FOUR-A-WEEK ESSANAY

COMING! World's Championship Baseball Series 1911 COMING!

The Year's Greatest Sporting Film—For Licensed Theaters Exclusively.

Release of Tuesday, Oct. 3rd

"GRANDMA"

(*Length, approx.* 1,000 *feet.*)

A pretty drama showing how Grandma's unselfish love awakens mother love in the heart of a neglectful society mother.

Release of Thursday, Oct. 5th

MASTER CUPID, DETECTIVE

(*Length, approx.* 1,000 *feet.*)

A delightfully interesting drama, novel in plot and splendidly played.

Release of Friday, Oct. 6th

THE SHERIFF'S DECISION

(*Length, approx.* 1,000 *feet.*)

A Western drama of delayed justice. Played with excellent feeling, with superb scenic backgrounds, finely photographed.

THIS WEEK'S BEST COMEDY

Release of Saturday, Oct. 7th

"TOWNHALL, TONIGHT"

The comedy photoplay of the month! This is the best of Anderson's funny "Snakeville" comedies. Book it immediately.

Essanay Film Mfg. Company

521 First National Bank Building, CHICAGO, ILL.

5 Wardour Street, London, W.

(TRADE MARK—Registered)

"SUNLIGHT"

Metallic Cloth Curtains and Screens

"SUNLIGHT" screens reproduce exactly what is on the film and *all of it.* We secure clear cut detail—deep perspective—soft bright pictures not tiring to the eye—*true color reproduction of tinted films and colored slides.* About one-half of the usual amperage will secure the best results on our screens. We therefore save you one-half your power cost.

A PERFECT INSTALLATION

is secured by means of our patented "Standard" frame WITH TIGHTENING DEVICES

We guarantee a perfect picture surface. The device is adjustable and the result permanent.

No more wrinkles, grins or shadows

This frame is used for a fixed screen, or can be used as a drop curtain—you can fly it the same as any other drop. Send for booklet.

"Sunlight" Metallic Cloth Curtain Co., 1100 Fisher Bldg., CHICAGO, ILL.

GREAT NORTHERN

GREAT NORTHERN FILMS CO. COPENHAGEN

THE OLD RELIABLE

Release for Saturday, September 30th

THE CONSPIRATORS

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Facts and Comments

THAT discreet reserve which characterized Mr. Edison in this country and which culminated in a pronounced reluctance to be interviewed, seems to have dissolved in the atmosphere of Europe, and cable and mail are kept busy transmitting remarkable and interesting utterances of the distinguished inventor. There is a distinct Mark Twain flavor about much of his talk; witness his hostile criticism of a statue, which the great American viewed with a "cigar clinched tightly between his teeth." Some of the things Mr. Edison said are proof of original views and powers of observation and well deserved to be recorded. It is difficult at this distance to tell the genuine from the apocryphal, for the European reporter is as little wedded to the truth as the American genus.

*

Mr. Edison is reported to have visited a moving picture entertainment in Berlin and to have remarked that it "beat anything he ever saw in America." The famous inventor, who dearly loves his joke, may have given the reins to the American proclivity for harmless joking when he said this, for some of his European interviews certainly seem replete with the spirit of the man who wrote "Innocents Abroad." If true, however, his sentiment is important, indeed. According to the reports of other travelers the moving picture entertainment in Germany is on a low level. This view is borne out by the trade papers in that country. In any event it will be very interesting to have Mr. Edison go into details on that subject when he returns once more to the country which he has helped to give European fame.

* * *

MORE than ever before the moving picture figures in the news reports of the daily press, and no longer simply as a convenient subject for "denouncing," "flaying" and "scoring" by men who make a specialty of that sort of thing. A curious report comes from the wilds of Missouri. In a small town in that incredulous State a farmer, tired of the rustic monotony and careless about the prejudices of his neighbors, bought himself a motor car and a moving picture theater. Such extravagance stirred the entire countryside, and presently anxious relatives began to fear that the farmer needed a guardian. In fact, they went to court and moved to have one appointed. A jury of rustics regarded the purchase of an automobile and a moving picture house as evidence of mental incompetency, and a guardian was promptly appointed for the reckless tiller of the soil. Perhaps it is just as well. The unfortunate man might have gone into the film-producing business next, and we might have to announce his releases every week. Worse yet, the public might have to look at them.

*

While all sorts of theories were set afloat as to the best means of exterminating cheap vaudeville, or at least driving it from the moving picture theaters, a wise judge out West has cut through the knotty problem as Alexander of old pierced the Gordian knot with his trusty sword. Complaint was made to the judge that the "vaudeville" in some of the moving picture houses within his jurisdiction amounted to disorderly conduct. The dispenser of justice went to one of the "mixed amusement temples" and patiently sat through one of the worst acts of "vaudeville" ever perpetrated. At the end of the performance he calmly announced to the "performers" that they were under arrest, and the guilty wretches were forthwith conducted before the tribunal of justice, where a fine of five dollars was imposed. The fine was made so low on the plea of a first offense. The judge's action is respectfully submitted to the careful consideration of exhibitors throughout the country. A Daniel come to judgment.

* * *

FROM the State of New Jersey comes a report from Mr. Wight, Commissioner of Charities and Corrections, to the effect that the pictures there have incresed "juvenile crime." "Juvenile Crime," words dear to public penologists and similar tribes. Mr. Wight is careful to say that he regards the good picture as a valuable asset of modern civilization, and he believes in its possibilities for good. He has, however, compiled a table of statistics which shows that the age of youthful offenders has lately steadily decreased, and that there are not only more bad boys in Jersey, but more very young bad boys. The newspapers show no other basis for the connection which Mr. Wight makes between the "increase of juvenile crime" and the moving pictures. Logically, therefore, the argument made by the commissioner against moving pictures is absolutely unsound. Because an increase of crime follows the increasing influence of moving pictures does not by any manner of means import that it is caused by the moving pictures.

*

We agree with Mr. Wight that the stories of Western brigandage and of Indian horrors have of late been horribly overdone. We know that there is today no complaint more frequent among moving picture patrons than the protest against this indefinite multiplication of "Wild West" reels. It has been said in explanation of this flood of "Western" and "Indian" stuff that these reels are made for European consumption and to meet the demand for these pictures in Europe. This may be true, probably it is true, but it contains nothing cheering for either the patrons or the exhibitors of American moving pictures. Should we be compelled to take these constant doses of stage Indians and a more or less artificial Wild West just because the "cultured" European hankers after this sort of thing?

*

The moving picture industry, or rather the film producers, have not always been fortunate in gauging the tastes and demands of their public. Instances are numerous where they have aimed too low and are still so aiming. Overproduction has not by any means sharpened their perceptions in the matter of divining the desires of the public that is worth while. Perhaps they do not care, being so comfortably sure of their market. Perhaps prosperity has blunted the keen edge of their desire to please and has made them indifferent. Whatever the cause, the effect is bad and needs heroic treatment. The mischief in this direction is done by only three or four companies, but the rest must suffer in consequence. When a film-producer is no longer amenable to public taste and opinion his usefulness begins to diminish.

Mr. Lowbrow.

By Louis Reeves Harrison.

I SUPPOSE he must be numerically weak, as I have never met him face to face, and I associate with any man that comes along—having no dog or horse for a companion. Either that or he is modest, for I have yet to hear any one blow about being a Lowbrow, yet I hear that he is very prominent in moving picture audiences, that plays are written—no, I will not say written—are *produced* for his especial benefit. I am sorry—we all are for that matter—that so many, many plays are presented for Mr. Lowbrow's especial delectation. We—and by that I mean some ninety millions of intelligent Americans and other castaways on these shores—would enjoy moving pictures very much better if the Lowbrow element of our population was not given such an undue share of consideration. It is said that ten millions go to the moving pictures. I have no doubt that many more than that number attend the little theaters, and that the present attendance could be easily doubled or trebled by bringing the average product up to the best now shown. Nearly all of the leading producers tell me that they are ready and willing to go the limit, and I have no doubt that the level-headed ones see clearly that these low-priced exhibitions, like costlier ones on the real stage, must eventually depend upon quality of performance for a permanent place in public favor. As in literature, they must give us the best that author and publisher can produce.

It is stated by a compiler of statistics that the circulation of high-class periodicals in this country exceeds that of similar publications throughout the world, and, according to the almanacs, the total attendance at colleges in the United States is greater than that of Great Britain, Germany and France combined. It would seem, therefore, that a lot of desirable patrons could be added to those now frequenting the little theaters if their appeal was not so extensively made to Mr. Lowbrow. Several producers, however, have informed me that exhibitors are calling for "raw meat" and plenty of it, thus shifting the responsibility to theater proprietors. Some of these may be deceived by the small boy, whose nickel is as good as the next fellow's, though one would think from the noise that he makes that it was a great deal better. The average little boy is no fool. He wants to see a fight, and that desire sticks to him after he grows up. His idea is all right in a primitive way, because the drama is truly a picture of struggle, of conflict between antagonistic forces, with the warm, sympathetic, universal, human heart on the side of right as opposed to oppressive wrong, but the noisy little boy is of character unformed, and not equipped to do the forming of plays intended for adults, whether the price of admission is one nickel or five. The fact that a man only pays a small sum for an entertainment should not be held up against him. There are probably many Lowbrows in the $2.50 theaters, and in the front row of the orchestra at that. The poor need diversion more than the rich, and the ultimate end of the picture play will be to give an entertainment for the mass that shall be comparable in quality to that now only reachable by the selfish class. The new art seems to have come into existence for that express purpose.

I think I saw Mr. Lowbrow one night at a picture show. He was a vaudeville performer, who was billed to do an "act in one." He came out from the wings with a smile of skull-like artificiality on his face, clapping his hands and singing "ta-ra-rum" to the prelude, as if we were all glad to see him. He had a "how-are-you-folks" manner of addressing the audience which he evidently expected would put him on intimate terms with the good-natured and thoughtless ones in the assembly; and he began, "As I was coming down the street," in a story that was all promise and no performance. When he finished, five hundred people were as silent as if he had been taking up a Sunday morning collection in church. His hard-eyed smile was fadeless; he went on with another and then another, until most of us looked ghastly, as if the motion of the ship had upset our stomachs. It was then that he betrayed his quality. Glancing down at the piano-player, he said between his teeth, "These boobs don't get me." Luckily, I had left my gun at home. After a while he got a laugh. It came from a stout woman who had just entered. Bridget, who had hung up the dish-towel, taken off her apron, and put on her dinky hat with a few sprigs of parsley in it and had come to the theater ready to laugh at anything funny whether it was or not. Some frowned at her, others regarded her with pity, and some—I was one—simply laughed because she did. She was such a good soul! She bulged out above and below a belt that was not unlike the constriction between two links of a sausage, and she rubbed her nose so comfortingly with the back of one red finger when she chuckled that she brought me a sense of relief almost equal to that of the vaudeville man. He fixed her with his glassy eyes—she was his one appreciative auditor—and then he sang a song that he had picked up somewhere while peddling collar buttons with his hat pulled over his ears. That man was a Lowbrow because he had underestimated his audience, and there are others. He was not to be blamed for imagining that the mental receptivity of those in front of him was on a par with the price of admission, but *he* was as low as his valuation of his fellow-beings.

Let playwrights tell good stories that are worth paying for; let director put on dramas that would command a price with a competitor in a manner worth paying money to see; let the little opera of the people draw the support of millions upon millions of our people, who have but faint realization of what there is in this business, or who still regard the picture show as an inferior sort of entertainment only fit for the children and servants. I have been long and steadily maintaining that what has seemed to be a profitable form of inexpensive amusement, a sort of a Coney Island attraction, is in reality a fine art, and I believe that its evolution will bring to the front men of established reputation, whose products will command a high price as long as the human heart warms to the human story.

We need cherish no ill feeling against Mr. Lowbrow—there is clay in the composition of all of us—but he is a drawback, and the sooner we regard him as one and accord more recognition to the men who are seeking to improve photoplays, to the benefit of producer, exhibitor and audience alike, the sooner will Mr. Lowbrow's cranium assume the normal shape of the dome above us. It never has been, and probably never will be, in the nature of things for the tail to wag the dog.

It will very shortly be difficult to find an industrial enterprise into which the moving picture has not entered. All these films have a double value, as while fulfilling their instructive and exhibitive purpose, they also possess a value when interspersed with the drama and the comedy. The writer believes the public welcome both the relief and value the information imparted by these pictures equally with the scenic and natural history series. A sensible and wise combination of pictures giving the relief from monotony would make unnecessary the call for unedifying vaudeville.

Reviews of Notable Films

"LAST DAYS OF HENRY III OF FRANCE" (Eclipse).

Reviewed by Jas. S. McQuade.

PROMINENT among the coming releases of George Kleine is "An Eye for an Eye," or the Last Days of Henry III of France," by Eclipse, to be released November 8. This full length film can be placed safely, side by side, with the great masterpieces which have brought dignity and educational importance to the moving picture.

Everyone who saw "The Taming of the Shrew" by the same manufacturers was delighted with the exceptionally clever acting and fine photography, and many of us, at the time, expressed the hope that Elipse would spring a number of delightful surprises of a similar kind in the near future. The first of these has arrived under the title already given, and in viewing it, one altogether loses sight of twentieth century associations, as he rubs clothes with French royalty, as it flourished in the last quarter of the sixteenth century.

The admirable art disclosed in the selection of exterior settings for this film and the careful study of interiors and furnishings of the period, merit unstinted praise. So also does the costuming of the characters, from king to servitor, which displays careful research and close familiarity with the clothing worn at the time.

Among the exteriors may be mentioned a fine front view of the king's palace, laid in extensive grounds and partly hidden by trees and shrubbery. Here the massiveness of the structure and the beauty of the architecture, and surroundings, suggest the atmosphere amid which kings move. Note that the interior of one of the king's rooms in the palace shows a scantiness of furniture. A solitary chair affords the only seating comforts of the room. This shows a nice conformity with the fashion of the times, and is another evidence of the intelligent care being taken by those in charge of the production. The interior of the royal tent at St. Cloud is another fine setting. The groups of officers and courtiers in the tent, surrounding the king before, and after, he has received his death wound, are more noble in pose and action than if the characters looked out from the canvas of a great painting.

The acting of the principals in the production of this film can be recommended as a criterion. The chief characters are King Henry III, Jacques Clement (a fanatical young monk), Henry of Navarre (a distant cousin of the king, and afterwards Henry IV), and the Duchess of Montpensier (a sister of the Duke of Guise). These characters have been assigned as follows: Henry III, M. Saillard, of the Antoine Theater; Jacques Clement, M. Gregoire, of the Odeon Thea-

Scene from "An Eye for an Eye." Henry's Death at St. Cloud, August 1, 1589.

ter, Henry of Navarre, M. Remy, of the Theater des Arts, and the Duchess of Montpensier, Madame Dermoz, of the Antoine Theater.

M. Saillard has given us more than a portrayal of Henry. His study has been so minute and analytical that we get glimpses of the very soul of the king, who has debased his manhood by debauchery. In the scene where he is confronted by the Duchess of Montpensier and the agent of death in revenge for the assassination of her brother, the Duke of Guise, we can see, notwithstanding his assumption of royal dignity, that he is seized by a great fear. A fleeting expression of countenance shows it; but he gathers strength

Scene from "An Eye for an Eye" (Eclipse).

when he thinks of his lineage and, as he kisses the medallion of his house, he proudly lifts his head and dares her to do her worst. The insolent backward glances thrown at the infuriated woman, as he proceeds to rejoin his courtiers, reveal a cruel heart and a mind that has ceased to respect womanhood, not to speak of a lack of royal dignity. Then when the meshes of the net are being drawn more closely to accomplish his death, and we see him cowering in a room of his palace, every entrance of which is guarded by his re-

Scene from "An Eye for an Eye" (Eclipse).

tainers, starting at the slightest sound and so abject that personal defense is impossible, M. Saillard gives us a clear view of his craven soul. In the death scene in the tent at St. Cloud, after the fatal blow has been struck and his followers rush in at his cry, Henry is king again. The shadow that haunted him has become a reality. There is now no show of fear of that great night shadow into which he is about to pass. Mustering strength, he rises and announces that Henry of Navarre will succeed him. Then he crumples up limply as the arms of his successor encircle him. It is a great death scene, and one that will be remembered long by all who see it.

M. Gregoire, of the ascetic face and neurasthenic fervor, worthily impersonates the young monk, Jacques Clement.

M. Gregoire [illegible] that Clement felt that a [illegible] from almost the [illegible] and that he is serving [illegible] what is noble, [illegible] himself of [illegible] and [illegible] of power do we find in history as [illegible] [illegible] has been [illegible] and presented to us by M. Remy! It takes us back to the days of assassins, when a true knight's sword represented [illegible] and as [illegible] or defense for the weak.

That haughty dame, the Duchess of Montpensier, [illegible] able double in Madame Dermoz. The [illegible] [illegible] the king is [illegible] and haughtily defiant. Her [illegible] of Clement by her charm or manner [illegible] that it is his sacred duty, leads to the death of Henry. The youth's soul revolts from the [illegible] for when the [illegible] woman throws the [illegible] that Henry's doom is sealed.

"THE AGGRESSOR" (Imp).

To those who may have [illegible] the high quality of photoplays [illegible] the hands of the I. M. P. Co., we recommend "The Aggressor" for a critical examination. It is seldom that anything quite so dramatic is issued by any maker of pictures and certainly none has offered a better example of motion picture plotting and or in serious portrayal of basic human emotions.

Scene from "The Aggressor" (Imp).

The story is laid in the Western mining country where men think and act primitively. A young miner abuses his pretty wife who deserts him for the first man who comes along—another miner. When the husband returns, the knowledge that his wife has left him does not seem to affect him seriously until he happens upon a cigar butt, which discovery conveys to him a realization that she has gone with another man. His jealousy is aroused and, gun in hand, he seeks the despoiler of his home.

In the meantime the man and woman have traveled far and are resting in camp. While going for water the man falls over a precipice and is badly hurt. While the woman moans in despair at the side of the injured paramour, the husband, who has been wildly following their trail, arrives and discovers them. The woman prevents an immediate killing and induces her husband to take the injured miner back to their cabin.

The injured man recovers and is about to depart when the husband intimates that there is a score between them to be

settled. The interloper is reluctant to engage in any hostilities, but the husband forces the issue, with the result that in a pistol duel the husband is killed. A terrified witness to the proceedings which she is unable to prevent, the wife rushes to the body of her fallen husband. Finding him dead, she turns upon the other man and drives him from her presence.

The plot gives ample play for intense emotion and the work of the Imp players is gratifying in the extreme, in that they do not overplay their parts, which might easily be done. The photographic effects are appreciably heightened in the final scene where the survivor of the duel is seen slowly wending his way over the brow of the hill in the light of the rising sun. It is a picture that is highly creditable to the Imp Company.

"RAFFLES CAUGHT"—(Pathe).

FROM the Paris studio of Pathe Freres comes an unusual subject under the title of "Raffles Caught." The interesting features of this subject is the exceptional lighting effects and the splendid photography, not to mention the rather novel story and the excellent acting. Raffles, as most everyone knows, has become the appellation for the gentleman burglar. In this instance he is one of a party at a reception and is introduced to the hostess, a charming young woman, who is greatly attracted by him, and in whom he shows more than a professional interest.

When the guests depart we find Raffles intent upon his work. He gropes about in the darkness from one room to another using a flashlight to guide him, until he comes to what appears to be a safe for the reception of the family valuables.

The young woman retires to her chamber and prepares to go to bed. Here it must be explained that many private mansions in Europe are built with glass panels in the partitions between rooms, by means of which the occupant

Scene from "Raffles Caught" (Pathe).

of one room may observe what is happening in the next room without opening a door and, if it happens to be night one standing in a dark room may observe without being observed. Such a window communicated between the woman's boudoir and the room in which Raffles is at work.

Awakened by the falling of a chair, the young woman gets out of bed and raising a curtain which covers the glass, peers through at Raffles. At first there is fear upon her face, but when she sees Raffles gazing lovingly at her photograph she appears greatly pleased. He produces a revolver and her pleasure changes to terror. The varying expression of feeling upon the faces of both players is remarkable.

Finally the young woman telephones to the police and then, when Raffles enters her chamber in his further quest for loot, she manages to hold his attention until the arrival of the officers of the law. As for Raffles, while making love to the woman he is not unmindful of his calling and it is amusing to observe his efforts to lay hands upon her jewels while bestowing his caresses. Although seeming to enjoy the novelty of the occasion the young woman nevertheless turns her thumbs down for Raffles when the police appear to relieve her of his delightful company.

In many respects this is a remarkable picture and is one that holds the attention from the first turn of the crank.

American Eclair Studio.

Branch of Famous French Picture Makers Established at Fort Lee, N. J.—Model Plant Installed.

SINCE the manufacture of motion pictures became a serious business in America, no concern, with that avowed purpose, has made a more auspicious beginning than that which marks the entrance of the Eclair Company upon the field of American manufacture. There are in this country, to-day, several splendidly equipped plants for picture making, but they are the result of several years of development from beginnings of the most humble nature, made without previous knowledge of the craft, which makes them all the more wonderful to contemplate. But under the present condition of things it would be hopeless for anyone to embark in the business of making pictures on similar lines; one must begin practically upon a footing equal to that of the most progressive manufacturer to merit attention. It is this necessity that has been fully recognized by the promoters of the Eclair enterprise in America and through that recognition, or by reason of it, is explained the adequate preparations now being made at the new factory at Fort Lee, N. J.

It was the privilege and pleasure of a representative of the Motion Picture World to pay a visit recently to that factory and studio and to meet there the president of the Eclair Company, Mr. Charles Jourjon, of Paris, and his corps of able associates in the building of the new plant. It will not be our purpose in this story to annoy our readers with a technical description of that plant for the reason that it is not easy for those not expert photographers to comprehend the intricacies of that highly specialized and scientific occupation. We will, instead, put ourselves in the places of our several thousand readers who are unable to visit the Eclair plant, and try to see things for them as they would see them if they had an opportunity.

Fort Lee, N. J., is an indefinite place. There are plenty of New Yorkers who never heard of it and have not the least idea where it is. Having received directions and made the trip, you will, if you ever should, find it a delightful little jaunt into the country and to a region that might as easily be a thousand miles from New York as it is within a 45-minute ride. There you will find all the delights of a quiet country village, with plenty of pure air and sunlight and repose, so utterly different from the atmosphere of the city you have left behind you but a few minutes before. You say at once that the choice of location has been a most happy one.

At the time of our visit the work of building was still going on. The factory, which includes the administrative offices and the photographic laboratories and workshop, was the only finished structure. It is of concrete, iron and hollow tile construction—all fireproof material and as complete and compact as one might imagine such a place could be. A guide will take you through and show you where the film goes in and where it comes out the completed product, but we would not advise you to attempt the journey alone. It is a veritable labyrinth of rooms and passageways. In their proper places will be seen perforators for punching sprocket holes in the film; printers for printing the pictures on the positive film; then baths of developers and fixers and tints through which the film must pass before it reaches the big revolving drying drums turned by high-speed motors. To the uninitiated all this is a maze, but through this maze it is possible to pass to completion 40,000 feet of motion pictures in a single working day.

This is the photographic branch of the business and was designed by and built under the direction of the French experts employed at the parent plant of the Eclair Company in Paris—and no one questions the superior skill of the French photographer, so we must accept this specimen of his designing as just about the last word in factory construction.

There are a few features of note. A ventilating system, extending to every nook and corner in the building, distributes filtered air and a heating plant regulates the temperature. All the chemicals used in developing and fixing are mixed in vats and distributed through pipes to the several tanks in the developing and fixing rooms. There is also a refining plant in the basement for the recovery of such constituent parts of the solutions used as may be thus saved.

Adjoining the factory will be two independent studio buildings. One is about completed. It is of similar construction to the factory, with the addition of glass for the roof and sides. Ample accommodations for directors and players have been provided. Private and general dressing rooms, lavatories and showers are provided for the comfort of the players. There is a spacious wardrobe room and quarters for the cameramen, carpenters and scene painters. Every requirement that convenience and approved methods

suggest has been provided for in the plan and scope of the enterprise. The capacity of the studio is four sets or scenes. The second studio building will be constructed from the same plans and work will be commenced soon. It is the intention of the Eclair Company to build several of these studio buildings, believing that better results can be obtained by that method than if they were to build one large studio.

When considering this enterprise as a factor in the making of American pictures, the fact should be remembered that it is not an American company bearing the Eclair name, but an American installation or branch of the French Company Eclair, built from plans prepared in France, and will, in as far as is practical, be manned by French experts of long experience from the home plant. The importance of this was explained to The World's representative by President Jourjon, who has been here for the past month inspecting the completed work and directing future construction.

"Our reason for establishing an American plant is based upon a desire to give the trade an American picture made the Eclair way," said Mr. Jourjon. "We feel that there is no doubt about our ability to make good pictures, but we realize that the American market demands a picture produced agreeable to American conventions. We could not do that in Paris with French actors and French producers, so we have decided upon the ideal combination of American producers and players with French photographers and technicians."

"Then you must have a very hopeful view of the American market, Mr. Jourjon?"

"I have," was the quick response. "I am convinced that there is a lot in the future for pictures in America. Your public is demanding better pictures and more of them and there is plenty of room here for those of the highest quality and character. It is to that demand that we will appeal, as you will discover from our first American release. I am so deeply interested in this project that I should like to remain in America for some time to come and be more closely identified with its development. As it is, I am compelled to return to Paris shortly, though I do so with regret, you may be sure. The branch will be in good hands, however, so I am not fearful for the result. My friend, Mr. Brulatour, is well known to the trade and has consented to act as our political and financial adviser, so we feel that our interests will be well protected."

Mr. Brulatour, who was present at the interview, smilingly admitted his acceptance of the commission and explained that, while he would like nothing better than to cast his fortunes with the American branch of Eclair, his relations with the trade precluded his taking anything like an active direction of its affairs. To have a finger in the pie to the extent designated by Mr. Jourjon was quite to his liking and all the glory he could reasonably wish for.

Both President Jourjon and Mr. Brulatour were pleased with equipment and the selection of departmental heads, upon whom the active management of the enterprise will rest. Mr. M. Maire, chief cameraman and photographer, is a young man of wide experience in motion photography, having traveled extensively for photographic purposes. In the mechanical department Mr. C. DeMoos, an expert from the Paris plant, is in charge. Lawrence McGill, George LeSoir and Mr. Smiley at present compose the staff of directors, with Will S. Rising in charge of the scenario department. Ray Physioc, a scenic artist of ability, will have charge of the scenic department and George Rice is stage carpenter.

Important will be the announcement, made to the World representative, of the selection of Mr. Harry Raver for the position of business manager. Mr. Raver has been acting in the capacity of manager of publicity and sales for the Eclair for some time. His knowledge of the amusement business in its relation to motion pictures has impressed the principals of the Eclair Company to the extent that they have decided to extend his field of usefulness. Mr. Raver's early training in the amusement field began in a circus press department, in which he developed the showman's instinct to a remarkable degree. Later he became associated with the Parker enterprises, of Abilene, Kan., out of which association grew the firm of Darnaby & Raver, proprietors of one of the highest class of carnival companies ever organized.

When the craze for carnivals passed, Mr. Raver became interested in motion pictures, in which line his early training has been of great assistance. His knowledge of amusements and of the requirements of the public will enable him to render an uncommon service to the Eclair Company.

President Jourjon will probably remain here for two weeks longer before returning to Paris. He says that he is having the time of his life and there is no doubt that he speaks the truth. That he journeys the [illegible] of the Fort Lee plant is proved by the fact that he spends most of his time there, taking a deep interest in the work of the players. Accompanying him on this trip is M. Maurice, the chief technical expert of the Eclair Company, of Paris, who seems to be just as happy about the new plant as Mr. Jourjon. He will return to Paris with President Jourjon, having rejected a very flattering proposal to remain here.

We are advised that the first American Eclair will probably be released within the next few weeks and that it will be a two-reel production in recognition of the strong demand for subjects of that scope. Its appearance will be awaited with interest and [illegible] next week's World.

Canadian Censorship.

A Board Appointed By Ontario Government—Manitoba has a Voluntary Board Like New York—Censors for the Province of Quebec Appointed.

A representative of The Moving Picture World had an interview recently with Mr. G. E. Armstrong, the chairman of "The Board of Censors of Moving Pictures for the Province of Ontario." The board consists of three members, the other two being R. Wilson and O. Elliott. Mr. Wilson and Mr. Elliott both have had practical moving picture experience, Mr. Wilson being an exhibitor in the City of Toronto. The appointment of an exhibitor on a board of censors has always been advocated in these columns and it is pleasing to know that it has at last been realized.

The board was appointed in pursuance of an act of the legislature, which in turn was moved by public opinion. Said Mr. Armstrong in speaking on the subject: "The public has become disgusted with many of the pictures shown and it was public opinion which really put the new law on the statute book. We have as yet not caught up with the inspection and censorship of films of an older date, but we have set a time limit and will soon be in a position to devote ourselves exclusively to the censoring of new releases. We have made arrangements with the four exchanges doing business in Toronto and supplying not only the province of Ontario, but a large portion of the entire Dominion, to show all new releases before sending them out to exhibitors."

While Mr. Armstrong has had no previous experience in moving picture matters, he is a thorough believer in the higher destiny of the picture and especially does he praise the educational end of the industry. He is a sincere and conscientious friend of the picture and disposed to be liberal and friendly to manufacturers.

For the benefit of the Canadian exhibitor the more salient features of the law are reprinted below:

4. (1) The Lieutenant Governor in Council may appoint a board of censors to hold office during pleasure consisting of [illegible] who shall have power to permit the exhibition or disposition by payment or otherwise of films which it is proposed to use in the Province of Ontario and to suspend for cause the license of any operator.

(2) There shall be an appeal from the Board of Censors to the commissioner or court designated and pursuant to the conditions prescribed by regulation of the Lieutenant Governor in Council.

5. No cinematographic, moving picture, biograph or other similar apparatus shall exhibit any films which have not been examined by the Board of Censors, and no such cinematographic, moving picture machine or other similar apparatus shall be kept or exhibited for entertainment until the owner, lessee or exhibitor of such machine has complied with the regulations made by the Lieutenant Governor in Council and obtained a license from the Provincial Treasurer.

6. All films passed or purported to be examined by the said Board of Censors shall be stamped in such manner that the stamp will show the censor and no exhibition of said pictures can take place or be permitted on any public street or thoroughfare or other public place on account of anything contained in such film.

7. (1) The fees on application for every cinematographic, moving picture machine or other similar apparatus, the issue of licenses or transfer of every film exchange and for [illegible] moving picture machine or other similar apparatus shall vest and be payable to the Provincial Treasurer or [illegible] for.

(2) The amount of such license fee, which amount may be different in the case of the same or [illegible] in the case of the owner, lessee or manager, and in the case of the person operating such machine or apparatus of every class and from time to time by regulation of the Lieutenant Governor in Council.

The United States Government has awarded a contract to the Selig Company, of Chicago, to make a series of educational moving pictures showing the workings of all the departments. President Taft and his cabinet talked the matter over at length and the President authorized the contract and referred the details to the cabinet officers of the various departments.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

SEVERAL correspondents have asked information as to the card catalogue system of keeping track of the releases and for their benefit we offer a sample card. The card for the Imp release of August 3, "The Call of the Song," should look something like this:

Call of the Song, The. Aug. 3, '11. Imp.		
Ad. 9/176	S. 9/228	C. 9/465
Run Aug. 26. Can repeat.		

The top line is self-explanatory. It is an Imp film released on August 3. The advertisement may be found on page 176 of volume nine, the story of the film on page 228 and the criticism on page 465. It is not unlikely that there was some special mention made of this film and in such case the volume and page number is sufficient. This card is filed under C in the Imp division of your file and when the film comes in it requires but a moment to locate the card and from that learn all about the film from the file.

File Your Copies.

When your copy of the Moving Picture World comes in put it on file at once. Binders may be had at the stationery stores, but there are simpler ways of binding. The plan followed by the writer is quick and inexpensive and holds the copies intact until another bound volume may be had for permanent reference.

At the hardware store obtain a spring punch with a hole ⅛ or 3-16. It will cost about thirty-five cents, but the punch must be renewed occasionally, the tube costing fifteen cents. Make a metal guide that will permit you to always gauge the holes exactly, say ⅜ of an inch from the back and a third of the distance from the top and bottom. If you can get a piece of two-point brass rule from a printer it will be just the thing. The holes can be drilled or punched. With a pencil mark the points for the two holes, punch them and run a stout shoestring through the holes, tying all the numbers of one volume together. It is a little less comfortable to read the paper in this form, but it pays to get the issues on file as soon as received and keep them there.

The Moving Picture World will hereafter be printed in four volumes a year, commencing January, April, July and October, and the pages of each volume are numbered from 1 to the final page. This greatly simplifies the search for an item since you are able to disregard dates and merely look for the page. Keep the newest number on the bottom and the pages will run consecutively.

The World Gives All Information.

The pages of the Moving Picture World contain all that is necessary, but if you want to elaborate the system and check the criticisms of others merely write in the date. With this elaborate explanation further comment seems unnecessary, but readers desiring additional explanation will be answered by mail if they will enclose a return cover.

The paper should be entered up as soon as possible after its receipt, new cards being made out for every title not already in the file, whether this is found in the advertising pages or in the text or tables. Two drawer files may be had as low as $3 and by getting sections the first outfit may be added to. Cards cost $1 a thousand and index cards from five cents up per alphabet.

Advertising Booklets.

From the Tenth Street Theater, Kansas City, comes a program book that reflects decided credit upon H. B. Lapp, the manager, and F. W. Meyers, his advertising agent. The house uses two first-run films daily and the right hand pages are given over to the musical program and the stories of the films, a page being devoted to each day. The vaudeville program is thrown to the back of the booklet and occupies a single page with the change of bill properly announced.

It is printed on heavy paper with a severely simple title page in blue on a yellow tint block, with just a touch of red to brighten and an excellent line cut of the theater lobby in black. It is effective and dignified in every way and decidedly better than would be a more ornate design. It creates at a glance the impression of solidity of establishment, and removes the house from the suggestion of cheapness and sensation that has done more to hurt the average photoplay theater than the non-expert is able to realize.

It's Well to Use Cuts.

In these days of personality it would, perhaps, be well to illustrate the pages with thumb nail cuts of some of the favorite players, after the style used in the Vitagraph bulletins, or it should be possible to obtain from the manufacturers electros of the trade marks to be inset in the description of the product of that maker. Sometimes the makers will loan electros if the house will give assurance of return, but it would be almost as cheap to get a cut made and pass it on to some other house at half price when it has served its first use. Illustrations of some sort should be used occasionally if at all possible as the illustrated booklet is more apt to be preserved, and this makes an important talking point with the advertising agent.

Even at the expense of advertising space, there should be a page or more of general reading matter about the players and the plays. The information may be had from the columns of this paper and the recently established page of personalities will be invaluable to the live manager. Set it in six point, two columns to the page and every line of it will be read.

Valuable Advertising Free.

There is no more effective form of advertising a theater than the weekly booklet if it be done well, and if the theater has a reasonably large clientele, enough advertising may be obtained to more than cover all expense. If the printer can get a part of the job to you by Wednesday of the week before, run a slide on the screen to the effect that advance copies will be sent those who deposit stamps at the box office.

If a patron hands in a quarter take the address and mail to him the next twenty-five issues. It will put copies in the home—where the advertiser wants them to go—and it will give assurance that the patron is fully advised of the coming week's entertainment. If you word your advertisement attractively, you'll pull him in three or four nights a week instead of once or twice. The same impulse that leads a man to sprint a block after a street car, at the imminent risk of being run down by the one following, will cause him to want the advance information and if you make the sheet attractive, he will value it more if he has to pay than if it is sent him free. It is only human to value that which costs something above the free article, and the fact that he is a subscriber gives him a sort of proprietary interest in your house and your program.

Getting the Advertisers.

Getting the advertisers to come in is not going to be a simple matter. The large advertisers do not go into the small sheets. They want to talk circulation by the hundred thousand, and they can find plenty of persons who will talk in those figures at a smaller price per thousand than you can afford to make. It is time lost if you go after the big stuff unless you can find some general program printer who will handle your sheet complete and make you a flat payment for the privilege.

In making a contract for such a deal be careful to specify that you reserve ample space for yourself, that copies must be delivered at specified times and that the issues must be kept up to a certain standard of typographical excellence. It is even more important that it be guaranteed that objectionable advertising be kept from the pages. Medical advertising, an excess of whiskey advertisements, catchpenny devices and some other forms should be barred, and unless you can be certain that these will always be kept out, it will be better to keep the publication yourself and be assured that you'll not have to be ashamed to hand the booklet to your women and children patrons.

To Guarantee Reading.

Sometimes at the start some trick that will insure the reading of the advertisements may be effectively employed. One

of the best is to have the printer make some intentional mistakes in spelling, giving one or more prizes to the person finding the greater number of errors. The prizes for one week should be awarded the week following as to give out the Monday prize on Wednesday would advise the contestants for the remainder of the week as to the errors to be looked for. Suppose that you boom the usually bad Monday business by making slide announcements of the winners of that day's mailing out such tickets as are not called for then, after the night show. It may be required that the marked program be left at the box office, but this is objectionable in that it does not leave your own and the other advertising in the hands of the patron.

A better plan is to have coupons printed somewhat like the following form:

Palace Theater Chicago, Texas	Palace Theater Chicago, Texas
Date . . . No. . . .	Date No.
Retain this check for your identification	Attach this half to your answer and mail or leave at box office

With a ten cent dating stamp and a stamp numbering consecutively in duplicate the blanks can be filled in, the numbers as the clips are received from the printer, the date on the day of issue. A numbering stamp will cost from $4 upward.

Spread the Prizes.

Explain that the word and page number of each error must appear in regular rotation and that only words used in the advertisements will count. Your ticket seller can go over the answers when the house is in. Either she or the doorkeeper may give out the coupons as the ticket is purchased or given up. Don't be too stingy with the prizes, give out from two to five pairs of admission, but have it understood that while any patron may compete seven days a week, if desired, but one prize will be awarded any one person in any one week. Don't let some proofreader or some clever child capture all the prizes. It looks bad to the audience and it discourages competition.

It is best to have the coupon good only until the day following.

This gives the advertiser a guarantee that his advertisement will be read by a majority of your patrons and disposes at once of the most potent objection to small advertising. After he gets the habit you may drop the scheme or switch to something else, but boom your booklet like you boom your theater by keeping always at it.

You Will Need Dated Features.

Any house that can show a couple of thousand circulation weekly can get the locality advertising and the bigger the house the wider the field, but make the booklet something that is read and kept; not merely a program or the cold announcement of the films. If you use first-run stuff you know what is coming; if you do not, at least specify date and manufacturer for a part of your service even if it is but one reel a day. You must have something to boom with whether you use the booklet idea or not.

And as a last word, don't try the booklet—or any other form of advertising—until you can do it creditably. Use good paper, good ink, good display, good press work and good reading matter or do not try the scheme. The cheap, smudgy booklet is no advertisement unless you are kin to that hotel proprietor in Texas who glories in the fact that he runs the worst hotel in the United States.

A correspondent of an Austrian kinematograph journal expresses himself with some bitterness in regard to the inconsistency of the authorities in regard to restrictions on juvenile patrons. No restrictions, he says, whatever, are imposed upon children and young people in regard to variety and other theaters, either as visitors or performers at these exhibitions. They very often leave these places in a state of great excitement and instead of going home direct, loiter on the way to talk over what they have seen or have taken part in. The consequence is they arrive home very late, or sometimes not at all. In Austria-Hungary, Spain and other states, no restrictions are placed upon children visiting variety and other theaters, and yet when we come to the kinematograph, every obstacle is put in their way. Sticklers for morality should, at least, manifest some consistency in their methods, and if it is considered advisable to prohibit in the one case, why not also in the others? Equal justice without partiality should be meted out all round.

Among the Chicago Picture Houses.

By C. Young.

The Marion Theater, on Halsted and 39th streets, has just celebrated its first year under its present owners. Mr. and Mrs. Rose, who, though having no experience in operating a theater when they started the Marion, have proved to their own satisfaction as well as their neighbors that a policy of pictures only could be made to pay in a locality where cheap vaudeville had always been an important feature of the bill. They were fortunate in securing at the start a good operator, Julius Holzapfel, who has had no small part to play in the success of the house, by putting up at all times a well-lighted picture—something which was a rarity in the neighborhood until the Marion opened its doors. The theater started with Independent service, but the exchanges were unsatisfactory, and Mr. Rose soon changed his service to the Spoor branch of the General Film Company, which has uniformly supplied a high-class service. On September 15th, the anniversary of the house, Mr. Rose featured a reel which most managers would contemptuously call "junk," because it was some four months old—Edison's "In the Barnyard Court Ahead." Even though it was the third reel, the "junk" went over, because of the very human story it told. Mr. Rose has decided that the people of his neighborhood do not really care for Western pictures, and they are no longer featured, except as second or third reel. Instead, he is taking advantage of some old films of two years or so ago, which were lately resurrected at the Spoor branch, such as Selig's "Stirring Days in Old Virginia," and featuring them.

* * *

At 33rd and Morgan streets, in the heart of a Lithuanian settlement, there is a little house which has always enjoyed a good picture. It has been closed down for some time, and has been recently opened again. Manager Lang presents nearly the same show as the former owner did, except that he runs three reels, while the first owner showed but two. Mr. Lang's operator, Philip Upp, is one of the best operators I have so far met, and certainly delivers the goods on the curtain. With the good picture projected by Mr. Upp, the success of the house is almost assured, and it only remains for the manager to get the kind of films required by the neighborhood. At present, old Pathe films and such others, supplied by the Morton Film Exchange, are used, which is at least playing safe, since these films will go in almost any locality.

* * *

On Halsted street near 33rd, I witnessed one of the most miserable shows I ever saw. The films were little better than junk, the projection was a joke, an orchestra (?) of violin, drums and piano accompanied the pictures, and the ventilation of the place was conspicuous by its total absence. The picture on the curtain was little more than a blur, consisting of a huge ghost and hardly anything else, not even bright enough to flicker. The side lights were red, irritating the eyes, and ruining what there was of a picture. Several violations of the fire department's rules were in evidence—the rear exit was covered with drapery; the side lights were red (misleading as to the location of the exits; if this is not a violation of the law, it ought to be); a door opened from the operating room into the auditorium and was kept open, and a number of people were standing in the entrance, where they had no business to stand. This theater has started up a number of times in the past year or so, each time to close down after running a short time, due to poor management and poor projection, but never before have I seen it so poorly operated as it is now. It is now only a question of time when this manager will shut down, like his predecessors, and go back to his trade of butcher or baker, or whatever it was, thoroughly disgusted with the picture business, and disillusionized as to its being a gold mine. It may have been once, but the time is long past when anyone could jump in and start a show, and make money without giving full value for the money received.

* * *

I went over to the Senate Theater to see L. E. Riner's machine in operation equipped with his soft rubber rollers, and to verify his claim that they steady the picture. I saw their work and can truthfully say that they do seem to help the picture, and save many stops when bad or loose patches go through. Such patches would almost always cause a break or a shutdown with the ordinary steel rollers, but the soft rubber idlers seem to make the film cling to the sprocket and go through; when the patch is very bad, the film sometimes jumps a sprocket hole, causing a misframe, but this is not so bad as to have to stop the machine and re-thread it. Also, with these rollers, considerable pressure can be put on the film to keep it on the sprocket, which cannot be done with steel rollers.

Lecture on the Three Reel Production "Foul Play."

(Edison, Oct. 6.)

By W. Stephen Bush.

The following is written for the aid and benefit of the exhibitor who wishes to feature and properly present this production. The picture does not need a lecture, running with every scene, but there are many points which can be made clearer by explanatory remarks. These scenes will be clearly indicated hereafter. It is suggested that a short preliminary explanation be given before the operator begins with the first reel. Perhaps some such remarks as these may be found useful:

Introductory.

"In presenting to you, ladies and gentlemen, this evening's entertainment, a few words of explanation may not be out of place. 'Foul Play' is the title of a well-known novel by Charles Reade, with whose works some of you no doubt are acquainted. It is a thrilling and romantic story and will be unfolded before your eyes in three reels. You will see it as you would a drama in three acts, only the action will be swifter and the intermissions shorter. The first reel will show you two young men, one honorable and unsuspecting, the other crafty and criminal. To pay his gambling debts the bad fellow forges the name of his father on a check and gives it to the other man, who endorses and cashes the check and is arrested as a forger and sent to prison in a colony for five years."

After these remarks have the operator start the first reel and explain the first picture as follows:

Scene 1.

"Arthur Wardlaw, son of a rich merchant and friend and pupil of Robert Penfold, while a student at Oxford, suffers heavy losses at the gaming table. He gets deeply into debt.

"With the aid of Penfold young Wardlaw graduates from the University and is made a partner in his father's business."

The next scenes up to the title "General Rolleston and his daughter Helen, guests at Arthur's dinner" may be covered by the following remarks:

"Penfold, wishing to open a school, asks Wardlaw for a loan. The latter conceives the plan of forging his father's name on a check, made payable to young Penfold. He sends the forged check to Penfold and tells him to take out seven hundred pounds and give the rest (thirteen hundred pounds) to him. Suspecting no wrong, Penfold cashes the check and tells his father about his good luck."

When the scene with the title "General Rolleston and his daughter Helen guests at Arthur's dinner" is flashed on the screen, continue lecture as follows:

"General Rolleston, a retired soldier, and his daughter, to whom young Wardlaw is engaged to be married, and old Wardlaw. A messenger insists on seeing old Mr. Wardlaw to find out whether his signature on the two thousand-pound check is genuine. Old Wardlaw denounces the check as a forgery."

The concluding scenes of this reel may be covered by the following remarks:

"Detectives call at the house of Penfold and arrest him as a forger. He turns for help to Wardlaw. The latter is made sick by fear and does not appear at the trial to clear his friend. In consequence, Penfold is found guilty and sentencved."

END OF REEL I.

In the intermission following explain the changes in the situation of the parties as they will appear in the second reel, as follows:

"Penfold has been sent to a penal colony of which General Rolleston is governor. When this second reel opens he is employed as a gardener on the general's estate. He is deeply in love with the general's daughter, Helen, the fiancée of young Wardlaw. Penfold is now known as Seaton and has earned his parole as a convict.

Scene 1.

With this explanation begin the second reel. You have just explained the meaning of the first scene in the second reel and need therefore say nothing during Scene 1.

Scene 2.

"Burglars visit the home of General Rolleston and are foiled by Seaton."

Scene 3.

"Young Wardlaw on a visit to General Rolleston's estate, meets Helen to make arrangements for her coming to England and marrying him. Helen tells him of Seaton's bravery and asks Wardlaw to secure him a position. Wardlaw, who does not know that Seaton is the same as Penfold, secures a position for him with White & Co., a friendly Australian firm.

Scenes 4, 5 and 6.

"Young Wardlaw, now sole head of the business, the father having retired, conceives a scheme to retrieve the fortunes of his house, which under his management have greatly suffered and brought the house to the verge of bankruptcy. He fits out two vessels, one the Shannon, the other the Prosperine. He loads the Shannon with gold and the Prosperine with lead. The cargo of gold on the Shannon is insured for a very large amount and is then by Wardlaw's confederate, the mate, Wylie, secretly transferred to the Prosperine. It was intended that Helen should sail on the Prosperine, but through a delay she is forced to take passage on the Shannon. Seaton, to be with Helen, shaves off his beard, disguises himself as a clergyman by the name of Hazel and gets on board the Shannon by means of an order from his firm."

The rest of the scenes in this reel may be covered as follows:

"Wylie, the mate, who had promised Wardlaw to scuttle the ship is surprised by Hazel in the act of boring a leak. He is recognized by Wylie as a convict on parole and therefore can do nothing to save the ship. When the ship has to be abandoned, Wylie and the crew go in one boat; Helen, Hazel and a sailor named Cooper go in another. Cooper confesses that Wylie has scuttled the ship. Helen, Hazel and the dying sailor are adrift. They at last find land, an uninhabited island. The rest of the crew are picked up at sea. Helen and Hazel make their home on the unknown island. He paints on one of the rocks an appeal for help to all passing vessels.

"In England news comes of the sinking of the heavily insured vessel. Wylie brings news to Wardlaw of the success of their scheme and receives his pay. Old Penfold, the father of the innocent convict, is still with the old firm. News comes of the arrival of the general, the father of Helen. Now it dawns upon Wardlaw that Helen is not with her father and he learns that the vessel bearing her was wrecked and she herself is a castaway or has been drowned in the sea.

END OF REEL 2.

Nothing need be said between reel 2 and 3. As soon as the third reel is begun, continue your remarks as follows:

Scenes 1, 2, 3 and 4.

"Having discovered just where on the globe their island is situated, the castaways begin to plan how to escape. Hazel carefully calculates latitude and longitude and then catches a number of birds, around whose feet he ties messages telling of their plight and whereabouts and asking for rescue.

"The father of Helen starts out in search of her in a boat equipped by the elder Wardlaw. One of the ducks is caught by Helen's father on board the relief ship sent out for their rescue. The vessel is at once steered toward the island. Hazel gives Helen a torch to light a pile of faggots, always held ready to be a signal to passing vessels. Helen, not wishing to separate from the man who has saved her life and provided for her, decides not to light the pile, that they may not be discovered and parted. Hazel follows her, tries to take the torch out of her hands to light the pile, but Helen snatches it from him and casts it into the sea.

"The general in the meantime has found the island and meets his daughter. He recognizes Hazel as the paroled convict Seaton, but shakes hands with him, because grateful for his services to Helen. Helen learns that Hazel is a convict on parole and refuses to believe it. He admits it, but for the first time justifies himself, telling the truth to the effect that Wardlaw was the forger and protests his innocence. Helen believes him and promises to do all in his power to clear his name in England. He remains behind.

"Helen, arrived in England, tells Hazel's father of the escape of his son from perishing in the wreck. Hazel leaves the unknown island and comes to England. Wylie, the confederate of Wardlaw, tells the latter of Hazel's arrival in England and Wardlaw writes to the inspector of police to arrest Hazel. The latter confronts Wardlaw in his own office, shows the opinion of the handwriting expert that the forgery was committed by Wardlaw. When a detective comes to arrest Hazel, alias Penfold, the confession of Sailor Cooper, implicating Wardlaw, is produced and Wardlaw is forced to sign a confession exonerating Penfold. Wardlaw begs permission to get his coat and goes to an adjoining room. A shot rings out a moment later, telling of the end of Wardlaw. Helen and Penfold see justice done and their union follows."

NOTE—Wherever the services of a lecturer are not available, the exhibitor will do well to have the words of the lecture reprinted in pamphlet form and distributed widely in his locality. The results will surprise and gratify him.

Music for the Picture

By CLARENCE E. SINN

A COMMUNICATION signed "Virginian" says: "Chicago's letter in the Moving Picture World of July 1st is interesting reading, especially for those of us who earn our daily bread and cheese by doping out piano music eight hours per day. I have worked North and South in the business and find a vast difference in the audiences. As a rule in the South they demand the best and most appropriate music to tell a picture story, and the life of a fake, noisy pianist is short indeed. The people are by inheritance temperamental and fall to tears and laughter instantly. All classes understand music by instinct and managers are hard to please.

"The accepted 'correct music' for any motion picture is only that which helps to unfold the plot or tell a story. It may be a medley of classic, operatic, comic, patriotic, or dramatic, but it must be so threaded together that it carries the audience on with the action of the story until "Passed by the National Board of Censors" is flashed across the screen.

"Five years experience proved to my satisfaction that popular stuff can be successfully played into most pictures, but we can't stand for death, renunciation or the pathetic to the tune of a popular rag or comic song. The Southern audiences won't stand for it. They feel everything and I believe they were spoiled from the start by the very quality of pianists, really refined and educated men and women who took up the work tempted by the salaries. By degrees the fake pianist edged in, and perhaps he does not have a time making good.

"I lost my job on a try-out in a New York theater because the manager said, "You play well, but we want popular stuff so they can sing. Go back and try again." I doped out 'Pony Boy' and 'My Wife's Gone to the Country, Hurrah!' and all the current songs and made good, but I couldn't stand 'My Wife's Gone to the Country, Hurrah!' shouted from a few hundred throats while I wanted to rescue the heroine from the burning ship with dramatic stuff. So I tried the Agency next day and found a really swell moving picture house where only continuous improvisations were allowed; absolutely nothing popular or that had ever been in print. Well, most of it would not have been received in the music stores, but the manager knew what his patrons demanded.

"I find that a wide knowledge of musical composition is essential, also a quick imagination and the power to make the audience feel the story. As a manager advised me years ago, 'make your music tell the story; if it does not, it is all wrong.' And how is a pianist to do this unless he is able to sink into the picture himself and let go of his imagination. It is sometimes—ofttimes unappreciated work, but the audience can be led up to appreciation. Americans, as a mass, are only in process of forming a musical taste. They can be made to understand and enjoy a picture by the aid of music and not stop to realize whether it is a rag or comic, and thus forget to knock the music."

I have heard of the excellent quality of music generally found in the Southern picture theaters. You infer that the Southern audience was "spoiled" in the beginning by its good quality of music. I wish more people were spoiled in the same way.

A. F. K. says: "I have been playing the pictures about three years. Extemporize some but not for all pictures. I memorize a great deal of my music and in that way pay close attention to the picture. I use popular songs occasionally, but not as much as my manager wants me to. Now I have no objection to playing popular songs if they are appropriate, but my chief difficulty is that I cannot think of things quickly enough to be of much use. I am familiar with a good many songs and their choruses, but I have always found it a hard matter to think of just the exact thing which would have fitted until after it is all over. I suppose I am slow-witted, though I hate to admit it, but I noticed one of your correspondents complain of a similar affliction a short time ago, so I am not alone in this. But it is not to tell you my troubles that I am writing this; it is to tell the way I am getting around them. Possibly it may be of assistance to some others. I took a hint from your Washington correspondent who explained the way she made a song in her memory by indexing all her music. My scheme was to index the titles of all the songs I knew, putting the sentimental and 'love songs' under one head, the 'drinking songs' under another, 'base-ball songs' under another, and so on, classifying each as well as I could. This took some time as I have music to only a few and many [illegible] names as they occurred to me, but I found that the mere writing them down was of great help in refreshing my memory. Now when a scene is shown in which I think I can use a particular kind of song chorus, I glance at the names under that heading and usually find something I can use. Whenever I play a new song which I think may be useful or suggestive of any particular scene I enter the name in my index and make it my business to learn it. It is surprising what a training this has been to my memory. I have been doing this for only a few weeks and now have 'at my finger tips' about half of my indexed pieces, and will have them all in a short time. [illegible] titles serves to fix them in the mind and makes it easy to recall them with little or no effort. I am so well pleased with my "scheme" that I feel quite enthusiastic and want to pass it along."

I wish every player was as generous in sharing his "schemes." There are many little difficulties confronting us all, some of a common nature which interest us all. Here and there will be found one who has overcome some obstacle in a practical manner. It is only by sharing the little grains of information acquired by our own experience that we can hope to build up anything resembling technical knowledge in this our chosen line of work. Not that I think A. F. K.'s experiment adds to the "technic" of playing for the picture, but I wish to commend the spirit in which it is offered. I dare say her "scheme" will be helpful to others. I know from my own experience that it is not always easy to instantly think of "just the right thing at just the right time." Much obliged, A. F. K. Next time you think of anything that seems good, pass it along again. Perhaps you will encourage others to do likewise.

One who signs herself "From a Small Town in Pa." writes a pathetic letter which she asks me to answer in this page, but as her complaint lies outside of my jurisdiction I do not see how I can suggest anything to help her. The letter is very long and the gist of it is that she "writes all the ads, makes them complete for wiring (that appears to be the word), plays piano continuously during the shows, including the time they take in changing reels, tries to keep a green operator posted on his focus, helps to select all the extra pictures and watches an alley exit door which is open all the time; and all this for nine dollars a week, half of which she gets and half of which she does not. (One of the managers, being a relative, does not think it worth while to pay his half of the lady's salary). Now they want to cut her down to six dollars per, half of which is likewise a practical salary, and half theoretical only. She wants to know what to do. From her own account she must be quite an important part of the show-shop, and I should think she was due for a raise in salary rather than a cut. Pluck up your courage and make a stand. If they don't "come across," try a want ad. in the Moving Picture World. Among its thousands of readers someone will offer you a better job than you now have. That is all I can suggest.

About once a week or such a matter I manage to drop into Sittners' North Avenue Theater, not only on account of the splendid pictures (he runs the best Independent films), but chiefly because of the good music. Miss Edith E. Walling, the lady who presides at the piano, is an excellent pianist and a very clever accompanyist. Her musical setting to "Romeo and Juliet" was very fine. In addition to this she is not afraid to use popular stuff if [illegible] pictures when the number is suggestive of the scene.

My opportunity for "doping out" pictures has been slim this week; however, I can suggest music for the following:

"THE BATTLE OF TRAFALGAR" (Edison).

1. "Reconciliation" (pub. by Witmark) till "The Last Letter Before the Battle."

2. "Parting" (same pub.) till "Sighting the Enemy's Fleet." March movement till "Nelson's last Entry in His Diary."
3. "Meeting" (same pub.) till "Clearing the Decks for Action." "Rule Britannia" till "October 21st, 1805."
4. Hurry for battle till "The Cockpit of the Victory."
5. Plaintive till "Avenging the Fatal Shot."
6. Hurry till "Captain Hardy Reports to Lord Nelson."
7. Plaintive till "Victory."
8. Hurry till "The Death of Lord Nelson."
9. Plaintive till close.

(The first three numbers are from Bendix suite of four.)

Working the Sound Effects.

By Clyde Martin.

THERE is such a vast scope when it comes to working sound effects that no set rules can or ever will be made that can be followed with exactness. The same condition prevails in working sound effects that we find in music for the picture. We may have our own idea in regard to playing for a certain scene and then find some musician working the same scene in an entirely different manner with just as good or better results. In "playing the pictures," like any other profession, we can always learn by watching others and you will find it a great benefit to get around once in a while and see what others are doing. The man that is willing to take a tip from someone else is the person who will never lose a job because he has allowed himself to get in a rut.

The greatest care should be used in purchasing of sound effects, as there are so many small concerns in the field manufacturing so-called effects that it is an everyday occurrence for some drummer or manager to get "stung." It is a fact that even among the largest manufacturers you will find that their list is not entirely satisfactory. Possibly one concern will make a better railroad imitation than another; then again we find that some barnyard imitations are more practical than others; so the greatest care should be used in purchasing these supplies. If you intend putting in an outfit of sound effects, just remember that the most expensive goods are the cheapest in the long run, and by once equipping yourself with a practical line, they will last you for years and give satisfaction.

The columns of the Moving Picture World contain a number of advertisements of reliable firms manufacturing sound effects, chimes, etc., and they will be pleased to send a catalog to anyone interested in this line.

There are a number of good effects that can be built in your theater at a small cost, and in my next article I will give a description of this line, but where you find an effect listed by a reliable concern it is usually advisable to buy it, as you get the benefit of the other man's experience.

I recently had the pleasure of visiting one of the leading picture houses in the northern part of Missouri and was pleased to see that the management had nerve enough to equip the house with a complete line of effects, but owing to the following knock I will not mention the name of the theater or the town. This manager had undoubtedly spent a large piece of change to secure such an outfit, as he had one of the best lines I have ever seen in a picture theater; but the worst of it was he had about eight or ten small boys back of the screen to work the effects and I wish you could have heard the botched-up affair they were making of it. The chances are that the only compensation the boys got for their "work (?)" was to see the picture from behind the screen, and they ruined the entire program. This same exhibitor could have hired one good man and got a great deal more satisfaction than he did with his army of kids.

It is true that a drummer can handle a great many effects, but the drummer cannot be supposed to take care of all of them. If there is not a competent person on the job a scene can easily be ruined and your sound effects will prove a detriment instead of a boost to the theater.

If there is a shot in the picture, the effect cannot be worked a second before or a second after the scene, but must be there to a dot. If a pane of glass is broken in the scene and the crash is not heard until after the scene is over, it makes a joke of the house and ruins the efforts of the manufacturers, the musician, and all others trying to make a success of the entertainment.

The use of a crash box is very bad in working effects. I have always made it a rule, if a fire scene is shown where window panes are broken, to use large pieces of glass and get the desired effect by breaking same with a heavy mallet. A crash box in such scenes is out of the question.

We are continually reading letters and arguments on the sound effect question and some of the arguments seem very reasonable, but we must take into consideration that there is just as much room for argument on the sound effect subject as there is in the music end of the picture business. We all have our own ideas and it is natural for a person to stand up for his own side, but I think the time is near when the knockers on sound effects will see their mistake and soon will consider this new subject the same as they do the music.

One of the greatest drawbacks to working appropriate sound effects, the same as with the musical end, is that few of the workers ever have a chance to see the pictures until they are thrown on the screen for the approval of the public, and this is one of the biggest handicaps that we have to contend with.

There is little excuse for the sound effect man to miss cues after once seeing a picture and if the manager will just consider the small cost of running over the program in the morning for the benefit of the sound effect people and musicians, he will soon notice a great improvement in their work.

In the September issue of the Moving Picture World is a letter from Mr. Emmett Campbell Hall offering a suggestion that the exhibitors let their audience vote on the popularity of sound effects in the theater. It would be just as reasonable to let them vote on whether a Powers machine should be used or a Motiograph. If the audiences were to vote on some of the musicians and sound effect people that are holding down jobs in certain picture theaters, I believe there would be many people out of work.

Sound effects as well as the music should be handled by capable people, otherwise the work makes a joke of the entertainment, so the audience would not be voting on sound effects but on the person operating them, which, in nine cases out of ten would make a very one-sided vote.

You may all have your opinion as to the effectiveness and importance of sound effects, but for my own part I am a strong believer in them and have often softened the music through certain scenes that the sound effects may be brought out stronger on the scene, and I have always found that they have met with the approval of the audience.

It is very easy to over-do effects in the desire to catch all cues, yet the seemingly unreasonable effects are often the ones that make the hit of the evening. The audience has been educated to expect the sound of horses' hoofs, the splash of water, and the sound of the passing railroad train. But you give them a decided novelty when you let them hear the click of the typewriter when the stenographer is shown in the broker's office. Such details as this may sound very unreasonable to those who have never tried such effects, but take a tip from me and just try it once and I am sure you will agree with me that such details are valuable to your evening's entertainment.

As far as possible, your effects and traps should be concealed; never let the audience "get next" to anything you are working, leave them in the dark as much as possible and they will always appreciate your efforts. Sound effects, with the audience, are like alarm clocks with small boys: when they have seen the works, all of the novelty is gone.

No outfit of traps is complete without a telegraph instrument, as there is hardly a week passes that some producer does not put out a picture showing the tapping of wires, or the interior of a railway station. The telegraph instrument should always be connected and ready for use. I once had a piano player tell me that he did not think a telegraph instrument should be used, as there were often telegraph operators in the audience and it would be quite a joke with them. My answer to this "wise one" was, if that was the case he should never touch a piano, for the reason that oftentimes real musicians would visit the theater where he was working. He offered no more suggestions.

Another valuable addition to the picture theater effects is a set of cathedral chimes. Chimes are constantly needed during the showing of religious pictures and monastery scenes. The chimes, you will find, give tone to any picture of this nature and there is hardly a program that will not call for them.

I would be very glad to receive suggestions from anyone interested in sound effects, if you have found something new in this line, just pass it along and I am sure the readers of The World will appreciate your ideas in this new branch of the business.

F. R. Kramer, of the firm of Kramer & Talbert, Galena, Ill., owners of the Dreamland Theater, was in Chicago last week and arranged for advance bookings with the G. F. Co.'s branch at 117 N. Dearborn St.

A. D. Flintom and Solon Toothaker were in Chicago last week. Mr. Flintom stated that business in the branch offices of the General Film Co., at St. Louis and Kansas City, is highly satisfactory. Mr. Toothaker is a member of the St. Louis staff.

The Song and the Singer

BY CLARENCE E. SINN

ONE doesn't have to take anybody's word that the coming season will be a busy one for the music publishers. A visit to their offices will furnish the most convincing proof that the busy season is here right now. Up in the Majestic Theater building (Chicago), where are located the splendid rooms of Jerome H. Remick & Co.'s Chicago branch, I found the singers and performers standing at the counters three deep waiting to be made happy by genial "Billy" Thompson (Mr. Remick's representative) or his able staff of assistants. Billy was handling the crowd as easily as a ticket taker at a circus and seemed to enjoy it. He rests from midnight until two o'clock in the morning and spends half that time practicing the deaf and dumb alphabet so he can talk to three people at once. Among the best sellers of the Remick catalogue at the present minute are "Oceana Roll," "Hula Hula Love," "You'll Do the Same Thing Over Again," "Red Rose Rag," and "Oh! You Beautiful Doll." The Last is the newest; I won't say it is the best, but believe me, Mauruss, there is some class to that song. Just wait till you hear it. Or, better still, get it. The Loos Brothers are taking encores every performance at the Orpheum Theater on that song this week, and you know what that means during the busy hours of a moving picture theater.

The Loos Brothers (Ernie and Billie) are among the most popular boosters of the Jerome H. Remick staff. They have just signed for a five weeks' engagement at the Orpheum, after returning from Milwaukee, where they were on the bill at the opening of the "Butterfly Theater," week of September 3d. They were full of praise for this beautiful new theater and Manager Meister as well. Capacity 1,500 (I mean the theater, not the manager), eight pieces in the orchestra for the night shows and four for the day. Also a pipe organ, which was installed at considerable cost. Others on the bill at this opening were Maud Webb, Ollie Westermann and Signore Bosley.

Sid Lachman is singing "Ocena Roll," "Red Rose Rag," and "Oh, You Beautiful Doll" at the Willard Theater this week.

Bennett Malloy is out at Fort Madison, Iowa, handing out Remick hits at the Grand Opera House and making friends I hear; also making good.

* * *

The corner of State and Monroe streets is called "The Busy Corner." "Busy" is right, but it never was a really truly busy corner until Ted Snyder camped there. He has taken a fraction of 28th Street and set it down right in the heart of our otherwise quiet town and then calls our attention to "The Land of Harmony." I found the crowd spilling clear down the stairs and onto the street, got mixed up in the jam and for awhile didn't know whether I was going up or coming down. Found a force of workmen making alterations and putting in more partitions to increase the number of piano rooms. They have seven of these at present and all working every minute. The Ted Snyder Company moved in its present quarters six months ago and is rapidly outgrowing them. Indeed, to a casual observer it looks as if the business was already too big for its clothes, but as I have no authority to say so I won't mention it. Manager Clark calls your attention to a couple of pippins—"Mysterious Rag" and "After the Honeymoon." These two numbers bid fair to become as popular as "Alexander's Ragtime Band," and you couldn't say anything stronger if you tried.

LOOS BROTHERS
Of the Jerome H. Remick Staff.

Miss Ella Jacobson, "That Popular Band Singer," is still with the Ted Snyder forces. She is at present singing with Paul Smith's Seventh Regimental Band for the Municipal Congress session at the Coliseum (Chicago), 18 to 20, after which she goes to the Butterfly Theater, Milwaukee.

At Will Rossiter's (160 W. Lake and 123 N. Clark streets) I found the same busy drama being enacted—everybody up to the neck in work and looking happy. Will Rossiter is known all over the civilized world and Greater New York as "The Chicago Publisher," but in private life he is called the great Original Hustler. I remember when they used to call him "the Boy Wonder," but that was several "yars" ago, yet though he may have lost a small fraction of his youth, he is still a wonder. He writes and composes songs and instrumental music while he is resting, is one of the largest music publishers in the business (to say nothing of the song books, joke books, and I don't know how many other kinds of books incidental to the trade), manages and directs this gigantic business, sings in the Will Rossiter Trio and teaches the young idea how to boost. The only thing that is keeping him so thin is fretting because there are only twenty-four hours in the day. Gee, but he's a happy guy, looking to the pill tomorrow.

Will Rossiter has put as many hot liners across the plate as the next one and his batting average is 'way up close to the top. Among his present best sellers are: "Carolina Rag," "Let's Make Love While the Moon Shines," "Somewhere This Summer With You," "When I Woke Up This Morning," and "Love Me, Let the World Go By." Some of the Will Rossiter singers are distributed as follows: Joe Marshall at the Erie Theater (Swartz, manager); Miss Bess Stokes, Sheridan Theater (Franke, manager), Irving Park Boulevard; Ted Ullmark, Central Theater (Compton, manager), Austin; Miss Ethel Barney, Lyceum Theater (Fred Linnick, manager), 39th and Cottage Grove Ave.; Bob Dailey, California Theater (Franke, manager), 26th and Trumbull (all of Chicago, Ill.); John Baxter ("The Man Behind the Voice"), at Coney Island, N. Y. John's title is no idle boast either. He has about the biggest **good** voice in the business and I shouldn't wonder if you could hear his songs from Coney Island to Madison Square on a clear day.

* * *

Maud Webb, who was on the opening bill at the Butterfly, Milwaukee, was held over for two additional weeks. Manager Meister evidently can appreciate an artist, and Miss Webb comes under that head. Rocco Vocco is on the Chas. K. Harris forces and making good with "Don't Blame Me" and "I Miss You, Honey, Miss You All the Time." Sam. Hermann is at the Butterfly (Milwaukee). Miss Edna Shephard, the popular contralto, is pleasing her old friends and making many new ones at the Orpheum Theater (Chicago). Prideaux and Howard, of the firm of Leo Fiest, have dissolved partnership. Mr. Howard opens September 25 for Bernard & Cacum, Palace Theater, Macon, Ga., for a four weeks' run. Mr. Prideaux will remain in Chicago territory indefinitely.

The Western Film Exchange of New York has filed suit against Ernest Brown, of Plattsburg, N. Y., to secure the return of one of their reels, which it is claimed the defendant has retained without right. The defendant has filed a counter suit.

CHICAGO LETTER.

By Jas. S. McQuade.

DURING a conversation with an exhibitor one day last week, I learned that he had been using vaudeville with his pictures throughout the summer. I was particularly surprised at this, as he had always been a firm believer in an exclusive picture program.

Asking the reason for the change in his business policy, I was still more surprised at the answer, "I could not help it. I was forced to run vaudeville."

Now how was he forced? you ask, just as I asked him.

The answer is, indeed, pitiable. This man was forced **because his competitor used vaudeville!** That was not the right answer, as I afterward showed him. He wanted to get rich quick and he had an overweening ambition to be a showman, as if it does not require more brains and considerably more of the true showman's ability and instinct to run a picture show successfully than is required to supervise a bunch of "ham fats!"

This exhibitor had to admit that he lost over two thousand dollars during the summer by his little experiment! Now he vows that nothing can ever again tempt him to mix pictures with cheap vaudeville.

I know exhibitors in Chicago who also admit this question of being forced to use vaudeville, but I have failed to find one of them who has yet tested an exclusive picture program against his near competitor's mixed program. Why this fear? The exhibitor who stands for straight pictures is bound to get the best grade of customers. And they will stand by him. Nor will his attendance diminish, if he is a live advertiser. Indeed, the chances are all on the side of his having an increased patronage, and that many of his new patrons will be drawn from the competing house that has cheap vaudeville. If the competing house charges 10 cents admission, because of the addition of vaudeville, then let the other house increase the quality of its picture service and also charge 10 cents.

Why not try it, you doubting Thomas? Be fair to the picture and give it a show.

A Martyr To His Cause."

Well known labor leaders from different parts of the country have taken part in the production of "A Martyr To His Cause," a film which treats of the arrest and alleged kidnapping of John J. McNamara, of Indianapolis. The net profits of the exhibitors will be devoted to a defense fund for McNamara and his associates, who are being tried at Los Angeles on the charge of being connected with the dynamiting of the Los Angeles Times Building.

Mrs. McNamara, wife of the labor leader, his children, and the friends and relatives who were present at the time of his arrest by Detective William J. Burns, of Chicago, appear in the picture.

The Essanay Company has made the film, which at first was under consideration by the American Film Manufacturing Company.

Indians Grieve Over Picture Shows.

An Associated Press dispatch, from Los Angeles, dated September 23, reads as follows:

"The California Indians cannot understand why their race is always depicted on the moving picture screen in war paint, while in reality they are now engaged in the peaceful pursuit of farming," said W. H. Stanley, superintendent of the Southern California Indian reservation.

"The Indian of today will spend his last cent on a moving picture show when he visits the city," Stanley continued. "I have known of several, both bucks and squaws, who have visited every moving picture show in town before they returned home, but nevertheless, they were loud in their complaints of what they termed 'the white man's injustice.'

"We are trying to teach the Indian that he should be a good farmer and forget about being a warrior, and when he visits the city and sees nothing but the Indian depicted with gun or arrow in his hands, instead of a hoe or rake, he becomes sadly confused, and the better educated among them are deeply grieved."

Chicago Film Brevities.

Owing to the ramming of the "S. S. Olympic" in European waters on her way to New York, having on board films for George Kleine, certain corrections were necessary for the forthcoming Gaumont releases. Following is the corrected schedule of Gaumont releases: Tuesday, October 3, "The Missing Bracelet," or "Jimmie Unjustly Accused;" Saturday, October 7, "Pansies," a colored subject; approximate length 155 feet; also on the same reel "Rejected," a drama about 845 feet; Tuesday, October 10, "Ajaccio, Birthplace of Napoleon," length 318 feet; also on the same reel "Jimmie's Midnight Flight;" Saturday, October 14, "Cintra, a Picturesque Town of Portugal," length 236 feet; also on the same reel "The Upward Way," a colored subject, 764 feet in length. All previous advices regarding release dates of these films are to be ignored by exhibitors.

The Municipal Congress and Exposition, now in its second week at the Coliseum, is offering moving pictures as the chief side entertainment. Fire tugs in operation and the building of streets and roads are some of the pictures shown in black and white. The Kinemacolor views of the "Coronation of George V" are also a strong feature.

A. M. Kennedy, manager of the American Film Mfg. Company, returned from his visit to the Western stock company in California, Tuesday Sept. 19.

Maurice Fleckles, manager of the Laemmle Exchange, this city, left for New York, Tuesday, Sept. 26, on a short visit.

The police of Elgin, Ill., hold moving pictures responsible for the hold-up of a 13-year-old girl by two 10-year-old boy bandits, of that city, who robbed her of 25 cents. The girl was on her way to a grocery store, on an errand for her mother, when she was held up. What a convenient hobby-horse the moving picture has grown to be for officers of the law.

The Humboldt Theater, at 851 Ohio Street, this city, had its balcony closed last week by an inspector until certain exits will have been made therefrom, in conformity with the building ordinance. The daily press, in mentioning the incident, stated that the theater was closed. Another instance of the discrimination practiced against the picture theater.

C. S. Sullivan, general manager of the Royal Theater Company, with headquarters in Hancock, Mich., was a visitor on Saturday, Sept. 23. The company owns a circuit of five theaters in Escanaba, Hancock, Calumet, Laurium and Ishpeming, all in Michigan. Manager Sullivan looks for a very prosperous fall season.

Mr. Miller, business agent of Local No. 2, has advised me that the initiation fee for the operators' union will be $50, starting October 15. Twenty-five dollars of this amount will be paid down when application is made. The former initiation fee was $25, five dollars of which was paid down on application. The raise is due to the fact that some operators were taking advantage of having paid their application fee, in order to induce managers of theaters to employ them.

George H. Heiser, of Heiser & Finke, who own the Star Theater, in Dayton, Ohio, was in Chicago on business last week. They have just sold the Jewel Theater, in Troy, Ohio. Mr. Heiser is an experienced and well-known showman, having been with Ringling Bros. for over ten years. He also managed the White City in Dayton, Ohio, for a year. Mr. Heiser uses Independent service, and he was looking for feature subjects during his stay here. He also made a round of the theaters in the city in order to gain points for the improvement of the Star. He is a regular reader and a firm friend of the Moving Picture World. Not even the ads escape him, and he states that he reads every one in the paper.

John Berscheit, owner of the Century Theater, Mishawaka, Ind., and his manager, George Singer, were visitors last week. They are patrons of the G. F. Co.'s branch at 429 S. Wabash, and arranged for special and feature films for the next three weeks. Mr. Berscheit is very well pleased with his business.

Manager Van Ronkel states that his new business, taken on for the last two weeks, has been larger in volume than at any time during his experience in the rental business. He gives as the cause the superiority of the service offered.

W. O. Stevens, owner of the Star Theater, Princeton, Ill., was in the city for a day last week. He reports business very satisfactory.

James K. O'Neill, owner of the Star Theater, Henry, Ill., paid a flying visit to the city one day last week. The fall business has opened with a rush, so Manager O'Neill states.

R. S. Hopper, owner of the Lyric Theater, Freeport, Ill., was a visitor last week and reports that he will open three more houses in that section of the State in the near future.

L. H. Frank, owner of the Halsted Theater, 6202 S. Halsted Street, was seen last week at the G. F. Co.'s

branch, 429 S. Wabash. He informed me that he will feature specially "The Two Orphans" on Thursday, Sept. 28. Mr. Frank is well pleased with his box office receipts.

Mr. Whitcomb, of the Jones O'Brien Amusement Company, who have theaters in Fond du Lac, Oshkosh, and Sheboygan, all in Wisconsin, was in the city last week and arranged for special bookings with the G. F. Co.'s branch, at 17 S. Wabash. He stated that business was very good.

Manager F. C. Aiken, of the G. F. Co.'s branch, at 17 S. Wabash, states that he has taken on a large volume of new business during the week past. Mr. Aiken states that a steady increase has been shown every week since the releases were increased to 3.

Charles Vance, owner of Dreamland, Streator, Ill., opened his new house, the Dawn, Monday, Sept. 25. The name of this theater was chosen from a list of town names suggested by patrons and people in the surrounding country. The Dawn is a beautiful house, the front and interior decorations being placed by the Decorators' Supply Company, of this city.

H. J. Mitchell, owner of the Majestic Theater, LaGrange, Ind., was in the city last week, and arranged with Manager Aiken, at the G. F. Co.'s branch, 17 S. Wabash, for an extra service, for the week commencing October 2. That week we'll be a gala one in La Grange, as the yearly corn carnival will be in full blast. Farmers for fifty miles around come into town for the occasion and usually remain the entire week.

Messrs. Conway and Allen, of Woodstock, Ill., have secured a lease of the Gem Theater, which was formerly run by A. J. Loewenthal. Licensed service from the G. F. Co.'s branch, at 17 S. Wabash, will be continued.

J. S. Quirk, owner of the Olympia Theaters in Arcola and Tuscola, Ill., was in the city last week and arranged for a higher priced service with the G. F. Co.'s branch, at 17 S. Wabash. Mr. Quirk reports that his receipts are much larger than at the same time last year. Mr. Quirk is cashier of the chief bank in Arcola.

AN AIRDOME IN A SMALL SUBURBAN VILLAGE.

Messrs. McGrath and Ranko report fair business all summer at their airdome at Dobbs Ferry, N. Y., a Hudson River village about twenty-one miles from New York City. They selected a vacant lot on the main street of the village, which numbers about 3,000 population, and projected five reels every evening, weather permitting, to an audience of about 300 patrons, at ten cents admission. A representative of the Moving Picture World called at the airdome one evening last week and spent several very pleasant minutes before the show talking with Mr. Ranko, who was in charge. It was plain that he thoroughly understood the picture-play business. He said that the summer's venture at Dobbs Ferry had netted a fair return, but was not over-enthusiastic. The company runs two larger houses, one in Mt. Vernon, N. Y., and one in Manhattan, which with no more trouble give greater returns.

After talking a few minutes, Mr. Ranko excused himself. His operator was not there that night and he had to be both manager and operator. The operating room was in a little tower built just off the sidewalk, and the stone retaining wall of the Old Croton Aqueduct, about 120 feet back, served as backing for the curtain. It was a good long throw, but the projection was almost perfect. The pictures were well chosen. There were two Pathes, a Lubin, a Biograph and an Essanay—all old pictures interesting, human and well photographed. They were clear and without shadows and almost as steady as a church. The audience enjoyed the program thoroughly, reading the leaders aloud and at the comedies making appreciative comments that added to the fun. One of the Pathes was that fine picture, "The Stepsisters." Pearl White came in for quite an ovation, as did William Walthall. The pathos of the Biograph picture, "The Broken Doll," seemed to affect them deeply, and well it might, for it is a worthy picture. The World's representative was able to congratulate Mr. Ranko very sincerely.

FLICKERS.

Itinerant showman with "Jesse James" reels under his arm was escorted out of Mt. Vernon, Ind., by the town constable. The beauty of law often lies in its mode of application.

* * *

No better illustration of the high cost of living has been afforded than the action of a Columbus, Ohio, exhibitor in accepting potatoes for admissions in lieu of nickels.

* * *

Wonder if censor boards and guardians of municipal morals will take a fall out of those surreptitious inside views of the House of Mormon.

AMAZING SITUATION IN MACON

Amusement Lovers of Georgia Town Prefer Pictures to Vulgar Farce—All Musicians Playing for Pictures

That why the motion picture has been leaping and bounding into popular favor has seldom been clearly stated by the newspapers of the country. The Moving Picture World has claimed a well defined reason for some time, but it has failed to find a corroboration in the correspondence from outside sources. The information comes through The World's correspondent at Macon, Ga., and will prove pleasant reading for picture makers.

On September 6th the Grand Opera House, leased by Lubliner Brothers, opened the season with that sensational Broadway success, "The Girl from Rector's." The business of the management commenced when it was found impossible to obtain enough attractions to compose a suitable orchestra. Without going into the reasons from theaters become exceedingly stupid, and that is just what the newspaper critics said of her the next day, along with other uncomplimentary remarks about the character of dramatic productions offered in that town and advising it is what is necessary to attract the public from the picture theaters.

The trouble about getting an orchestra arose from the fact that Macon's picture shows are giving steady employment to all the musicians in town at prices far better than the legitimate house has ever paid and better than it feels disposed to pay now. This means that traveling attractions playing Macon, Ga., will be obliged to carry an orchestra. Such is the power of the pictures.

How the people of Macon view the matter is well told by the local newspapers. Here are some extracts from what they said:

(From the Macon Daily Telegraph.)

That from one; now for the next, from the Macon Telegraph:

And finally this editorial observation from The News:

WHAT IS TO BE THE FATE OF THE LEGITIMATE DRAMA?

Is the moving picture to supplant the spoken word on the stage?

Is the stage to be merged in with the silent art of motion or will the two live and grow side by side?

Are the managers of the new theaters to change to meet the demands of the times or will they continue to pay big salaries to stars of the past and have empty houses?

Are the stars to become all dumb? Somebody has been asking these questions.

Is the moving picture show to prove the enemy to conventional entertainment, or to destroy it?

For a year or more the moving picture shows have been growing and growing until now there are no fewer than fifty-three of them in the United States, and the number is added to almost every week. Some of the most successful men in the country are interested in them, and they are crowded with a discriminating clientele everywhere and without even

ence will remain with the picture shows.

the customary and traditional aid of orchestral music and accompaniment?

For a number of seasons past the theatrical attractions given to Macon and indeed the entire southern circuit had been steadily and noticeably degenerating. The explanation was offered that the business had fallen into the hands of a trust. It culminated in an alleged fight against the trust resulting, as we were led to believe, in a victory for competition, and the independents, and, beginning with the present season, we were promised a better and more varied line of attractions.

In the meantime the moving picture shows have sprung into existence, giving the people a cheap and popular form of attraction. They have grown and flourished and become the rage to an unprecedented degree, and the trust which a year or two years ago seemed to have a strangle-hold on the old standard form of drama has apparently been knocked out and lost its grip more completely than any possible competition in the legitimate could have brought about.

Such is the situation as we see it, but what is the answer?

Surely the histrionic art is not dead. Surely the voice of the gallery god is not silenced for aye, no more to give the signal for applause or condemnation, to make and unmake the reputations of the footlight favorites who strive before him for the verdict that makes or undoes them quite.

No, it cannot be. The devotees of Thespis will rehabilitate themselves. They will revive and recreate their beloved art. They will come again to reassure and delight the lovers of the legitimate. There will always be those who cannot be satisfied and diverted with the pantomime of the picture shows. But these can no longer be amused with cheap knockabout comedies, leg shows and threadbare themes.

The revival of the drama, we verily believe, is indispensable, but it must be complete and unquestioned.

There you have a plain, unvarnished statement of the situation. The result is the overshadowing popularity of the picture theater. What is happening in Macon is happening in every city in the United States. For the picture manufacturer it teaches the oft-repeated truth that the public will not stand for the vulgar in its menu of pleasure. What the ligitimate theater has lost because it disregarded that truth the picture theater has gained because its entertainment is clean.

Our correspondent adds that since the departure of "The Girl from Rector's" the Grand has been crowding its capacity with Dante's Inferno and Kinemacolor—pictures of the highest class.

NOTABLE EVENT FILMED.

The Last Parade of the G. A. R. at Rochester, Which Will Be Witnessed with Much Interest.

It is a regrettable fact that the ranks of the Grand Army of the Republic are thinning each year and at each National Encampment the attendance has been smaller. The last encampment held at Rochester, N. Y., marked an epoch in the history of the order for on that occasion the last grand parade was held. This has been decided upon owing to the fact that the survivors of the Civil War are becoming feeble, bowed with the weight of years. The long march has been a severe tax on their strength and it was decided to abandon the pageant. Owing to this fact the parade was a large one, every veteran who could march being in line. There were something over 25,000 of them proudly keeping step to the inspiring music, and when the streets had been traversed there were many tired old soldiers.

This parade was filmed by Imp photographers and they obtained some excellent pictures. The film will be released October 9 and will prove very interesting to all students of history, as it was reviewed by President Taft and the Department officers of the G. A. R. The scenes were taken from the most advantageous positions to bring out the most prominent scenes, and the film is pronounced by critics to be excellent both in photography and subject matter.

WISCONSIN EXHIBITORS ORGANIZE.

At a meeting at the Plankington Hotel in Milwaukee, September 19, a State organization of moving picture exhibitors was perfected and a membership of sixty was enrolled from all parts of the State. When details are perfected the league intends to affiliate with the National League of Exhibitors of America. There were several subsequent meetings, followed by a banquet and an auto ride about the city. The officers elected are as follows: Charles H. Phillips, Milwaukee, president; vice-presidents, Thomas Foster, Stanley, and Charles W. Christianson, Racine; secretary, J. W. Clarke, Sheboygan; treasurer, Henry S. Klein, Milwaukee; sergeant, Peter Jermain, Milwaukee; trustees, B. K. Fischer, O. Sprecher, Milwaukee; L. W. Anderson, Neenah, and C. W. Tiede, Burlington.

The members were addressed by Mayor Seidel, who praised their efforts.

"The theater is one of the recognized educators of the people," said the Mayor, "and the motion picture house is the educator of the masses. Anything that you can do to raise the standard of morals of the people through raising the character of the exhibits in these places, is doing a great and lasting public service and will prove a benefit to your business."

Carl Rungel, assistant building inspector, also addressed the meeting, requesting the proprietors to consult with the building code commission in an effort to establish a style of safety devices for the protection of patrons of picture show houses.

OPERATORS' LAW UNCONSTITUTIONAL.

Justice Gavegan So Decides in Gibelman Case—"Unreasonable and Unnecessary."

Supreme Court Justice Gavegan, in a decision made public on Wednesday, which was rendered in the case of Lewis Gibelman, who was refused an examination as to his fitness to operate a moving picture apparatus by Commissioner Thompson, of the Department of Water Supply, Gas and Electricity, of the City of New York, declared that the new law is unreasonable and unnecessary to protect the health, morals or general welfare of the State.

The new law, which Justice Gavegan practically declares unconstitutional, is known as Chapter 252 of the laws of 1911. It provides that before a license could be given to the operator of a moving picture apparatus, the applicant must first show that he has served a six months' apprenticeship with a licensed operator. It was this clause that is declared unreasonable by Justice Gavegan. Gibelman has operated moving picture apparatus outside of New York City for four years and when he applied to Commissioner Thompson for an examination as to his fitness of a New York City license that official refused to grant the examination because Gibelman could not show that he had served a six months' apprenticeship with a licensed New York operator.

It was decided by Anson Burlingame Cole, counsel for the applicant, to make a test case out of the circumstances surrounding the application of Gibelman. Previously Mr. Cole had a case where Commissioner Thompson had refused to license operators who underwent the city examination, but were refused licenses because they could not show that they served a six months' apprenticeship. In that case Justice Ford, of the Supreme Court, compelled Commissioner Thompson to issue the license, and following that decision some 80 men were given the privilege to operate moving picture apparatus. Subsequently, however, when Gibelman applied for a license he was refused the privilege of an examination by the commissioner and the case presented features that could be used to test the law.

Accordingly a motion was made by Mr. Cole to Justice Gavegan, in the Supreme Court, a few weeks ago, the details of which were fully told in the Moving Picture World, for a peremptory writ of mandamus directing Henry S. Thompson, as Commissioner of Water Supply, Gas and Electricity, of the City of New York, to examine Gibelman for the purpose of ascertaining whether or not he is competent to operate moving picture apparatus and its connections in the City of New York.

Mr. Cole stated, after the decision was rendered, that any moving picture operator can now apply to Commissioner Thompson for an examination and that that official must examine the applicant and issue a license if found competent without regard to the six months' apprenticeship clause. He also said that an applicant need not be a citizen of the United States in order to qualify for an examination.

Float of Boston Operator's Union No. 182, in Labor Day Parade, Boston, Sept. 4, 1911.

Education and Science

$30,000,000 FOR NEW YORK SCHOOLS.

The vast sum of money required by the Board of Education for the schools of Greater New York is perhaps the largest ever asked for by a single board. When to this is added the cost of private and parochial schools (the one must nearly approach fifty millions per annum). The old cry of "a schoolhouse in every village" is drowned now by "a State supervised education for every child" on the soil of the United States. Of what interest is this to the readers of the Moving Picture World? Simply this, that by authority of law, everyone of these millions of children will shortly be compelled to learn by aid of the moving picture.

In this last budget of the New York Board provision is made for the "procuring of cinematographic apparatus for use in the schools."

Now, the law keeps children away from the moving picture show, soon the law will compel them to attend the moving picture **school**, and sad to admit, the fact stares us in the face the moving picture film producers are in no degree ready for this great trade which is shortly to be thrown upon them. Millions of people between the ages of 5 and 25 years making the picture a part of their curriculum and no preparation even in the distant future for them. A close scrutiny of all the educational pictures issued to date shows that a proportion of less than 25 per cent. are available for scholastic use, and these are only fragmentary; there are none serial in character. The manufacturer truly says he is "not making educational pictures," he is "catering only for amusement." This may be very true and we may be expecting too much from them; they can no more issue an educational series of pictures than a newspaper or dramatic journal can publish a set of school text books.

To produce educational pictures requires such a staff that certainly cannot be found in any present-day "factory," neither can they be manipulated to bring about the results; it requires a new beginning from bottom up. But, will the necessary pictures be forthcoming? Certainly, the schools will have them in the same way that they have everything else; they are as sure for the children as next week's bread. If this is the case, who will provide them? As in other things authorities, states, governments wait to buy what they need, what they cannot buy they make.

It will not be very long before there are well equipped educational film producing plants in central localities over the United States. Public money is always ready for public good. New York will vote its $30,000,000 without "turning a hair" and if necessary a million would be a small matter for a factory properly manned for the production of films that will be masterpieces, especially so because they will be subject to no such limitations as those which now hamper the private firm. We are on the verge of the greatest advance ever made in any science and the entire transformation of applied cinematography which will rob the present-day producers of their wisdom and beauty. Is this a pity? Are makers of to-day anxious or glad? Do they wish this great trade, or do they despise it?

THE WATER BEETLE.

One of the best natural history pictures issued by Pathe is the Water Beetle, this when enlarged becomes a very unpleasant "animal," even to the point of repulsiveness on account of its pugnacious attitude toward its fellows. In the larva state it is perhaps more dangerous than when full-grown, as the pictures show it attacking animate objects larger than itself. An excellent battle between a larva and a lizard five times its size shows its bitterness; securing a "bite" on some vital spot the lizard may writhe and wriggle, but cannot shake off this vicious little enemy.

It is a good microscopic insight into the water world which is interesting.

Three thousand feet of moving pictures dealing with the experiences of the famous Fred Stone, of the Montgomery & Stone Company, in a recent expedition to Greenland, have been taken. The pictures show Stone (in Mr. Stone shooting and capturing polar bears.

"THE SNARE OF SOCIETY" (Lubin).

This recent film by the Lubin Co. is worthy of special praise; may it deserve commendation for its splendid attack upon one of the most dangerous social evils of the times. That viper of "Bridge Whist" which has crippled the financial condition and stained the moral purity of thousands of young society girls, and turned many matrons into scheming gamblers, receives a most deserved exposure and perhaps a death blow in this excellent portrayal.

The story revolves around a well to do young couple: the young wife has been drawn into the social swim, while the husband remains domesticated. Arriving home one afternoon, he begins to admire a beautiful ring he has purchased for his wife, when he sees the invitation to the "function" lying on the table. Going to his wife's room he finds her dressing for the occasion, presents her with the ring, which she receives with proper appreciation; when, however, he appeals to her to stay at home with him she indignantly refuses. Society "friends," who are always experts in the game looking for prey, call for her and without even proper adieus she leaves her husband and goes with them.

At the game she is evidently a novice amid experts. She is easily fleeced, losing all the time, until her money is gone. Leaving the table with mingled feelings of disappointment and anger she is followed to the hall by her gentleman opponent, whose vest pocket is bulging with her losses. His persuadings are unavailing and she goes home.

While sitting disconsolately at home, she suddenly remembers that her husband has money in a secret bureau safe of which she knows the combination. Hastily helping herself, she returns to the party. What a sad picture—a beautiful young wife so suddenly changed into a thief and a gambler—a picture known to the writer to be sadly too true. The well-to-do towns of the United States are filled with this evil octopus in society.

Alone and again she home again all is quiet. How has this butterfly of a tender domestic clime resist the ensnaring net which her winning "friends" set for her? Crestfallen, crushed, she leaves the table again; the same gentleman follows her to the hall begging her return; she is too valuable for them not to flatter. She speaks of her great losses, which he offers to make good by producing the roll of winnings from his pocket. If he makes any terms, one can only conjecture what they are. She repulses him, ultimately offering her ring as security for a loan she receives. Hastening home, she begins to redeem herself by replacing the stolen money. At his club the husband overhears a young man boasting of being in possession of a lady's rings. When the name is whispered, it is that of his own wife, whereupon he promptly floors the supposed calumniator with a blow. Upon going home, he finds the story sadly true. A strained home where otherwise joy reigned is the result. The young wife evidently determines upon satisfaction. Taking a revolver in her reticule, she goes to the home of the holder of her rings to obtain them "at any cost." He proposes to "cut cards" for them and, for the first time, she wins. She takes them home and gives them to her husband. The society friends call again with blandishments to invite the young matron to another bridge-whist. With rare courage she declines, causing the friends to depart with cold, haughty looks and proudly raised heads. Meanwhile, the husband has been watching from behind the screen. He compliments his wife upon her change and together they appreciate more than the joy of that domesticity which is free from the yoke of society. Ladies are to be congratulated upon the courage with which they have handled this great strong theme in American homes. A greater moral lesson has never appeared on the screen.

SHOW US THE GIRL WHO HELPS MOTHER.

Why not give us a few moving pictures of the girl who helps mother? They are worth more than the Nan Pattersons, the Evelyn Thaws and the Sarah Bernhardts, and appeal to nothing but morbid curiosity and a taste for tragedy or depravity. Why don't the film makers pay big prices to the real heroines to pose for human interest pictures?—Washington Star.

Projection Department

Edited by F. H. RICHARDSON

Union Wanted.—Connecticut (name of town suppressed) writes: "Kindly advise me as to whether or not there is an operators' union in this state or has there ever been any attempt made to organize one?"

I have no record of an operator's union in Connecticut, though there may be one. The I. A. T. S. E. has not seen fit to supply us with complete list of operators' unions, though questions of this kind are being propounded every once in a while. It would be distinctly to their interest to do so and the matter is up to them.

Unions.—It is perhaps advisable that we say a few words to exhibitors regarding the matter of operators' unions at this time.

Many exhibitors who have made no study of economic conditions and who see in the organization of labor nothing but a club to be used against them are honestly opposed to unions and stand ready to do all in their power to oppose them. Just a comparatively few years ago, within the writer's memory, practically all employers were of the same mind and held precisely the same view. Today, however, there are thousands of employers paying the highest labor scales in America who would not go back to the old conditions if they could. They have, much to their surprise, while obliged to pay two and, in some instances, three times the wage of former days, besides reducing hours of labor from ten and twelve to eight, found that not only did they suffer no monetary loss through advanced wages, but actually disrivered benefit by reason of improved conditions brought about through the organization of the men.

That the unions at times work injustice, just as do the employers themselves, may not be denied. No important movement in the world's history was ever accomplished without mistakes being made and injustice being worked in individual cases. However, the writer firmly believes that the organization of labor is in every way beneficial to the employer as well as to the men themselves.

Low salary, other things being equal, attracts only men of mediocre ability, utterly incapable, as a rule, of doing high-class work. Medium salaries get better men, while high salaries procure the best there is. In the operating room, upon the work of which depends the income of all capital invested, we need the best to be had in the way of projection knowledge and skill. This cannot be procured by paying salaries which will attract only men of second rate ability. That is as plain as the statement that one and one make two.

When the business first started there were, of course, no operators at all. Nevertheless, considering the absolute crudeness of equipment, and almost total lack of projection knowledge and skill, results were surprisingly good. Why? The question is easily answered. From $45.00 to $60.00 per week ,and even more, was offered for men to operate the machines. This attracted high-class men of ability and brains. Men of resource who could reason from cause to effect and get results even under the most trying circumstances. Before long, however, managers got the idea that operating consisted only of ability to twist a crank, and salaries were placed on the toboggan slide, promptly shooting to the very bottom until four or five years ago it was quite possible to get an "operator" at less salary than was paid the commonest kind of common laborer. Meanwhile photography, perforation and equipment had advanced by leaps and bounds, but projection was no better—in fact, it was actually worse than in the very beginning of the business. Again, why? Simply because the men of ability and brains had quit, being able to earn far more money at other things. The operator, taken as a class, had degenerated into an irresponsible, low-paid dub who knew nothing beyond doing as little as he possibly could for the six to fifteen dollars (yes, I said six) handed him in return for his week's work. It was all he was worth, and more. Quite true. The fact was, however, that he had as much business in an operating room as the devil has in Heaven. He was a curse to the business, but a curse brought into existence by the manager himself through following a shortsighted save-a-penny-and-lose-a-dollar policy.

About this time the writer saw the tremendous evil being worked and got busy hammering at the proposition of better projection. He has been at it ever since and intends to keep it up until there is no more need, if ever that time comes. Something like a year later organization of the operators was started and has been gradually progressing and under the combined influence of education and organization the minimum salary has been gradually raised to fifteen dollars in the larger towns and to eighteen in the cities. It has also been pulled upward to some extent in the smaller places, taken as a whole. In some cities a maximum of $35.00 has been reached. The benefit of even this small start has been immense and unquestionably has done much to insure the permanency of the Picture Palace as a form of amusement. With intelligent, resourceful men in the operating rooms, men who are willing to study the finer points of projection, projection is being pulled out of the Land of Shadows and with better shows managers are rightly talking of advancing the price of admission. But the matter has not gone far enough. Neither fifteen, eighteen or even twenty dollars a week will attract the class of men we want in operating rooms, unless they believe there is more in the future. It will require thirty to thirty-five dollars to get what is needed and it must be had. Salaries cannot be advanced to any such figures in a week or a month or even a year, but they must come and with them will come such a show as wlll command 10, 15 and 25 cents admission. My advice to managers is to study this question, co-operate with the unions and grant all their reasonable demands as fast as possible, remembering that in so doing you cast pennies into the sea of business which shall return to you after many days (not so very many either) as dollars. The union is a business institution and must be dealt with as such. It is here to stay, whether you, I or anyone else likes it or does not like it. The wise man recognizes and deals with conditions as they are, regardless of whether he is pleased with those conditions or not. Fighting organization, unless the organization be intrinsically wrong, is like fighting a windmill. You will sooner or later get the worst of it. The operators' union is an institution necessary to the welfare of the business, just as an exhibitors' organization is necessary to its best interests. I advise all operators to get into their organization at once, and I also advise all exhibitors to get into **their** organization and to **stay in it.**

A Question.—Wakefield, R. I., writes: "Here is a question in dispute: A says the Fort Wayne Company makes a compensarc which changes A. C. to D. C., known under the same name, viz: Fort Wayne Compensarc. B claims the Fort Wayne Compensarc is a current-saving device and does not change A. C. to D. C. Which is right? I am a constant reader of The World and look for it every Monday on the first mail. I am hardly able to wait for it. I am operating in a pretty little summer theater, seating capacity about 325. The projection is the best I can produce through hard work. We have one of the best piano players in the business. He plays strictly to the picture; also we use a trap drummer who is there with the effects. Mr. Webster, our manager, is one corking good fellow. I have only to ask for supplies to get them. We have a Powers Five and keep an extra mechanism, lamphouse, three sets of condensers and three extra lamps. We never have a breakdown or mis-frame. Have 110 volt A. C. through a Miles Brothers rheostat. Get a good, clear light and always have a clear picture."

As to the argument: the Fort Wayne Compensarc is a low voltage transformer (current saver) and does not change A. C. to D. C. I have been informed that they put out a motor-generator set, which does change A. C. to D. C. also under the name Compensarc.

It is too bad that all operators cannot report their manager as willing to get needed supplies promptly. In too many cases the operator almost has to pry supplies away from the manager (?) with a crowbar. Plenty of supplies, an extra mechanism, lamp, etc., save a world of useless worry, vexatious delays and bad feeling. The operator who will waste supplies because he has plenty of them is not fit to be in an operating room. Such a man, if any there be, ought to be promptly fired. Many managers, however, want a thing used just as long as it will hang together. They consider it waste to do otherwise. This is not economy. It is foolishness, pure and simple. I have seen, for instance, machines

come to for repairs on which the inventions' members both were almost entirely gone. In fact, I have seen them at last that I have wondered how on earth they managed to get a film through the machine at all. This was not necessary, nor was the man who ran that house a manager. It is perfect results on the screen that bring money to the box office. Perfect results cannot be had working with a bunch of junk. The operator who has to fight for every cent's worth of supplies is likely to get into an "I-don't-care" frame of mind, and he is not much to be blamed for it, either.

That Auto Outfit.—Payson, Ill., writes: "In answer to your queries in The World, of recent date (p. 250 Sept. 16 issue), will say that the dynamo used on our trip is one made by the Triumph Electric Company, Cincinnati, Ohio. It is a two k. w., 60-volt machine giving 33.2 amperes at 2,000 revolutions. Our auto engine has four cylinders, developing about 35 h.p. It has a long stroke (5½ inches). The flywheel is 16 inches in diameter. The pulley on the connecting shaft is 5½ inches in diameter, making the speed of

the engine 2,800 at 440 revolutions per minute. By bringing the engine up to 500 we get very nearly 70 volts. Weight of dynamo is 187 pounds, height 13 inches, width same, length 22 inches. We use a small, home-made rheostat reducing pressure by five or six volts, which gives a little better results than working without resistance. The generator is protected by 40-ampere fuses at the car and 30-ampere ones at the lamp. We run a line of incandescent globes (9 20-volt, 30-watt, wired three in series) from car to the hall and have 120 feet of No. 10 marine cable from generator to machine. We obtain best results with ⅝ cored carbons, Electra or Bio. When we shut off the arc the other lights brighten perceptibly, but there is not to exceed two or three volts difference as shown by the voltmeter. From time entertainment is started till its close the arc burns continuously. I run slides and lecture while rewinding. Expect to start return trip about the 27th inst., passing through Missouri, Kansas, Colorado, Idaho, Oregon and Washington."

We are indeed indebted to you for the excellent description of the outfit. It will doubtless be of much benefit to others who may contemplate emulating your example. I am obliged to accept it as a fact, though I would not understand how uniform voltage can be maintained with an engine running without a governor. Well, I have learned that it can be and the knowledge is valuable. I am inclined to believe the secret lies in the fact that the engine power is so very greatly in excess of the load that it is not affected by slight variations in same. I wish you success on the return trip, but imagine you will strike tough sledding by the time you reach the mountains unless snow holds off late or you hustle through pretty fast. That auto certainly bears evidence of having been "through the war." If I wasn't already "taken," I'd be camping on the trail of that daughter myself.

Swelled Up.—Chicago, Ill., writes: "You claim that operators ought to study and learn all they can. You recommend your handbook and that your department be read. I have been operating fifteen years and don't think you or anybody else can teach me anything about it. Maybe the dope you hand out is all right for the yaps, but we operators don't need it—see? We are in the union here and get the money anyhow, so what's the use in spending money for books?"

If you could realize how unutterably silly your letter sounds, Chicago, I think you would not have written it. If

their business because they "get the money anyhow" then it is indeed in a sad way. However, I by no means judge the whole by the drivel of one of its members. If you really have learned all there is to know, Chicago, I would suggest that you go on further use to yourself or anyone else in this world and find better employment in some other vocation where mental acumen will be found to your remarkable ability. Possibly, however, you are merely measuring others by yourself, in which case I would publish your literary efforts to show that the chumps are not all dead yet.

Motors.—Winfield, Kas., writes: "I note in The World of Sept. 16th that Pennsylvania writes and wants to know what kind of a motor he should use. I would say for his and anyone else's benefit that I have a motor attached to an Edison machine, and it works to perfection; that is, it does for me. My motor is only one-thirtieth of a horsepower. Would have put in a larger one, one about one-eighth of a horse, but was unable to get one here, so have been running with this one the past six months. I have it attached to the take-up shaft. Of course, I had to have a new shaft made, and made longer, so as to attach a belt wheel. Have a 1½ inch grooved pulley on the motor and a 7-inch pulley (grooved) on the machine, on the opposite side from the crank, which gives the proper speed, by means of the crank to the motor. I must first tell you that a one-thirtieth horsepower motor will not pull the machine from that point after the lower reel is about half full; it will however, as it is a hard pull from that side and that particular place, but, however, I have another motor on the floor with a three-quarter inch pulley and round belt running to the take-up attachment which takes up just right and does not pull too hard either. Of course, the motor runs the regular 1600 revolutions per minute, but the belt slips on the small pulley. With a one-eighth horsepower motor you would also need the extra motor, as it would have the power to pull the whole thing. I hope this will be of some benefit to any who happen to see it."

Many thanks for information conveyed by your letter, Winfield, though I think you have missed the main point. Pennsylvania wanted also to know what kind (make) of motor is best adapted for driving a machine. You say you have the machine motor attached to the "take-up" shaft. Presume by you mean the sprocket feed-sprocket shaft. You failed to mention kind of machine. Many operators who do not wish to, or are not allowed to run their machine with a motor, run it by hand, but pull the take-up by motor, thus reducing the labor of cranking the machine to almost nothing. Detailed information from users of motors, as to kind, power, speed regulation, arrangements, etc., will be welcome. Don't forget to mention kind of current used.

English Salaries.—Ogden, Utah, asks what salaries operators are paid in England.

Operators receive as low as 25 shillings, while in extreme cases they rise to the dizzy height of four pounds per week. The ordinary pay, however, is about 40 to 50 shillings for first-class men. A shilling is equal to about 24 cents and a pound to a little less than $5.00. It will therefore be seen that our English cousins who grind out the pictures do not dine on lobster and wash it down with champagne every night after the show, nor are they able to substitute their diamonds for the arc in projection. Ten to twelve dollars is their average. Taken as a whole a given standard of living is not so very much cheaper there than here.

Leadville.—Leadville, Col., writes: "I will gladly give you all particulars possible regarding my plant and to that end am sending blue prints furnished by Western Electric Company until in writing these shall be ready to supply you with such information as they can. (Blue prints not arrived.—Ed.) Will also give you as far as possible complete setting of my outfit and answer any other questions you may wish to ask. As I said, I am not an E. E., but I do claim to be out at the game, as I worked for Walter, Turner, Dawson and Howard (now the Walterdaw Company), in the old country when our film cement was a needle and silk, our films about one inch wide and a picture seldom a wonder for length. Therefore, my letterhead and statement as to years' manufacturing experience is not 'hot air.' But, even so, it is surprising how much one can learn, and I want to say that you are not only teaching operators but, what to my mind is still more important, teaching us to teach ourselves. I believe the thanks of all good operators are yours for your invaluable assistance. Just put a Kimble, variable speed, ⅛-h.p., A. C. motor on my machine and it is fine. I have rigged up a graduated dial, with a pointer, on the brush holder so that I can tell exactly what speed my machine is running and I find it helps my pictures wonderfully. I have been promoted to the position of General

Manager of the Princess Theater Company, but my favorite spot is still the operating room—projection room, I call it. I have an operator doing the actual running, but make all adjustments and repairs myself. But returning to the motor-generator proposition: I believe it would do a lot of good to treat this matter exhaustively since so many operators and managers don't know the advantage of D. C. over A. C., and others, who do, think it is too expensive to install a rotary converter, or motor-generator set. Ours was laid down here for $230. It would have cost much less back East on account of excessive freight rates up here so near the clouds. (Leadville is nearly 10,000 feet higher than New York City.—Ed.)"

Like yourself, Leadville, I regard the motor-generator proposition as of importance and will welcome description of various plants, statements of their efficiency, cost, plan of installation and all matter pertaining to same. The matter is too little understood. I cannot quite agree with you on one point brought out in your letter. The speed indicator is all right in a way. I would be glad to have details of its construction and connection for publication. Still, I hold that the best speed regulation or, rather, the best way to judge proper speed, is by action on the screen. Exact judgment of speed by action on the screen is one of the finer points of operating. When a man is walking, make him walk naturally. When a couple are dancing a waltz, they should dance to waltz time and this is all in the hands of the operator. When an automobile race is on, its speed, within limits, is governed wholly by the operator. We are glad to hear of your promotion. The Western Electric people have written and it will be published next week.

Photographic Speed.—Detroit, Mich., writes: "Can you explain why it is that when an auto or wagon moves across the scene the wheels will sometimes appear to be sliding and sometimes apparently revolve backward. Both the department and handbook are simply great. Keep up the good work."

To understand the phenomenon referred to, one must remember that there is really no such thing as motion pictures. What we call moving pictures is nothing more or less than a series of snapshots taken at the rate of about sixteen per second. Now when a wheel is revolving and one picture is taken and during the 1/16 of a second (about) elapsing before the next exposure of the film the spokes have shifted just enough so that they have in effect exactly changed places with each other, we see no motion at all, the spokes being practically alike. If, on the other hand, the spokes have advanced not quite enough to change places we receive the impression that the wheel is revolving backward. You will notice that such impressions are usually jerky and of short duration. This is by reason that the camera or wheel, or both, vary slightly from uniform speed so that the synchronism of the exposures and spokes is not maintained for any length of time. This, Detroit, is about as clear as I can make the matter without going into a long-winded explanation occuping more space than I can spare.

Frisco on Parade.—San Francisco Motion Picture and Projection Operators' Union No. 162, I. A. T. S. E. (some name that), took part in the Labor Day parade and again carried off the honors for best appearance. Looking at the accompanying photograph one understands why. Surely a finer showing would be hard to make.

At the head of the operators' column was a float on which rested a "Powers Six," with flowers piled around. Each man carried a triangular streamer containing the legend, in large letters of white, "Operator." We are indebted to President-Business Agent Woods for the splendid photo, as well as for another which we shall have framed and hang in our sanctum sanctorum at home.

Condenser Trouble.—St. Catherines, Ontario, writes: "Am having serious trouble with condenser breakage. Use 210 volt A. C. Get splendid light through ordinary rheostats; Power's lamp and lamphouse. Have taken precaution by giving lamphouse more ventilation, also ground condensers till they were perfectly loose in holder. Also closed up all drafts and shut off fans in operating room. Still they crack in from one to two shows after being put in."

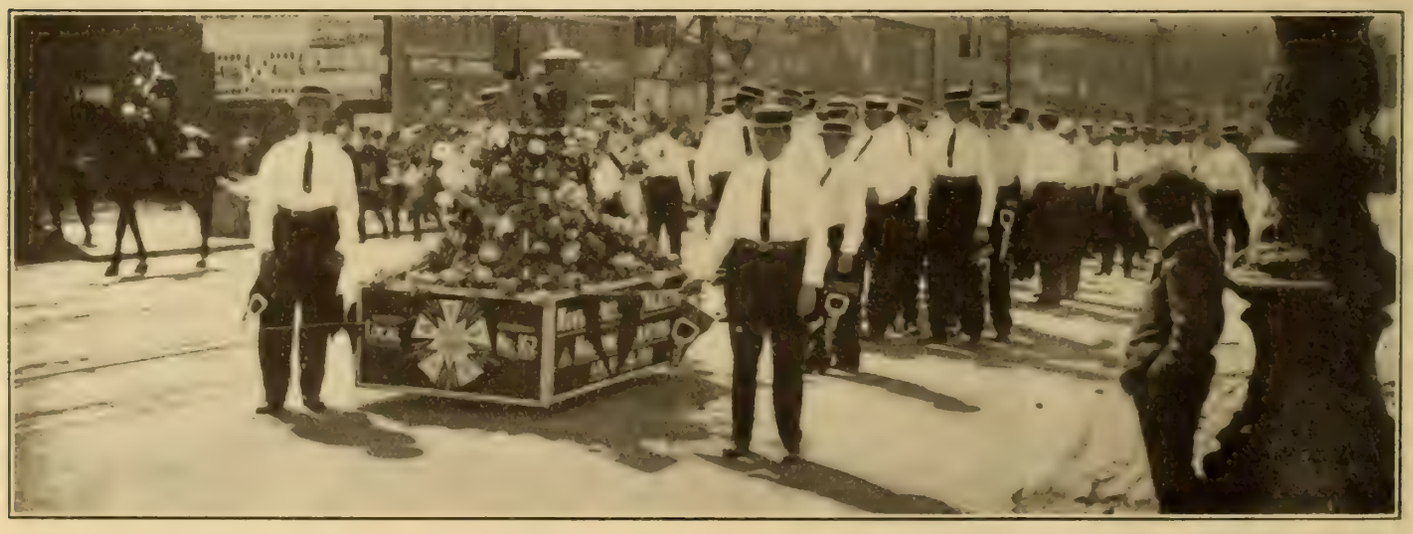
Condenser breakage is a tough proposition sometimes. I assume, as you ground the lenses, you have the Powers 5 lamphouse. Open the vents in condenser mount wide open. Before putting lens in put in a ring of asbestos, so that the lens won't rest directly on the metal. Don't open the lamphouse door directly after shutting off the arc. Possibly you are using very heavy amperage and short focal length condensers, which bring the arc close to the lens. Try two 7½ lenses, if you have shorter ones in. Try putting the lenses in cold water, bringing to a boil and then allowing the water to stand until cold. If local law does not forbid, try taking entire back of lamphouse out. As I said, condenser breakage is oftimes a baffling proposition.

Announcement Slides.—Washington, D. C., writes: "It might be of interest to you to know about our announcement slides. I conceived the idea of having slides made on a stencil cutting machine which is used for cutting stencils for addressing machines. One permanent slide is made, reading 'The next picture will be * * *,' or 'The next picture our feature film," and is fastened in between the two glasses, we then cut off the lower binding strip, insert the title slide. like one enclosed, and rebind at bottom. These stencil slides are cut at a cost of 1 cent each for three lines, or less, or 2 cents for four lines. We have all our advertising and special announcements made up in the same way and have received a great many compliments on the neatness and legibility of them."

The scheme submitted by Washington has the drawback that few have access to a letter perforator and they are too expensive to purchase for that use alone. Moreover one is not able to get very much on a slide. However, where one has use of a perforator the idea is valuable for short announcement. The letters are sharp and clean-cut. Their color may be varied by inserting, with the card, gelatine of various colors. I have used this scheme myself long ago.

Indianapolis, Ind., writes: "Operators of this city have been organized (L. U. 194, I. A. T. S. E., M. P. M. Operators) since October, 1910, having now approximately 90 per cent. of the craft in the union. We are getting along excellently for a young organization. Just at present movement is on foot to raise theater license from $25 to $200 per annum, but so far nothing definite has come of it. Indianapolis operators are licensed. They are required to pass examination and the annual fee is $5. We have about 65 licensed operators at this writing."

Glad to know things are in healthy shape in the City of the Circle. Trust they may continue so. Two hundred dollars is an outrage fee for a motion picture theater in a comparatively small city like Indianapolis.



Comments on the Films

Licensed.

"Two Men and a Girl" (Essanay), September 14.—The rural life picture impressed the reviewer as being in its early scenes slow. It pictures the jealousy of one of the men, but doesn't seem to get a strong grip on the situation or to be effective. There are two fistcuff fights, both of which plainly "played" that during the last one, the climax, the reviewer heard laughter behind him. The photography is excellent. The picture can hardly be very popular but is passable.

"The Squaw's Love" (Biograph) September 14.—Beautifully pictured forest scenes along a rapid river make an excellent background for this drama. Indian romance which, though probably impossible, is made most convincing. The Biograph players make acceptable braves and squaws. The story, a little slow in getting started, is skillfully planned and unusually exciting. It is largely poetry and has some humor. It is a good, desirable film and is likely to be very popular indeed.

"Wheels of Justice" (Selig), September 14.—A well-photographed and exciting melodrama in which Rex, the Selig dog, plays an important part. The story is made clear as to its main plot, but there is something left over in the picture that is not wholly clear. It is a picture made along the lines of such melodramas as were widely popular twenty years ago, with several novel incidents added. The climax is not skillfully handled; there is little suspense; mysteries are solved almost as soon as shown, and some confusion results. But it seems not an amateurish picture so much as a hurried one.

"A Cup of Cold Water" (Selig), September 21.—A dramatic picture of early times in Southern California. The story seems long in getting started, but the scenes are well designed and keep interest awake till the situation becomes clear. The child of aristocratic parents has been stolen by a bandit, the bandit captured and the child found by the padre who has educated her not knowing who she is. Just before her mother finds her and reveals her identity she is loved by an American and a Mexican. The Mexican has come to take her by force, but the priest saves her and then her mother enters with the American. The picture is interesting, but cannot be called thrilling.

"The Tired Absent-Minded Man" (Vitagraph), September 23.—Bunny is the tired and absent-minded man. He goes to sleep and leaves his bride-to-be waiting at the church. One of the funniest parts of the picture is when he suddenly realizes on the train that he has forgotten something. He can't remember what it is. It's the bride. He's taking a honeymoon alone. It's very amusing.

"Over the Chafing Dish" (Vitagraph), September 23.—This delightful little comedy merely reports the undramatic but human and interesting doings of a young and pleasing couple. It is piquant, and commendable as a slight but very pretty picture.

"The Culture of Bulbous Flowers" (Gaumont), September 23.—An instructive picture that shows how to care for bulbs. It begins with the potting and goes with them to blooming time. It shows some pictures of flowers and greenhouses.

"A Heart-Breaker by Trade" (Gaumont), September 23.—Four girls in this sentimental comedy want to marry an "ideal"; they want an aviator, so the artist, soldier, lawyer and merchant introduce a famous one to them. Each becomes desperately in love with him. From a distance they see his wife beating him, for he was married. Some of the scenes are pretty, but the picture is very slow.

"Starlight's Necklace" (Pathe), September 21.—An Indian story of love and jealousy with Starlight, a pretty squaw as interloper in a tepee village love match. The other squaw attempts to kill Starlight, but is badly wounded herself. This brings the brave back to her feet. The illusion of Indian life and character is not badly done; there seems to be some real Indians in the cast, though a stranger behind the reviewer likened the hero to a longshoreman. The setting of

"Everybody's Troubles" (Essanay), September 21.—The apartment house farce after the Essanay pattern with the whole population coming from floor to floor looking for trouble. Very light, but there's a good comedy in the same reel.

"All on Account of the Porter" (Essanay), September 21.—The make-up negro porter got the wrong coat of an ice cream waiter. It is an arranged marriage comedy and the wrong man had the right coat to put the letter that is at. A little later the right man was put off at the wrong place. When he managed to get to the girl's house he found that the wrong man was the better man in the situation. Finally the right man was changed in the wrong coat and the two met at the ceremony. It's a funny comedy.

"The Human Torpedo" (Lubin), September 21.—How would you like to have swallowed a pellet of nitroglycerine and become a human torpedo whose constitution was afraid to jar and he in a beer saloon? The cops followed the man and, no matter what he did, protected him from getting out. Eventually he kept them all through the factory. It's novel and very amusing.

"When Wifey Holds the Purse-strings" (Biograph), September 21.—There are two elements, somewhat in the same reel. Like opposite sides of the same coin, they go very well together. The subtitle-lined milk bottle. The one is mirth, is the jumper; its true comedy made the audience howl and roar. Wifey isn't kind. Hubby and have up all his salary and she gave him fifty cents for spending money. He tried to treat the boys and with some difficulty got off by leaving the half dollar and an I. O. U. How he schemed to pay this off and failed to get the money out of wifey is the funny part. It is original and very enjoyable. The picture would have been better if it had ended more good naturedly.

"A Convenient Burglar" (Biograph)—On the same reel with the above, tells the other side of the story. Mrs. Gay was on her way to see her mother, but was stopped at the station by a telegram. Two of the boys have come in. They hear her coming and only one escapes. Mr. Gay takes the other to the station house." Hours pass and then Mrs. Gay goes out to find Mr. Gay. She finds both him and the "burglar" at a pretty roof garden in New York City. It's thoroughly good.

"Electric Boots" (Pathe), September 21.—A shoe store supplies boots which are electrically charged and the result while it makes the wearers do their work at fast time affords much amusement for the audience. The house-building operations are carried on with incredible speed. Some of the situations are funny.

"Old Delhi and Its Ruins" (Pathe), September 21.—A travel picture of the old city of Delhi in India. The first scene is of a caravan moving out of the city, which is followed by a view of the long bridge with characteristic towers and the latter portion of the film is devoted to showing some of the ruins just outside the city. It is a pleasing, instructive and interesting information at moderate rates.

"Surfing, the National Sport of the Hawaiian Islands" (Pathe), September 21.—Anything which entertains or regales our bathing in those islands brings to mind Mark Twain's inimitable description of a which was published many years ago. After seeing this series of views one is inclined to the conclusion that he did not overdraw his story. The various methods of riding the surf upon a board are clearly shown and the accurate pictures of the skill required to keep upon some particularly fine picturesque spots.

"Forgotten" (Vitagraph), September 23.—[illegible] the story of the neglect of a child by everyone and her passionate pining for her father, whom in a daydream of childhood which reaches every heart. Neglected and forgotten by her aunt with whom she lives, pining for her absent parents and her father's return, the little one merely exists. But her father does come

at last and a better day dawns for her. The film does not teach that there is any intention of neglecting. It is merely that the busy aunt has other interests which obtrude themselves and cause her to unwittingly neglect this motherless child who longed for parental love. And when it comes the audience rejoices with her in her new found and evidently permanent happiness.

"Live, Love and Believe" (Essanay), September 22.—A love story which tells how a Mission worker rouses the latent manhood of a young man and starts him upon the right path. He falls in love with her, but realizes that he is not her equal socially, goes away and leaves her. They meet some years afterward and when he has been promoted to be a lieutenant and he is enabled to protect her from the insistent attentions of an ardent wooer. Shortly he is accepted as her lover and her father, the colonel, speedily congratulates them.

"The Cowboy's Bride" (Kalem), September 22.—A Western story, with an elopement as the principal feature. The life of the picture is the numerous difficulties which beset the girl's father when he attempts to overtake them before they are married. He fails, of course, and they succeed in having the ceremony performed.

"Shipwrecked" (Selig), September 22.—It is probable that the principal feature in this film with most audiences will be the half drowned man clinging to a spar and his rescue by the girl. That they were lovers was made plain before, but her father objected and undertook to compel her marriage with another man. The wreck upon the shores of the island where she lived and the casting up by the sea of her lover renewed the attachment and naturally it wasn't long before they went to the mainland where the ceremony was performed. The picture will be popular because it shows the triumph of the two lovers over the objections and adverse circumstances.

"The Battle of Trafalgar" (Edison), September 22.—Whoso has read of the Battle of Trafalgar and Lord Nelson's victory will find in this picture a reproduction of his impressions of that great historic event. If by chance any have not read of it they will see here a vivid illustration of what occurred on that great day. All the ceremonies and operations which have to do with preparing for a battle at sea, clearing for action, hoisting the colors and the other preparations are portrayed. There are little touches which will increase the interest, for example, Lord Nelson calling the mail ship back so that one letter could be sent. The action itself is realistic. Nelson's death is pictured with a solemnity which causes the audience to sit with bated breath as the commander passes away. It is a historic picture of unusual educational value and would be useful anywhere in teaching history. The mechanical work has been performed with skill and intelligence, while the settings are as accurate as it is possible to make them. The firm and its players deserve commendation for the production of so excellent a picture.

"The Life Saver" (Lubin), September 21.—A very pretty love story of the seaside dealing with people belonging to a life saving station and visitors, with much of value in the scenic line. It is a well knit, dramatic story and very well acted. Miss Lawrence and Mr. Johnson were never happier in portraying romantic parts. Two of the visitors, the inspector's son and a young woman who was in his automobile party make both the seaside lovers jealous. The inspector's son falls into great danger and is rescued by the life-saver. The acting is so delightful and the picture in every way so perfect that it will be remembered as a dandy picture.

"The Big Dam" (Edison), September 23.—The accepted suitor and the rejected suitor compete for the contract to make the dam and the happy suitor wins again. The time limit for its construction is a year with a $25,000 forfeit. The other man disguised gets a job as foreman and delays the work in many villainous ways. It looks badly for the contractor, for at a critical moment a false telegram has got him out of the way. His wife, however, takes a hand and the dam is finished on time. It is a well constructed and well acted melodrama, but it seems a little thin; the situation is not drawn sharp enough to be poignant.

"City of Bordeaux" (Gaumont), September 26.—A very interesting view of one of the most important cities of France. It begins with a general birdseye view and follows with details, many of which are highly instructive. It is short.

"A Friend of the Family" (Gaumont), September 26.—Age and a simple nature may be a bore to youth in careless happiness, but in a time of stress it often proves to younger folk a very welcome refuge. The situation in this pretty picture seems very slight, but it has a good deal of significance. The young man and his wife had an old friend. He seemed a good deal of a bore, but the time came when they disagreed. Each went to the old friend for advice and help and found a valuable ally. The scenes are very well posed and some are beautiful. The Riviera seems to be the place where the picture was taken. It is a picture that will please.

"Lost Years" (Essanay), September 26.—Through an accident, good and valuable years were lost to two men. One, the foreman of a working gang, was supposed to have been murdered. He fell into the river, was carried by the current under the docks and shanghaied. The other, a workman, was accused of murdering him and sentenced to life imprisonment, which was plainly unconstitutional since the murdered body wasn't found. The foreman, cast away in a strange land, gets work, marries and forgets his old associations. Thirty years later, the convicted man applies for a pardon, but is refused. An account of this is printed in a newspaper where it is read by the one-time foreman, who at once comes forward and the man is released. There are too many impossibilities in the picture for it to be a great picture, but it gives a chance for some remarkably human acting that is surely well worth seeing.

"Mary's Masquerade" (Edison), September 26.—Mary, as it chanced, came on a vacation visit to her aunt's the very evening she was giving a dinner to fourteen persons. One disappointed her. Mary was only a girl in short frocks, but her aunt let her dress up as a grown lady and come in in order to keep the unlucky thirteen at a table far away. Mary (Miss Fuller fills the part delightfully) has many amusing difficulties, especially with her long silk train. It makes a very pleasing picture. The scenes are well conducted and pretty. There is true, human experience under the comedy and the picture plainly pleased the audience.

"Pathe's Weekly," September 26.—The topical film by Pathe Freres this week has an astonishing breadth and interest. It contains, among many notable pictures, one of the Sultan of Turkey, the Chinese dreadnought that was recently on a visit to New York and of the Chinese rear admiral. An adequate description of the reel would be a newspaper. The weekly topical is in the running to become an international institution.

"The Match Maker" (Lubin), September 25.—The match maker in this picture is a young English aristocrat with a sense of humor. Mr. Johnson fills the part with a good deal of distinction, but Miss Lawrence, in a new and very charming role as a governess of a little boy, is the picture's center of interest. The mother who employs the governess is a widow with a grown-up daughter and an older son at college. Sir Henry calls and by chance meets the governess who enters with the youngster. He seems quite taken with her charms. The mother is ambitious of having him marry her daughter. While Sir Henry is being received, the older son returns from college and meets the governess with his little brother out on the lawn. He is badly smitten (this scene is charmingly conducted). It is now shown that the daughter is in love with the head gardener (Mr. McGovern takes the part). Sir Henry discovers them with their heads together. He is not very dignified as an eavesdropper, but he listens to them planning an elopement. Later, the elopement with the gardener being arranged for, the daughter discovers her big brother making love to the governess and she runs and tells, gets the governess discharged (this scene is very well done by both mother and governess). Sir Henry helps in the elopement and then shows the older son where the governess lives and we have another pretty love scene (freshly conducted) at her house. The scenario is fresh and amusing. It was perfectly produced and makes a delightful human picture full of humor and one that kept the audience breaking forth into ripples of pleased laughter. The acting is all excellent. The comedy ought to have a star pasted after it, to mark it out.

"Disappointed Old Maids" (Pathe), September 25.—A comedy presenting the adventures of a brace of old maids who become enamored of a young stranger with Chesterfieldian manners. All goes well until at their request he meets them, but quite thoughtlessly takes his fiance along, too. The addition of another woman sort of breaks up the dream of the old ladies and they are clearly much disappointed.

"Whiffles Hard Luck Stories" (Pathe), September 25.—A comedy telling how Whiffles, being in need of money, succeeded in raising the wind. The risibles of everybody in a New York audience were excited by this picture.

"By the Camp Fire's Flicker" (Vitagraph), September 25.—A love story with soldier life in the Philippines during the insurrection as its background. The American heroine is an army nurse and is separated from her lover, an American officer, who is wounded and out of his head, by the crafty work of a senorita, a Philippine girl, who, when her trick is discovered by the hero, attempts to betray the United States troops

to her countrymen. The picture is very interesting. The scene showing the attack is, however, not convincing. Tropical scenes are very suggestively produced. On the whole, it is a commendable picture; it is very interesting.

"Arizona Bill" (Kalem), September 25.—Arizona Bill was discharged. An Indian stole a horse and at Arizona Bill's house quietly changed horses. Bill is falsely accused of horse theft. He knocks his accuser down and makes his escape on the stolen horse left by the Indian. One of the boys follows him (both on foot) out over the desert and captures him. Bill's wife sees the Indian and recognizes the horse and in the nick of time arrives to save her husband. It seems a little thin because it has been done very much better. But it is an interesting picture.

"The Two Orphans" (Selig), September 25.—This big production was reviewed at length in our issue of September 23, under notable films. It needs no special notice here. But it seems a pity to divide a gripping story like this into three parts and to show only one part a day. Even a hardened reviewer feels unsatisfied at being left in suspense and at having to wait till tomorrow to see the rest. How much more dissatisfied must the numerous transient visitors to the photoplay feel. They probably are not going to be able to see the other parts.

"The Revenue Man and the Girl" (Biograph), September 25.—A very tense and dramatic story of the Kentucky mountains which gives some of the Biograph players a chance to do some remarkably human and poignant acting. The story is like a mountain torrent, now lashed into white foam, now deeply emotional like a pine-shadowed pool. It is produced and acted to give a deep and lasting impression. The scenario is strong. The producer deserves much credit for his scenes and his types. The heroine and the little girl especially deserve praise. The heroine pictures her love for the revenue man and her sense that her father's death in a fight with his posse should be revenged. Love wins.

"Her Inspiration" (Lubin), September 23.—The farmer's daughter is a painter, rather sentimental in her attachment to her art. There's a country lover and a sportsman from the city who is stopping with her father. She runs away with the latter to study art in New York. Later we see her in a beautiful apartment and the man comes in drunk. He leaves her; she is cast on her own resources. Her inspiration is the bright memories of her youth cast upon the dark present. The picture is not great, but while as to its superficial things it is not true, there is a root of truth in it; but its significance is true only of genius. The picture is well photographed and designed. One could hardly call the ending a sincere scene.

"Gypsy Maids" (Pathe), September 23.—A love story, supplemented by an angry father who hurls his daughter over the bridge into the water. The lover plunges in and saves her, notifying the police of the action and papa shortly gets in bad. When papa is angry and is making unkind remarks to the young people, and later when he throws the girl over the bridge, there is considerable interest in the film. Otherwise its interest is not exciting.

"The Trials of a Tall Traveler" (Eclipse), Sept. 27.—A good comedy illustrating the troubles of a traveler who appeared to be too long for all the rooms, in which he was placed. He poked his head through the ceiling of one, his feet through the partition of another, and came to the conclusion that the jail was most satisfactory.

"Manufacturing Fireworks" (Eclipse), September 27.—An interesting industrial film illustrating a dangerous but fascinating business. The details of the manufacture of fireworks are here given, and the reproductions of displays afford opportunity to see some of the manufactures demonstrated. The audience watched with rapt attention while the film was running.

"Hal Chase's Home Run" (Kalem), September 27.—Every baseball fan in the country will want to see this film and then he will want to see it again. The feature of the game is when Hal Chase goes to bat in the last inning with the score 2 to 2 against his team. He has a home run which makes the score 3 to 2 and gets a little when the [illegible] What better could a baseball-loving public want or [illegible]

"A Cure for Crime" [illegible] interesting illustration in mental suggestion. Under the impression that he has been operated on and can no longer have evil desires, a thief goes forth to fight out the battle with temptation and wins. At the end of a month the bandages are removed. A good position is found for him and the cure is pronounced complete.

"His Sister's Children" (Vitagraph). [illegible] child's story which tells how some little people managed to part of lovers and thus brought them together again. The sick little one insists that they [illegible] and finally [illegible] to do, and the picture closes with the two clasped in each other's arms after everyone has left the room excepting the sick child and he [illegible] It is a good story, well told.

Independent.

"The Altered Message" (Solax), [illegible] tells how a girl altered a telegram so that her lover wouldn't have to take the field with his regiment, but could remain at the post with her. Serious complications arise, and while the girl is trying to straighten them out [illegible] are captured by smugglers and the girl has to make a thrilling ride for aid. There is a wild scramble for the smugglers and their prey. Eventually everything is made straight again. A breezy story.

"The Claim Jumpers" (American), [illegible] speedy, exciting picture of a district where oil well claims are being discovered. It is a well-planned romance. The hero's father objects to the heroine. This man discovers an oil claim and comes very near losing it, it being saved only by the ready wit and horsewomanship of the pretty heroine. She has a very tense race with the greedy villain. The country is interesting and the excellent photography shows much of it. The acting is good, though there is some camera consciousness shown in posing the scenes, a tendency to make the players walk up to the camera. The players are pleasing and it will probably be a popular picture

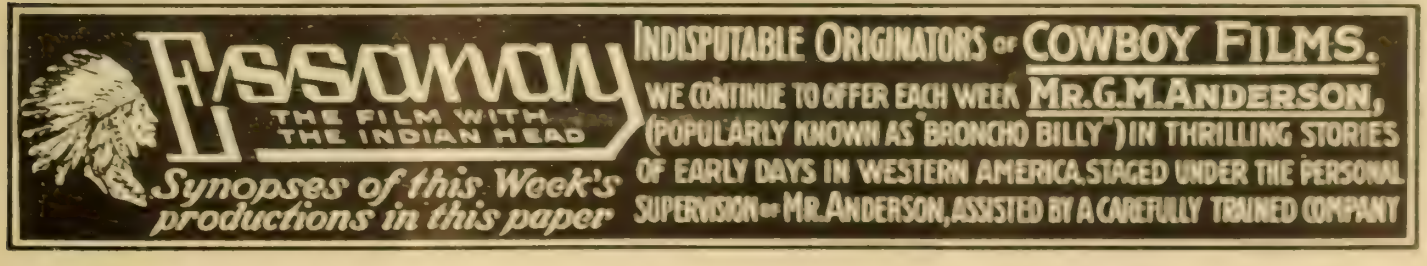
"Lost in a Hotel" (Powers), September 19.—This is a speedy comedy. One could easily get lost for a few minutes in a big hotel. If one were dressed in a kimono, it wouldn't be wholly pleasant to be opening the wrong doors by mistake. There are several laughs in the picture. It is commendable.

"An Old Time Nightmare" (Powers), Sept[illegible]—This does indeed picture an old time nightmare. The boy dreams that the lords have captured him, given him a trial by jury for bird nesting, and are going to cut off his head. Then he awakes. The bird policeman and the [illegible] jury are fine. It will please. These two or a split reel may be counted worth while.

"When the Leaves Fall" (Eclair), September 18.—A very pathetic picture. The doctor said the little boy's mother would die when the leaves fall. The child tried to tie the leaves on the trees and had a tumble. The mother and child were taken to the South, where the leaves never fall and all are happy. It is fairly well acted by the Eclair company, but [illegible]

"The Robber-Catching Machine" (Eclair), September 18.—Two [illegible] were expected at the park. Two hungry tramps [illegible] When the two [illegible] arrive the tramps have gone with much jewelry. The thief-catching magnet [illegible] and they have to run [illegible] and are caught. It is amusing, a trick film, and commendable.

By Registered Mail (Imp), September 21.—It pictures the strong attachment felt by a poor workingman and his wife for their bright little girl, an only child, whom an aunt adopted. The child gets homesick at the aunt's rich house and [illegible] by registered mail home. The [illegible]


ESSANAY
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
(POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES
OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL
SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

officials, entering into the situation, help her along and see that she gets home. The picture is affecting. There is some freshness in it and most of its scenes are well acted. The backgrounds are good. It doesn't convince one as having taken place, but is a commendable story fairly well pictured.

"A Just General" (Eclair), September 25.—A French lieutenant insults a private soldier's wife. The soldier is imprisoned for striking him and is about to be condemned to death. The soldier's father, one of Napoleon's soldiers, perhaps, puts on his medals, including one of the Legion of Honor, and begs the general to save his son. At first he is not successful, but later prevails. The acting in the picture is good. It is the film's best quality. The story is pleasant, but not important. It is, however, strongly anti-militarist. Its injustice is likely to stir the indignation of fairplay-loving, democratic American audiences.

"The Honeymooners" (Thanhouser), September 22.—The bride and groom were able to fool the wedding party. They were not bothered by showers of rice nor old shoes, but they managed to get into much perplexity of another kind. It is a picture that is sure to please. It is well arranged, delightfully acted and is photograhed in pretty scenes. It is not absolutely perfect, but it is a good, desirable film. It will surely be very popular.

"The Lie" (Thanhouser), September 19.—A pretty melodrama, well planned, with clearly contrasted characters. The main plot (a story of interrupted love) is worked out to its happy ending. The counter plot is left at loose ends. In this, a pretty stenographer and her little sister are left perhaps still uncared for. It was the need of the money that her employer, a broker, offered that induced the elder of these sisters to play, without knowing its import, a part in the lie that divided the hero and his sweetheart. The hero later rescues the little sister from drowning and then the big sister confesses to the heroine. It is a pleasant picture and commendable. Its chief shortcoming is that the interest is divided between the orphan sisters and the love story.

"Shenandoah" (Champion), September 18.—There is no lack of excitement in this Champion war days picture. It is a bit more speedy than the usual war picture by this company; and in Champion pictures, where things happen they are apt to happen fast. The chief battle scene of the picture (there are three or four) is unusually effective. The battle takes place just beyond the brow of a grassy hill. There is plenty of smoke and some running about. It is a very commendable scene. Champion war pictures are apt to have some foolish incidents. The Southern captains ordering a dummy shot and what led up to it is the most unconvincing part of this picture. As a whole, it is not unlikely to please the small boys and the gallery.

"The Stolen Horse" (Champion), September 20.—There is a freshness in this story of a Western town and its pretty school teacher, but its convincing power suffers at times for the sake of originality. It isn't a dull film; quite the reverse, there being some thrilling scenes.

"The Great Charleston Hurricane and Flood" (Imp), September 18.—The damage done to the smaller buildings in exposed places of the city by the recent storm was great. Pictures of littered streets, railroad yards and flooded streets are shown. It's an interesting film.

"The Bicycle Bug's Dream (Imp), September 18.—A trick film, cleverly made and more or less thrilling. It certainly will keep spectators who are not used to this kind of picture awake. It is not important, neither is it slow, but will serve excellently as light entertainment.

"The Girl and the Chauffeur" (Yankee), September 22.—Built on the lines of a recent romance in high social circles. A very effectively pictured elopement begins this film. The father of the girl gives chase in an automobile; it is very speedy, but the young people are married. She is warmly welcomed by her husband's people, including his father, who is dressed like a livery man. The young chauffeur becomes a rich garage man and, in time of a Wall Street panic, saves the father-in-law, who has the French name of Cordier, from financial ruin. It is a picture that will amuse. In some places it might serve as a feature—Newport, for instance. It is well acted and photographed.

"Oh, You Stenographer" (Solax), September 20.—It is not, strictly speaking, a story of business; very little of that was done in this office. Dad and the two boys fall in love with the new stenographer, who is a daisy. They scheme to get ahead of each other. In the end the girl's husband comes. There is no dragging in the picture. Most of it is amusing, for there is enough human truth in it to keep it going. It is a fair light comedy.

"The Rose and the Dagger" (Rex), September 21.—Three of the Rex players have produced in this film a drama which will be differently viewed by different audiences. In the larger towns and cities nothing out of the way will be seen. In the most conservative portions of the country fault will be found with certain attitudes assumed by the woman in her diverting dance and in the freedom which the bandit takes with her at different times. The substance of the story is that the woman is left by her lover in the shelter of an old castle during a storm while he goes on for means to bring her safely home. The castle is the abode of a bandit who returns before the lover. He discovers the woman's rich jewels and demands them, and she, to save her jewels, dances and flirts with him, seeking to distract his mind until her lover arrives, and works him up to a frenzy of passion. Her principal aim was to secure the dagger which he carries in his belt. After allowing him to make love to her and after a very suggestive dance with him she succeeds in securing the dagger and strikes at him, but misses, only cutting his arm. Infuriated, he attempts to rush upon her and seize her, but at this juncture a stroke of lightning kills him and the lover appears. Complaint will be made that some of the poses of the woman are almost indecent. For example, where she allows him to take off her shoe, holding her foot almost as high as his head when he is doing it. Again, the same criticism will apply when she insists upon his putting it on.

"How Hopkins Raised the Rent" (Solax), September 27.—A fresh and amusing character comedy. Hopkins is a man capable of living by his wits and his landlady and her help are characters worth seeing. It is a good entertainer. By the way, Hopkins raised two rents.

"An Italian's Gratitude" (Solax), September 29.—This picture is filled with the truest heart interest and, with the exception of the doctor, is also very well acted. The doctor's camera consciousness seemed to leave him only in scenes where he carried a lesser part. An Italian family are treated kindly at the doctor's door and receive small coins for music and dancing. The Italian's little boy falls in climbing up a rose trellis and is hurt. The doctor attends him and saves his life. The doctor's little girl dies. The Italians give up one of their two children. The girl doesn't want to go to the doctor's home; the boy loved the little girl who died and it is he who goes. It is a commendable picture.

"The Law of Retaliation" (Ambrosio), September 30.—A tale of the siege of Pisa. The pictures are interesting and well photographed, but the acting doesn't seem to be quite up to Ambrosio's standard. The players are conscious of the camera.

"A Strange Invitation to Dinner" (Ambrosio), September 30.—An amusing farce. A man picks up a girl on the street and he buys the dinner, a big one, all he is able to carry. He lugs it home with the girl and is introduced to her husband.

"Lucky Bob" (Bison). September 26.—The construction of the great dam in Bear Valley makes an exceedingly interesting background for this romance. The story is a well-made melodrama. Bob, a hoist man, and another character, one of the young civil engineers employed in making the great dam, love Nell, the pretty daughter of the contractor. Nell overhears the jealous civil engineer planning to injure the hoist man by tampering with his hoist. An accident (effectively suggested it is) follows and at first it looks dark for Bob. Nell accuses the engineer. There's a speedy chase by the sheriff on horseback and the fleeing engineer is captured by a lariat. Then Bob is vindicated. The unusually interesting background and skillful conduct of the picture make it one very well worth while. It can hardly fail to win favor with all classes of audiences, for it is among the most interesting pictures of the week.

"White Fawn's Peril" (Bison), September 29.—There is likely to be art in Bison pictures. There is much natural beauty in these scenes. White Fawn's capture wasn't convincing, but after that the picture is stronger. White Fawn was indeed in peril and her rescuer showed much courage. It's a good, artistic picture, wholly Indian.

SEE ADVERTISEMENT ON PAGE 3.

"Bill and His Friend" (Lux), September 30.—This picture features a big black bear who's fully taken to a masquerade ball. It is very light entertainment, in fact one of the slowest of the "Bill" pictures in some time.

"The Little Goatherd" (Lux), September 23.—A slight but poetic picture of village life in France. A little girl was sent out with the family nanny goat and two kids, but an artist got her to sit for his portrait and she let the goat stray. The artist paid for the damage. It is commendable.

"The Circular Fence" (American), September 25.—Fresh scenarios and good acting are usually found in American pictures. Artistic scene making also is common; but the photographs in this picture, though good, are not quite so good as usual. The story of the circular fence and its confusing effect on Rattle Snake Ike and the hero is amusing. The hero came out best and got the big reward for bringing Ike in. It was a hard part for the actor to deserve credit. There is a romance also. It is a worthy and amusing picture.

"The Rustler Sheriff" (American), September 28.—An unusually speedy, interesting picture with a sharp fight, a hard chase partly in horse and rocky ground and partly on foot. The sheriff, also the rustler, led the posse along the wrong trail. The hero discovers the place where the sheriff changes his "make-up" and learns the plans of the outlaws. He collects the boys and they surprise the gang. Then comes the fight and the chase. The end is called the "Wrath of God." It is astonishing. A picture likely to excite enthusiasm.

"For His Sake" (Reliance), September 27.—It is a hard story, but it is well designed and better acted. William Walthall plays the part of the struggling artist, for whose sake the girl, whom he loves, who loves him, marries a rich art collector. The girl's part is very well taken by Miss Ruth Robinson. The old man dies and the two are re-united. The acting of the three leading players makes the film notable. It's a good picture.

"Weighed in the Scale" (Reliance), September 30.—Some very well photographed interiors distinguish this film. The camera man has not always been successful in his out-of-door pictures, though that last scene, with its attempt at pictorial effect through leaving sharp contrasts of highlight and shadow is very interesting and also has effectiveness. The picture is also notable for the amount that is told clearly in the space of one film and for the marked and natural contrasts in its characters, especially the lesser figures. It is acted only fairly. The story is a romance, like several others we have seen. The sheriff is not accepted by the girl who marries the other man, a drunkard and later a thief. He is a friend of both and after the husband dies in prison we are shown in the last scene, the sheriff and the girl a year later. It is a fairly commendable picture.

"The Half Breed's Atonement" (Powers), September 30.—The half-breed was an outlaw and the sheriff wanted him. The sheriff's little boy was hurt by the accidental discharge of a revolver. That was the way the half-breed's little son died and when the half-breed found that this boy needed a doctor, he went to the village to get one. The sheriff captured him. The sheriff's wife saved him from the rope. It's interesting.

"Imaginative Willie" (Powers), September 26.—This story of the Wild West as imaginative Willie told it to his young and receptive friends has a delightful quality. The thing has been done before, but not in this way. It is skillfully done and very likely to please.

"Waterfalls of Bohemia" (Powers), September 26.—On the same reel with "Imaginative Willie," this scenic which is very fair makes the release well worth while. The latter part of the scenic is very good, showing some of the most interesting scenes in Europe.

"Mutt and Jeff as Reporters" (Nestor), September 30.—This picture is interesting and very amusing. It stands up in accomplishing its purpose all the way through.

"Getting Even" (Nestor), September 30.—A speedy farce after the French model. It is amusing as such farces are. It is commendable as very light entertainment.

"The Young Doctor" (Nestor), September 27.—The old doctor was a medicine prescriber; the little table was covered with bottles. The cowboys tore up the last prescription and sent East for a young friend who had just graduated. The story deals with a struggle for adjustment between the old doctor and the young man. The old doctor's wife gets sick and the old man, at length being alarmed, brings himself to calling in the young man in consultation. The wife gets well. The old doctor's pretty daughter marries the young

"Lochinvar" (Champion), September 28.—The Champion Company has found a commendable subject, well-arranged, for this romantic story of the Scottish border lands. The old ballad is well known. The picture tells of this Scottish blade who "came out of the West" and rode off with the bride. It is a well acted, skillfully made picture and commendable.

"Through the Dells of Wisconsin in a Motor Boat" (Imp), September 27.—A trip very enjoyable through a great canon up a winding stream. Not all the photographs are good, but some are very interesting.

"The Co-Ed Professor" (Imp), September 28.—Some of the scenes look like undergraduates, but the situation is amusing. The picture will serve as very light entertainment.

"'Tween Two Loves" (Imp), September 28.—Love was stronger than the girl's affection for her father. Pride in the father was stronger than parental love. When the daughter's husband died, the young widow with her baby had a hard time. The father at length forgave her. It is a very well acted rural story. The little mother [illegible] from a burning house. A commendable film.

"Hearts and Eyes" (Eclair), October 2.—The poor young woman was blinded; she said her younger sister eloped on the street the doctor passed; he noticed her, invited her to his clinic and gave her back her sight. He fell in love with her and she married him. It is unintelligently acted and poorly cut and photographed. It has some fine backgrounds, but is very displeasing.

"For Your Hats, Ladies" (Eclair), October 2.—This is a very instructive picture showing how ostriches are plucked and how the feathers are sorted and dyed, made fuller and curled. It is on the same reel with the above and together they make a film quite worth while.

"Man" (Yankee), September 29.—An effective play partly. The "man" is built like a man to break a horse's neck. The picture opens with prehistoric scenes, very interesting, that show the elemental things on which, as a foundation, humanity has been built. After these scenes, we are given a melodrama with a steel plant for background. The strong, ambitious workman grabs the runaway horse in the nick and rescues the owner's daughter. A professor of spiritualism is introduced after the man has been promoted in order to bring out the situation. The climax is a not very convincing struggle between the weakling and the "man," who is prevented from throwing him into the furnace by a vision. This scene is not effective. It isn't a play to excite enthusiasm, but the picture has some very fine scenes and is excellently photographed.

"The Black Horse Troop of Culver" (Champion), September 25.—A scenic picture of cavalry drilling by the students of Culver School. A large percentage of those pictured were taken with horsemen passing at some speed near the camera, and what is going on is not always clear. The pictures of the fancy drilling seem good, and are interesting.

"The Cook of the Ranch" (Champion), September 27.—When you think you've told a story that merits its repetition to three people you are likely to find that 111 people know it. This film would have been better if the story that it represented had been more original and funnier. The characters furnish some amusement, but they're not very amusing; it's a bit slow. Some of the scenes were well designed and photographed.

"Obliging a Friend" (Nestor), September 30.—A rather interesting comedy in which a friend is induced to take the cook's place temporarily and thereby comes to grief. The last seen of him he is disappearing minus his skirt with the neighbor's dog and a motley array of cookery on his tail. He caused a lot of consternation in the household, including what had been begun on the cook and her cousin, ere he was giving her cooking lessons. It is all very funny and very boisterous, but none the less funny for that.

"Caught in His Own Net" (Great Northern), September 25.—A talented sister and her husband have apparently fasten suspicion upon the accepted lover. This is unfortunate, though the man the girl wanted was ready to take a large prize in a lottery and so able to help her father when he needs it. The story is simple, but is [illegible] and the mechanical work is satisfactory.

Manufacturers Advance Notes

"THE ARTIST'S SONS" (Selig).

The Selig Western Company, under the direction of Mr. Francis Boggs, have recently completed a picture entitled "The Artist's Sons," which will be released on October 6. It is, to say the least, a production unique to picturedom. It gives us an intimate, behind-the-scenes knowledge of a painter's life, and the method he follows in producing an expensive canvas.

Before the auditor's eyes a beautiful picture is developed from its inception, through the various stages of laying in the first sketch, the rough half-picture, etc., to its completion and hanging in the salon.

Rob Wagner, one of the foremost painters of this country and author of this scenario, personally supervised this production at the Selig Studios in Los Angeles. The producer's dominant idea in this picture, was to produce one artist's picture that would be correct in every detail. Mr. Wagner's own children played the sons. Every property and picture used in the enormous studio and gallery scenes were brought direct from Mr. Wagner's studio. The portrait canvases alone are valued at $10,000. The story is sweet and lovable and is imbued throughout with a wonderful realism and picturesque atmosphere. The story takes us in rapid succession through scenes in the artist's home, studio, gallery, etc., and gives us an intimate view of that land of enchantment—the artist's Bohemia

"THE STAGE DRIVER'S DAUGHTER" (Essanay).

There appears to be an unusual demand nowadays, both in America and in Europe, for film stories of Western life in the United States and Canada. The conditions remind one of the great hold that melodrama had on the minds of theater goers in this country fifteen and twenty years ago. Now the craze is only a memory and melodrama is strictly tabooed. One feels pretty safe in predicting a similar fate for the present-day type of Western film subjects.

These Western pictured stories are nearly all of the elemental type. There is no plot to speak of, and the outcome is clearly apparent from the start. One never quite loses the mind of a child and that, perhaps, is the reason that so many of us, whose hair has been tinged with silver, gaze on these pictures, with such thrills and wrapt attention. And, perhaps, that is also why the display of firearms and the shooting of bad men is viewed by us with complacency, if not with inward gratification.

A breezy Western film, "The Stage Driver's Daughter," by Essanay, was viewed by me the other day and I must confess that I was interested throughout and subjected to some of the thrills previously referred to. There is no shooting in this film, although there is the display of a "shooting iron," and the mere display keeps four claim-jumping rascals at bay, until the rightful owner of the new-found mine has filed his claim.

Scene from "The Artist's Sons" (Selig).

I would be lacking in appreciation of feminine charms and of the clever impersonation of an irresistible Western girl were I to omit making particular mention of Miss Valaya Field in the title role. This young lady has the gift of signalling her emotions and thoughts clearly by means of a pretty and expressive face, and she does it quite naturally, with never a hint of acting. I can promise everyone that views this film one of the finest exhibitions of rough country driving seen in a lifetime. During the wild race Miss Field holds the lines, and the six horses fairly eat the miles. Just watch her flick the fly off the ear of the off leader with that streamer-like whip. And she can ride as well as she drives, a something that Western girls take pride in doing.

It is only natural to suppose that some of the scenes in this film will rock like the sea, and one must remember that the camera man is getting shocks from the rough places on the road, just the same as would you, were you a passenger in the stage coach. The photography, however, as a rule, is clear.

The story is a simple one. Rose Lacey is the darling and only child of old Pete Lacey, the stage driver. She holds him by the heart strings in firmer grip than he holds the old roadsters that have learned to know the meaning of the slightest sound made by him.

Rose finds it lonely in the little mountain home which, with mother dead and "dad" on the road, throws dark shadows on her young life. She dispels the shadows by coaxing her father to permit her to accompany him on his trips.

On one of these trips a good-looking young tenderfoot from the East is a passenger. Rose and he get acquainted. Mutual admiration begets love. He bids her good-bye and goes off on a prospecting tour. Rose mopes over his absence, but is cheered by a letter advising her that he has struck it rich. He requests her to accompany her father on the trip the day following, as he will join them at a certain point, on the way to file his claim.

A band of reckless men learn of the tenderfoot's strike and decide to jump his claim. They notify the owner of the saloon at Half-Way House, where Lacey regularly takes a dram of whiskey on his daily trip, to "dope" the old man's liquor. A share of the spoils is promised in return, the object being to prevent the tenderfoot from reaching the land office and filing his claim before the "jumpers" can arrive.

Rose and her lover remain in the stage while Lacey goes into the saloon. Alarmed at his long stay there, Rose goes in and finds him unconscious. After vainly trying to arouse him, she is about to leave the room when she spies a letter dropped by the saloon keeper, which explains the plot against the young prospector. She pins the notice on and tells her companion

[illegible]

"THE MOVING PICTURE MAN."

This is the title appropriated by Charles Farrell, promoter of motion picture theaters whose headquarters is at 548 Broadway, Buffalo, N. Y. Mr. Farrell has a long list of houses to his credit and is gradually extending his field of usefulness. He carries a complete line of the latest of everything in theater equipment. Mr. Farrell's latest contract covers the equipment for the new Oakdale Theater, corner of Seneca and Babcock streets, Buffalo, N. Y. His specialty is the promotion of new theaters complete with which goes a course of personal supervision and instruction on the operation of picture theaters.

"TREMENDOUS DRAWING POWER OF THE 'WORLD.'"

In a letter from the Exhibitors Poster Service, of Chicago, Ill., the following testimony to the value of the Moving Picture World as an advertising medium is generously given:

"We began to receive replies from our first ad. in your paper from Eastern exhibitors before the Moving Picture World reached us. This surprised our situation, but we believe it speaks very highly for the tremendous drawing power of The World from an advertising standpoint. Our plan of distributing posters met with an instantaneous success and we feel sure these results were in a large measure gained through the Moving Picture World, which we believe has no equal today as a medium of advertising for motion picture exhibitors and manufacturers."

Scene from "The Stage Driver's Daughter" (Essanay).

WATCHING FOR THE COMET.

A new comet has been discovered by certain well-known astrologers or prognosticators. Professional star-gazers announce that it will be visible to the naked eye on Monday, October 23rd, precisely. It is further predicted that the new orb will have a tremendous and direct influence upon the moving picture industry. Its effect will parallel that of the Eastern Star, marking the dawn of a new era in the film business similar to the era that came after the star that was followed by the Wise Men of the East. When this new astral body is seen there will be certain wise men (exhibitors) who will rise and follow the comet out of the land of punk and piffle into the higher realms of art. There may be some who remain behind and doubt, but such will be lost beyond redemption.

The astronomical rubbernecks, by means of aeroplanes and one-eyed opera glasses, have been enabled to discern the new comet, and have sent down the information that this strange planet possesses a powerful interest for film exhibitors who have had trouble in magnetizing very much of the coin of the realm. These occult squinters declare that the new comet is surrounded with unlimited bales of the long green. They say that the leaves on the trees are $100 bills; that the swollen streams are choked with filthy lucre, and on each side the banks are pebbled with golden ducats. At the steering wheel of the new planet the wiseacres have recognized a well-known film maker, but his visage is obscured for the present by clouds of Standard Oil stock. They foretell that the comet will appear on October 23rd with a blinding flash that will make the world gasp with astonishment. There will be a fearful collision between an irresistible body and an immovable body. The result will be a blizzard of coin all over the earth, but the strange part of it is that nobody but an exhibitor will be able to make any of it stick to his fingers. To him it will be tangible, but to all others as quicksilver.

After the crash the Comet will again soar upward and remain directly over 344 E. 32nd St., N. Y., and begin doing business as the Comet Film Co. And then, every Monday and Friday thereafter, for many years, there will be a shower of reels of exquisite moving pictures, the equal of which has never been seen before. Mammoth productions with large ensembles numbering into the hundreds will come with much needed regularity. These will be varied with high-class dramas, occasional classics, and large military spectacles. Negotiations have been already made by wireless with a well-known Broadway comedian to work in split reels, and several well-known dramatic writers have been secured to write scenarios. The Comet Films will be marketed through the Sales Co.

Scene from "Tommy's Rocking Horse" (Melies).

TOMMY'S ROCKING HORSE.

The scene herewith is taken from a charming little comedy by the Melies Co., with a child as the leading actor. It is a story about a little Western boy whose love for horses developed at a very early age, and we see in it his passage through the "wooden age" of equine history. Realizing that the public always welcomes an appealing child story, the Melies Co. have done their best to make this film a standard of its kind, and it is to be hoped that many more such commendable efforts as "Tommy's Rocking Horse" will soon be forthcoming from this enterprising studio.

"A HOT TIME IN ATLANTIC CITY" (Lubin).

When a comedy is so good that it has an enormous run and sticks in the minds of the people so thoroughly that hundreds of requests are received to produce it again, it is "some comedy." This is exactly the case with "A Hot Time in Atlantic City" by the Lubin Company. It was released a few years ago and became wonderfully popular. In response to this flood of requests, the Lubin Company have reproduced the plot with new actors, new scenes, and it is even better than its first version. It is scheduled to be released on Saturday, October 14th.

The plot has to do with Count Carisford, who lives in a handsome cottage in Atlantic City. He and his wife go out for a stroll on the beach one morning. Two tramps see them leave the cottage and are struck with the pleasures and delights which accrue to people of wealth and position. They reconnoitre the house and discover an open window through which they enter. They find a goodly supply of the Count's

clothes and promptly exchange their own rags for these. They also secure some of his cards. Then, arrayed in all this panoply, including high hats, spats, canes and decorative ribbons of honor, the hobos sally forth upon the boardwalk. Wherever they go they are received with the greatest obsequiousness. The Count's card is everywhere as good as money.

They loll at ease in the roller chairs; they saunter with debonair dignity. Everywhere they are the observed of all observers. Ah! it is sweet to be a count. Finally they discover two most charming young ladies on the beach. The weakness of American girls for titled noblemen is well known and our two hobos are soon basking in the smiles of beauty. Oh! how sweet it is to live. But by the time they had been well warmed in the smiles and admiration of the ladies, Dame Fortune seemed to become jealous. The Count and his wife happened to see them and the Count recognized his clothes, his hats; Mon Dieu! his ribbons of honor. Wildly he waved his arms. He called for a gendarme. The cops came and after an exciting chase captured the bogus counts. They are finally seen behind the bars. It is simply great.

IMPORTANCE OF SOUND EFFECTS.

The recent controversy regarding sound effects has caused moving picture theater managers throughout the country to sit up and take notice. The fact that such companies as the Kinemacolor and Monopol Film have realized the importance of sound effects and used them to great advantage in conjunction with their "Coronation" and "Dante's Inferno" pictures is proof positive that they have realized their importance.

Leading managers have long admitted the fact that Lyman Howe could tour the country and turn them away right under the noses of the biggest men in the business, but they never stopped to consider that the realism of the sound effects he used with the pictures drew the audiences, and insured large crowds on return engagements, while the managers of the grand marble picture palaces with the noiseless pictures slept silently on.

As an example, the Philharmonic Society, of New York City, under the leadership of the great Gustav Mahler, played Springfield, Mass., last winter to a particularly empty house. The following night Lyman Howe played the same house with his army of ease-makers and packed 'em in to the doors. The Philharmonic Orchestra was probably the most expensive organization that had ever played Springfield, but the crowds preferred Howe's pictures, which only went to show the financial possibilities of motion pictures when accompanied by the proper effects.

With the introduction of sunbeats in the [illegible] and [illegible] theaters the trap drummer has been considered a necessary addition. The average drummer in these houses does not realize the importance of bringing out the effects with the pictures and it is up to the managers to see that the pictures are given the attention they deserve.

It is only within the last few years that it has been possible to secure an outfit of sound effects that were made specially for moving pictures, but there is no longer the necessity for managers to be without them, as there is a factory in New York City devoted exclusively to the manufacture of realistic sound imitations. The Yerkes' products are now used by many of the best houses throughout the country.

The progressive managers have taken advantage of the opportunity to improve their performances and impart all the realism possible to the pictures. Sound effects have come to stay and the wise guys are putting one over on their sleepy competitors.

ANOTHER THANHOUSER FEATURE FILM—"HER MASTER."

There will be shortly issued by the Thanhouser Company a remarkable film which has for its theme the illustration of the controlling power of a master mind. It opens with a ballroom scene in which a coquette is shown trifling with men's affections. They flutter around her like moths around a flame, seeking for a smile or some favor. She is evidently proud of her irresistible power. Finally one gentleman approaches and is introduced, but he is not smitten with her charms and turns away haughtily without a second glance. She is so upset by this unusual experience that she dreams of it at night and her dreams carry her back to the Stone Age when we see her as a haughty queen dethroned and shorn of her influence by the savage progenitor of the man who was destined to be her lord and master. The scenes depicting this part of the story are remarkably realistic, well acted, and of faultless photography. Altogether it is a very pretty conception, a bold and successful departure from the usual thing—the kind of picture that your audience will talk about afterwards.

"A CONSPIRACY AGAINST THE KING" (Edison).

A chapter from "The Cockerel," showing a page from the history of a gallant knight of the road, during a period when English life was as romantic and stirring as the wildest dreams of our wildest West. Galloping Dick, the hero, was a freebooter and his name was the terror of the countryside, but the incident of the story shows a gallant and kindly side to his rough character. The impersonation, the costuming and the realism of the scenes reflect the highest credit upon the Edison Company for their painstaking attention to details.

VITAGRAPH DOINGS.

Some idle gossipers made the remark when the Vitagraph Company began to issue five reels a week that we would see a falling off in quality. The absurdity of this remark is apparent when it is known that before they issued the additional reel their program was laid out for four months ahead. Among the important three-reel subjects that are now engaging the attention of the company, special mention must be given to "Vanity Fair," which is almost completed; "David Copperfield," and a magnificent presentation of Milton's "Paradise Lost" in three reels. This last stupendous undertaking will not only eclipse all their previous efforts but it is their intention to make it a world leader.

MR. A. M. KENNEDY IN NEW VENTURE

Mr. A. M. Kennedy, general manager of the American Mutoscope and Biograph Company, has resigned his connection to take effect [illegible] to enter on the [illegible] and accept the position of [illegible] to fill the vacancy so [illegible]. Mr. Kennedy [illegible] to take on the active management of another company in addition to [illegible] and which we are informed will soon [illegible] a very interesting feature to [illegible] readers.

WEST POINTERS ON THE SCREEN

The Edison Company will shortly release a motion [illegible] than usual interest, the photographic record of the [illegible] life of the cadets at the famous military academy, West [illegible] the Hudson. The cadets are shown performing [illegible] kinds of military evolutions and exercises, in [illegible] and on dress parade. The Edison photographer happened to be [illegible] there at the time that Admiral Togo made his visit to the academy, and the wiry little Jap [illegible] seems to be [illegible] in the pictures.

BEWARE OF CURTAIN FAKIRS.

Sunlight Curtain Co. Warns Exhibitors Against Impostors.

The following correspondence is self-explanatory:

(COPY.)

[illegible]

Denver, Colo.

[illegible]

Crystal Theater,

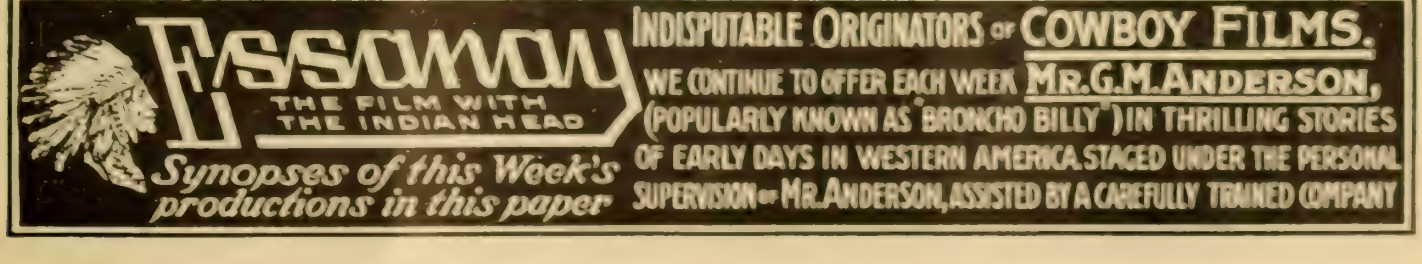
[illegible]

(COPY.)

[illegible]

BERTRAM ADLER ABLE TO SEE FRIENDS.

Bertram Adler, the well-known press agent of the Thanhouser Co., has been severely [illegible] and was more than [illegible] suffering from typhoid fever at the Lebanon Hospital, West Chester and Cauldwell Avenues, the Bronx, New York City, for several weeks past. We are glad to report that Mr. Adler is now on the way to recovery and permission has been granted at the hospital for him to receive his friends.


ESSANAY
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
(POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES
OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL
SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

VISIT OF A ROYAL FILM MAKER.

Sir Count Pier Gaetano Venno, President of the Milano Films Company, of Milan, Italy, paid a flying visit to America, arriving Saturday, Sept. 23, and departing Tuesday, Sept. 26. His only visit was at the offices of the Monopol Film Company, 145 West 45th Street, New York, which firm has been exploiting in America "Dante's Inferno," the well known Milano masterpiece. The Count's visit was made for the purpose of closing a contract whereby the Monopol Film Company will obtain the exclusive rights for the Western Hemisphere of all the large productions of the Milano studios.

The Count is a very wealthy man, but is nevertheless alert and active in business matters. He is on very friendly terms with King Victor Emanuel, of Italy, and enjoys the privilege of taking photographs at his pleasure in any part of the King's private domains. Count Venno during his short stay was deeply impressed with the enterprise of America. His secondary object was to observe the reception of his "Dante" by Americans and he was overjoyed to see the evidences of its wonderful popularity and success, and went back home with redoubled enthusiasm and encouragement.

The New York Hippodrome made a profound impression upon the royal visitor and he pronounced it the greatest thing of its kind he had ever seen, stating also that Europe had nothing to compare with it. On Sunday he was escorted to Coney Island, where his eyes were opened very wide.

It was the Count's intention to remain longer in America, but fresh news of the impending war in Morocco caused him to send a cable back to Italy that he would return on the first boat and be ready for duty at his country's call. He is very patriotic and declared that in case of actual hostilities he will be found where the bullets are flying thickest, adding also that wherever he went he would have his loyal camera man at his side, and that nothing would be neglected to make the first genuine war picture a valuable record. Count Venno departed with the assurance that if he is not punctured by a bullet he will come back to America for a longer stay. He is first cousin to the present Italian Ambassador to the United States.

SALES CO. EMPLOYEES' BALL NOT FAR OFF.

The Sales Co. employees are now putting the finishing touches to the arrangements for their coming reception to the trade, and report that they expect to run off the most successful affair of its kind in the annals of the film trade.

The ball, as stated in a recent issue, will be held at Alhambra Hall, 126th St. and Lenox Ave., New York, Saturday night, October 14. That isn't very far away, as a glance at a calendar will tell you —only two weeks. The last one was a very pleasant and successful affair, but this one coming will make the other one seem like a funeral by comparison. Those who were at the last ball will appreciate the full meaning of the foregoing statement.

This will be the only opportunity this year of meeting the cream of the film business on a social basis, and they certainly know how to have a good time when they get together. Don't forget, Stauch's Military Band from Stauch's Pavilion, Coney Island, will furnish the music. The tickets will cost $1, but will include a handsome souvenir pillow with the Sales Co.'s emblem worked on it in colored silk thread. The hall is rented until noon of the day following. Forty-five dances are on the program, with 75 extras and encores. Moving picture surprises will be sprung, quite different from the usual thing. The entire list of Independent film manufacturers will be present, and all film actors for miles around have been subpoenaed and are delighted to think their presence is compulsory. There is to be a large, handsome souvenir program, embossed and in several colors, which will also be gotten up as a souvenir, and an advertisement in it by anyone in the trade will certainly be a paying investment. Write to H. A. Spanuth, care of the Sales Co., 111 E. 14th St., New York, for tickets and ad. rates. Tickets also for sale at the office of the Moving Picture World.

RORY O'MORE GIVING BIG SATISFACTION.

The Kalem Company has been receiving many flattering testimonials from exhibitors and others in regard to the product of their stock company in Ireland. Their first Irish release was "Rory O'More," adapted from the well-known story and play by Samuel Lover. Having made such a success of the first one, it is but reasonable to suppose that the forthcoming releases of Irish subjects will show an improvement as the O'Kalems settle into their regular stride. As an evidence of the popularity of their work, the following letter is submitted:

"Kalem Company, New York,

"Dear Sirs: Again we congratulate you on 'Rory O'More.' It has drawn the best business of months to our theater, notwithstanding the fact that B. F. Keith opened an 1800-seat, $200,000 house in town. Of course, you might say $2,000 a week vaudeville is not in the same class as a three-day straight picture house, but we get the best people in town and to take away 3600 per day from the possible amusement seekers and still show an increase in business means nothing less than a strong puller on the bill.

"We are so confident as to the pulling power of 'Rory' that we extended our booking and will show it a full week instead of three days. This has happened but twice before in the history of our house, which is four years old.

"In regard to the 'Colleen Bawn,' we have already booked it.

"We are going into this thing as big as we can and you must realize that it is a problem to handle a three-reel picture in a house where three reels and two songs have been the bill for four years.

"Let us know just what you can do in helping us in advertising this picture and those to follow.

"Yours truly,

"BOWLAWAY AMUSEMENT CO.

"Thomas F. Hennessy.

"Theatre Voyons, 241 Central St., Lowell, Mass."

Calendar of Independent Releases.

MONDAY, OCTOBER 2nd, 1911.

AMERICAN—The Love of the West (Dramatic)..... 1000
CHAMPION—Barbara Frietchie (Dramatic)..... 950
ECLAIR—Hearts and Eyes (Dramatic)..... 630
ECLAIR—For Your Hats, Ladies! (Industrial)..... 370
IMP—The Rose's Story (Dramatic)..... 1000
YANKEE—She Never Knew (Dramatic).....

TUESDAY, OCTOBER 3rd, 1911.

BISON—The Red Man's Penalty (Dramatic).....
POWERS—The Call from the Hills (Comedy).....
POWERS—A Matrimonial Idyl (Dramatic).....
THANHOUSER—The Five Rose Sisters (Dramatic)..

WEDNESDAY, OCTOBER 4th, 1911.

AMBROSIO—Wrestlers and Wrestling (Topical).....
CHAMPION—As Things Used To Be (Dramatic).... 950
NESTOR—Those Jersey Cowpunchers (Dramatic)....
RELIANCE—A Quiet Evening (Comedy).....
RELIANCE—Winning Papa's Consent (Dramatic)....
SOLAX—A Breezy Morning (Comedy).....

THURSDAY, OCTOBER 5th, 1911.

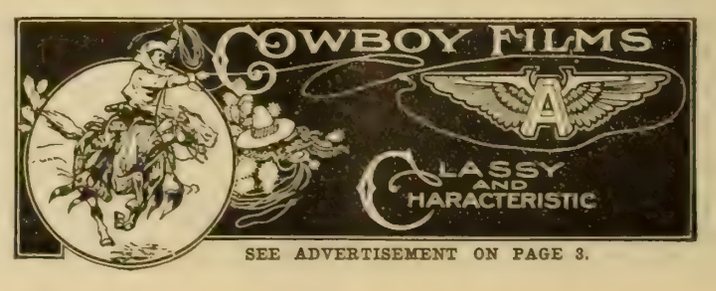
AMERICAN—The Miner's Wife (Western Drama).... 1000
IMP—Through the Air (Dramatic)..... 1000
REX—Lost Illusions (Dramatic).....

FRIDAY, OCTOBER 6th, 1911.

BISON—Range Justice (Dramatic).....
LUX—Bill Has a Bath (Comedy)..... 452
LUX—Neighbors (Comedy) 488
SOLAX—His Sister's Sweetheart (Military Drama)....
THANHOUSER—The East and The West (Dramatic)
YANKEE—The Goose Girl (Dramatic).....

SATURDAY, OCTOBER 7th, 1911.

GREAT NORTHERN—The White Tulip (Comedy)..
GREAT NORTHERN—Barcelona (Scenic).....
ITALA—Foolshead a Model Quest (Comedy) .....
POWERS—The Branded Indian (Dramatic).....
RELIANCE—The Anonymous Letter (Dramatic).....
NESTOR—Mutt and Jeff Spend a Quiet Day in the Country (Comedy) .....
NESTOR—The Meddling Parson (Comedy).....



SEE ADVERTISEMENT ON PAGE 3.

"HOOPS!" MY DEAR

A Fred Remington Motion Picture!

The "Rolling" Prairies!

Cheyenne "Frontier Days"

FRONTIER DAYS WILL DAZE YOU

NOTHING CAN PHAZE FRONTIER DAYS

Is an Epic of the Real West, with the swing and sway, the pulse and passion of the prairies

In song and story, with pen and brush man has tried to communicate the real meaning of Western life—the wild freedom, the reckless abandon, the desperate darings and doings, the singing, swinging life of the rolling plains.

Now you've got it all in MOTION

The Fastest Motion Ever Collected On a Screen

Our camera men have just returned from Cheyenne with their NEGATIVES. BE POSITIVE! Get into action!

CHEYENNE "FRONTIER DAYS"

means Western vim, valor, vigor—everything photographed but the noise!

This is the real noise, boys—lasso it!

It will make you reel with its Realism! Get to the front with "Frontier Days"

STATE YOUR RIGHTS

State Rights For Sale By

THE TOURNAMENT FILM COMPANY

TOLEDO, OHIO

"Remember the Main" Thing

THE TITLE

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, OCTOBER 2nd, 1911.

EDISON—Eugene Wrayburn (Dramatic) 1000
ESSANAY—Grandma (Dramatic) 1000
GAUMONT—Jimmie's Midnight Flight (Com. Dr.) ... 675
GAUMONT—Ajaccio, the Birthplace of Napoleon .(Sc.) 325
PATHE—Pathe's Weekly No. 40 (Topical) 1000
SELIG—The Rival Stage Lines (Comedy) 1000
VITAGRAPH—The Wager (Comedy) 1000

TUESDAY, OCTOBER 3rd, 1911.

BIOGRAPH—Too Many Burglars (Comedy) 499
BIOGRAPH—Mr. Bragg, a Fugitive (Comedy) 497
KALEM—The Phoney Strike Breakers (Comedy) 1000
LUBIN—His Stubborn Way (Comedy) 1000
PATHE—Little Moritz Is Too Short (Comedy) 525
PATHE—Rangoon, India (Scenic) 400
SELIG—A Summer Adventure (Dramatic) 1000
VITAGRAPH—Our Navy (Topical) 1000

WEDNESDAY, OCTOBER 4th, 1911.

EDISON—The Summer Girl (Comedy) 1000
ECLIPSE—A Jealous Wife (Comedy) 338
ECLIPSE—The Grand Chartreuse (Scenic) 292
ECLIPSE—Ezra and the Fortune Teller (Comedy) ... 348
KALEM—The Saving Sign (Dramatic) 1000
LUBIN—The Idle Boast (Dramatic) 1000
PATHE—Crazy Dope (American Com.) 663
PATHE—Circus in Australia (Scenic) 325
VITAGRAPH—The Mate of the "John M." (dramatic). 1000

THURSDAY, OCTOBER 5th, 1911.

BIOGRAPH—The Making of a Man (Dramatic) 1000
ESSANAY—Master Cupid, Detective (Dramatic) 1000
LUBIN—His Exoneration (Dramatic) 1000
MELIES—The Stolen Grey (Dramatic) 1000
PATHE—The Squaw's Mistaken Love (American Dr.). 1000
SELIG—Maud Muller (Dramatic) 1000

FRIDAY, OCTOBER 6th, 1911.

EDISON—Foul Play (3 reels) (Dramatic) 3000
ESSANAY—The Sheriff's Decision (W. Dr.) 1000
KALEM—The California Revolution of 1846 (Dr.) 1000
PATHE—Flirts (Com. Dr.) 813
PATHE—Trained Dogs (Novelty) 180
SELIG—The Artist's Sons (Dramatic) 1000
VITAGRAPH—Carr's Regeneration (Dramatic) 1000

SATURDAY, OCTOBER 7th, 1911.

EDISON—Leaves of a Romance (W. Dr.) 1000
ESSANAY—Townhall Tonight (W. Com.) 1000
GAUMONT—The Upward Way (Dramatic) 726
GAUMONT—Cinta, a Picturesque Town of Portugal (Scenic) 269
LUBIN—Revenge Is Sweet (Comedy) .....
LUBIN—From the Field to the Cradle (Ind.) 1000
PATHE—For Massa's Sake (Am. Dr.) 1000
VITAGRAPH—Ups and Downs (Comedy) 1000

MONDAY, OCTOBER 9th, 1911.

BIOGRAPH—Italian Blood (Dramatic) 999
KALEM—The Mistress of Hacienda del Cerro (Dr.).. 1000
LUBIN—What Will Be, Will Be (Comedy) 1000
PATHE—The Little Animal Trainer (Dramatic) 525
PATHE—Betty's Boat (Comedy)..... 245
PATHE—Marvelous Transformations (Novelty) 210
SELIG—An Indian Vestal (Dramatic) 1000
VITAGRAPH—Daddy's Boy and Mammy (Military Drama) 1000

TUESDAY, OCTOBER 10th, 1911.

EDISON—How Mrs. Murray Saved the American Army (Dramatic) 1000
ESSANAY—Reparation (Dramatic) 1000
GAUMONT—Jimmie's Midnight Flight (Com. Dr.).... 675
GAUMONT—Ajaccio, the Birthplace of Napoleon (Sc.). 325
PATHE—Pathe's Weekly No. 41 (Topical) 10000
SELIG—Told in Colorado (Comedy Drama) 1000
VITAGRAPH—The Missing Will (Dramatic) 1000

WEDNESDAY, OCTOBER 11th, 1911.

EDISON—Mae's Suitors (Comedy) 1000
ECLIPSE—Pardoned by the Governor (Dramatic) 630
ECLIPSE—Making Cheddar Cheese (Ind.) 342
KALEM—For the Flag of France (Dramatic) 1000
LUBIN—The Slavey's Affinity (Dramatic) 1000
PATHE—One on the Masher (Comedy) 760
PATHE—Scenes on the U. S. Ship Connecticut (Top.).. 230
VITAGRAPH—The Indian Flute (Dramatic) 1000

THURSDAY, OCTOBER 12th, 1911.

BIOGRAPH—Trailing the Counterfeiter (Comedy) 529
BIOGRAPH—Josh's Suicide (Comedy) 469
ESSANAY—Get Rich Quick Hall & Ford (Comedy) ... 1000
LUBIN—The Gambler's Influence (Dramatic) 1000
MELIES—Tommy's Rocking Horse (Dramatic) 1000
PATHE—Romance of the Desert (American Drama) . 1000
SELIG—Out-Generaled (Comedy) 1000

FRIDAY, OCTOBER 13th, 1911.

EDISON—At the Threshold of Life (Educational) 1000
ESSANAY—The Deacon's Reward (Dramatic) 1000
KALEM—The Smugglers (Dramatic) 1000
PATHE—Raffles Caught (Dramatic) 715
PATHE—Guerrero Troupe (Acrobatic) 210
SELIG—Making a Six-Ton Cheese (Educational) 425
SELIG—Seeing Washington (Scenic) 575
VITAGRAPH—Answer of the Roses (Dramatic)..... 1000

SATURDAY, OCTOBER 14th, 1911.

EDISON—Her Wedding Ring (Dramatic) 1000
ESSANAY—The Stage Driver's Daughter (W. Dr.).. 1000
GAUMONT—The Upward Way (Dramatic)..... 726
GAUMONT—Cinta, a Picturesque Town of Portugal (Scenic) 269
LUBIN—A Hot Time in Atlantic City (Comedy) 1000
PATHE—Marooned (Comedy Drama) 1000
VITAGRAPH—By Way of Mrs. Browning (Dramatic). 1000

POWERS STUDIO NOTES.

Daniel McCarthy, of Yonkers, N. Y., was recently held for the Grand Jury for stealing several films from the Powers Moving Picture Company. Thomas Evans, manager of the company, had given the man a chance for the sake of his wife and children, knowing that the man had a bad reputation, and gave him employment. Mr. Evans was inclined to drop the charge on account of the man's family, but was informed that McCarthy would have to stand trial regardless of sentiment.

* * *

Miss Mina Burns has been added to the producing staff of the Powers Western stock company.

* * *

The Powers Company have been quietly at work equipping a complete and modern factory which is nearing completion. The new plant is located at 216th Street and Broadway, New York. Active productive work will begin in about six weeks. It is a new building of brick and concrete and will be perfect in every detail, equipped with the latest pattern of Bell & Howe perforators, Aristo lights, Corcoran tanks, and other up-to-date devices.

The utilization of moving pictures, as an educational factor for fighting saloons and vices of Chicago, is the latest sensation brought about by the Young People's Civic League.

Our Berlin contemporary relates a somewhat amusing episode which happened recently in an outlying district. A van belonging to a brewery in the neighborhood was passing slowly along the street, when it was suddenly pounced upon by some men, and many of the bottles with which it was laden were emptied of their contents, and either drank by the thirsty culprits or turned wantonly into the gutters. Following these came some women and children, who, nothing loath, assisted in the general devastation, for the weather was hot and the roads dusty. But on the roof of a house close at hand was observed a film operator busy at work taking in the whole scene to form part of the evening kinematograph performance.

SEE ADVERTISEMENT ON PAGE 8.

INDEPENDENT EXHIBITORS ONLY

READ MY SENSATIONAL OFFER

I will send you one poster for every Independent Film released from July 10th, 1911, to September 9th, inclusive. Total of 243 posters for

Two Dollars and Fifty Cents

MONEY MUST ACCOMPANY ORDER

These Posters are 8 x 28 inches in size, made of 100-pound enameled paper. Each one showing an actual scene of the most important part of the film, besides a complete synopsis of the story, the name of the film and manufacture.

Owing to the fact that these Posters are being offered at such a low rate, exhibitors should send their orders at once, as the supply is limited

P. H. WILLIAMS, Room 210 –35 S. DEARBORN ST. CHICAGO, ILL.

Our Theatre Menu

With a bill of fare like this placed in front of your theatre, people are bound to go in and spend their money, even though they have just had a turkey dinner elsewhere. As one of our customers wrote us,

"It Increased My Business Ten Per Cent"

And it will increase yours, Mr. Exhibitor, if you will give it a trial. What it has done for others it will certainly do for you, and you should not allow some old fogy notion to stand between you and possibly your future success, at least a great increase in business. You certainly will find, as hundreds of others have found, that this is the proper system, and that it solves the poster question for some time to come.

Write us at once for our proposition whereby we furnish you with a poster for each and every film released by the Licensed manufacturer of motion pictures, for the small sum of

TWO—DOLLARS—PER—WEEK
DO —IT—NOW

The fellow who takes time for doing things is a lazy cousin to the fellow who does time for taking things.

Exhibitors Advertising Company

Suite 604-605-606, 117 North Dearborn St., Chicago, Ill.

NEW YORK OFFICE
Room 815, 145 West 45th Street, New York

Song Slide Releases

A. L. Simpson, Inc.

"No Matter Who or What You Are, It's Great To Be In Love."—Pub. by Chas. K. Harris, N. Y. C.
"Little White Rose of Mine."—Pub. by Chas. K. Harris, N. Y. C.
"A Poor Little Boy Loved a Rich Little Girl."—Pub. by F. B. Haviland Pub. Co., N. Y. C.
"Honky Tonky Monkey Rag."—Published by Thompson & Co., Chicago, Ill.
"Lize (I Know Another Girl, Lize, Like You)"
"Yesterday, Today, and Forever."—Pub. by Fred Helf Co., N. Y. C.
"Oh Tiny, Play that Traumerei."—Pub. by Musicians' Music Pub. Co., New York.
"I'd Like to Spend a Honeymoon with You."—Pub. by Chas. I. Davis, Cleveland, Ohio.
"Mandy (Come Out in the Pale Moonlight)"—Pub. by Chas. I. Davis, Cleveland, Ohio.
"Drowsyland."—Pub. by Chas. I. Davis, Cleveland, Ohio.
"Mother Is the Best Sweetheart Of All."—Pub. by Church Paxson & Co., N. Y. C.
"Sweet Margenette (How I Love You)"—Pub. by Cadillac Music Pub. Co., N. Y. C.

Scott & VanAltena.

"Run Home and Tell Your Mother."—Pub. by Ted Snyder Company.
"Land of Boys and Girls."—Pub. by Leo Feist.
"When I Met You Last Night In Dreamland."—Pub. by Will Rossiter.
"Come Where the Lilies Bloom Tonight."—Pub. by Jos. W. Stern Company.
"The Girl in the Gingham Gown."—Pub. by Chas. K. Harris.
"Down in Melody Lane."—Pub. by Harold Rossiter.
"There's Nothing Like a Mother's Love."—Pub. by Jos. M. Daly.
"Zona."—Pub. by Fred Heberlein Company.

Levi & Co., Inc.

"Save Your Kisses Till Sunday Night."—Pub. by Weymann & Sons, Philadelphia.
"I'll Remember You When You've Forgotten Me."—Pub. by Weymann & Sons, Philadelphia.

Excelsior Slide Co.

"For Love's Sweet Sake."—By Head Music Pub. Co., New York.
"My Rose of Honolulu."—Pub. by Jos. W. Stern & Co., New York.
"All Aboard for the Board Walk."—Pub. by Joe Morris Music Co., New York.
"The Maid of Old Madrid."—Pub. by Blood-Koehler & Co., Chicago, Ill.
"When the Trees Shed Their Leaves in the Fall."—Pub. by Blood-Koehler & Co., Chicago.
"Your Heart."—Pub. by Blood-Koehler & Co., Chicago.
"Squaw Man."—Pub. by Blood-Koehler & Co., Chicago.
"Come On, Maria."—Pub. by Leo Feist, New York.
"Leave Him Alone If He Leaves You."—Pub. by Kendis & Paley, New York.
"As Long as the Sea Rolls On."—Pub. by Blood-Koehler & Co., New York.

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INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or noms de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

O. L. G.—Your question will be answered as soon as the answer can be obtained, probably next week.

R. L. B.—We can give no information respecting the identity of those who question this column, but we do not mind telling you that the inquiry did not come from your section of the country, if that bears on the reason for your unusual request.

G. C.—Leo Delaney is and has been busy with the Vitagraph, though he has not been featured in many of the recent films. This is merely a matter of chance, however, for he has posed for the usual number of pictures and they are liable to come with a rush. Remember that the Vitagraph turns out five reels a week now.

C. L. B. asks how to obtain the return of a scenario held since the first of August by an unnamed company. He is advised to send a formal demand for the script, registering the letter and enclosing a return cover for a reply. If this does not bring a reply, the best plan is to make another copy of the story and send it elsewhere, notifying the first company that he has done so, and that they must not use the story. If they do, he has redress at common law, but the probabilities are that the story is lost, which accounts for the silence of the editor. The incident is unusual, since the film companies are generally reasonably prompt and courteous.

A. L. H. wants to know if it would help him to get an engagement as a photoplayer if he told that he was a scenario writer. It most assuredly would not. The scenario writing photoplayer is the last thing a director should want in the studio. If A. L. H. has the small pox or the yellow fever or some simple thing like that, added to dramatic experience, he might stand a chance, but experience is now a requisite and no one wants a chap around who is more busy with scenarios than his job.

"The Bunch."—There is no place in town where all the first runs may be seen. Try the Fourteenth Street Theater for the Independent product, and the Keith & Proctor houses for the Licensed reels. Since the dissolution of partnership between the latter, the six daily releases are divided between the two managements. There is no house in New York or vicinity where three or more first runs are to be seen without vaudeville. We share your sorrow over the fact, but can only suggest that you go early in the morning, when the vaudeville players are all asleep. There are some houses where they have dated runs and not even illustrated songs, but you'll have to hunt these up in your vicinity.

L. V.—Again! No. Maurice Costello is not dead yet, nor is it Arthur Johnson your informer might have meant. This goes for the rest of the bunch who are slaughtered weekly in the photoplay gossip.

P. G.—Nat Wills played a very limited engagement with the Powers Co. this summer and then went back to vaudeville.

L. E. S.—We do not know whether or not Miss Turner's mother also plays with the Vitagraph, but we believe not.

Elsie.—Are you trying to "kid" us? There was no trouble with the censors over the Edison company's The Big Dam. Sydney Booth was the Lord Nelson in the same company's "The Battle Trafalgar." Address the company relative to the photograph you ask about.

G. K.—It will not pay you to send your manuscripts abroad unless you cannot find a market here, and are willing to take the $5 or $10 paid in England.

D. H.—Miss Laura Sawyer is an Edison player. She has not appeared with the other companies you mention, but came from the stage to the Edison studio. Marc McDermott is "as tall as he looks," to borrow your expression. We do not know his exact inches, but he is a six footer.

B. F. C.—Miss Lillian Walker was the Gladys in "The Second Honeymoon." She is a regular Vitagraph player. Maurice Costello was her opposite. We like to be obliging, but we pass up the question as to whether "Jean" has any puppies for sale.

Constant Reader.—We do not advise making application to the film companies for employment since experience is demanded of the successful applicant. Even the trained actor has trouble before the camera at first, the stage being so small in comparison with the larger settings of the dramatic stage.

P. I. N.—The telegraph sounder in Kalem's "The Express Envelope" was in the box on the desk; a touch of realism that appears to have gotten past you. The idea of the box is to amplify the click and at the same time cut off the sound save in the direction of the operator. That scene was remarkably well set and the girl operator used the proper procedure. Your objections are based on your own errors; not on any made by the company.

T. M. N.—Possibly the Sales Company, 111 East 14th Street, New York City, can aid you in locating the desired film on some particular date by directing you to the nearest exchange in your territory. Why not ask the manager of the house you patronize to get it for you?

J. B. C.—We do not know where the Imp players will spend the winter. Due notice will be given in our columns when a decision is arrived at.

G. H.—Edward Phillips played the sailor in "The Latent Spark." The Chinese scenes were not made in China, though they are very convincing.

Arthur H.—Your question is obscurely worded, but if by smallest you mean the size of the picture on the film the new Edison home projector uses a regulation film, but the pictures are each ½ by ¼ inch. If you refer to the number of persons employed, there have been several done with a single character.

G. W. E.—Complains that of late the Independent releases he sees at his regular photoplay theater show a low standard of acting in that the players rush through their scenes while the players in the Licensed product at a nearby house are "dignified and clever." There are clever players in most all companies, but this is not a matter of acting but of operating. The film is passed through the machine too rapidly, causing the players to seem to rush through their parts. The reverse of this condition may be true elsewhere and the house showing Licensed films be possessed of the speed maniac for an operator.

O. T.—The Pathe company has a number of real Indians at the Jersey City studio who play in the Western dramas and make the wardrobe for the Western pictures, but they are not given important acting parts.

Vic.—Miriam Nesbitt was the wife in Edison's "The New Church Carpet" and Robert Brower her husband.

E. D. M.—J. P. McGowan and Miss Gene Gauntier had the leading parts in Kalem's "The Special Messenger." Spottiswood Aitken and Ethel Elder were the parents of Flo in Lubin's "Her Humble Ministry." Miss Lawrence is still with Lubin.

Bruce.—William Dincan, of the Selig company, is the former stock favorite.

E. M. W.—Miss Todd and Miss Fields were the two women in "Spike Shannon's Last Fight." Miss Fields generally plays the leads in the Western Essanay pictures. Gilbert M. Anderson was Spike.

C. L. S.—Mrs. Mary Maurice played Mrs. Hawkins in "My Old Dutch." She has played several important parts very successfully with the Vitagraph. Charles Sutton was the Priest in "The Venom of the Poppy" (Edison).

J. G. T.—Photoplayers furnish their own wardrobe for modern plays or are supplied from the wardrobe room if the costume is unusual. The fact that you have an extensive wardrobe will not help you much in getting a chance with a company unless the wardrobe was acquired through stage work. It is cheaper to buy a few dresses than it would be to teach you to act.

W. H. E.—The Pathe "Faust" reels were not made in Paris, but by the section of the company located in Nice. The red rooster is pretty widely spread through Europe.

T. R. M.—You are confounding Sydney Drew, who played a special engagement with the Kalem company and made a production for the Champion company, with Sydney Booth, who is a regular member of the Edison company. This seems to account for your error. Mr. Drew has not played with the Edison stock company.

E. McL.—Sidney Olcott is the Kalem director who had charge of the Irish party.

H. E. S.—Miss Pates has the lead in Pathe's "A Close Call." Miss Mary Fuller is still with the Edison company. Miss Lawrence appears to have no intention of leaving the Lubin forces.

F. H. E.—William Shea is the Vitagraph's "Davy Jones," playing all the roles so named.

V. M. B.—Queenie Mack is not now with the Essanay company.

T. H. P.—Jack J. Clarke was the Lieutenant in Kalem's "Jack's Reformation."

L. L. O.—No photoplay has yet been released showing Nat Goodwin in films of his own making.

W. W. R.—We do not believe that it would pay you to try and sell your scenarios in Europe. The pay is small in England ,and you would have to have translations made for the French and Italian markets. If you cannot sell your stories here, is it not probable that you would meet with no better success abroad, where you would suffer the handicap of not having your material in accordance with local customs and modes of thought?

Allan.—We cannot inform you as to the arrangements made with Bud Fisher for the use of the Mutt and Jeff idea.

A. G. D.—There is nothing to prevent an American production of the Inferno, save professional courtesy, and the knowledge that it would be hard to beat the Italian production. The pictures are copyrighted as a production; not as a story.

G. M. K.—Miss Betty Harte is now with the Selig company. Are you getting her mixed up with Mabel Normand, who is the Vitagraph "Betty"?

Albert.—Your inquiry has been referred to the maker, but we do not believe that the latter will be willing to disclose a trade secret.

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For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

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SEE ADVERTISEMENT ON PAGE 3.

SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism and revision for a fee of only $2.

The work of experienced writers, that conforms to standards for theme and treatment, will be marketed for a commission of 10%. A reading fee of 50c must accompany each script, to cover cost of reading. Please take note that this fee does not cover any criticism in the event that the manuscript is not found available for marketing.

Exhibitors!
Bad Business?

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

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Manuscripts developed, $10 each. Send in that scenario that has your staff puzzled and a practical working script will be returned.

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No office of the Laemmle Film Service will promise you anything it can't perform. If I can't get your business by means of straight truth, someone else is welcome to it. Busted promises have been your greatest bugbear in the past. None will be dished out to you if you hook up with me. Write today.

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Size 3 x 14—3 x 15—4 x 15—4 x 14. This offer for September and October.

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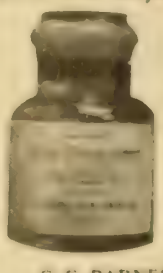

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LETTERS TO THE EDITOR

MUSIC AND SPECIALS.

Monroe, La., Aug. 25, 1911.

Editor Moving Picture World:

Dear Sir—I devote considerable attention to The World every week, and keep them on file for future reference, thereby always having a source of valuable information at hand for almost any emergency.

The Projection Department keeps me out of trouble by making corrections before the breakdown occurs, and when something out of the ordinary happens, we generally find the remedy in that department. I have an A No.1 operator, and one who knows his Edison Exhibition A as well as the telegrapher knows his keys, and his trained ear can detect the slightest fault in his machines while in operation.

However, it wasn't my intention to discuss projection in this, but rather to state my experience with the musical end of the picture game. We are running four licensed reels, with a complete change daily, and have a three piece orchestra, headed by Mr. Fred Christen, well known throughout Louisiana as a violinist of exceptional merit; the balance of the orchestra consists of piano and drums.

Prior to commencing our shows, matinee or evening, the orchestra renders an overture from some of the popular operas, which is followed with appropriate music for the pictures. We do not play the pictures, in the true sense of the word, nor do we overdo the sound effects, and freak noises are strictly forbidden.

Through the medium of slides I made an appeal to my patrons to inform me the class of music they preferred, and the response was beyond my expectations. In nine cases out of ten, the preference was for classical music, and the request that we discontinue "playing the pictures," but rather finish the selection being played from the start. I submitted this proposition to Mr. Christea, and he adopted it. As we have a shipment of film on hand for the next day, he is enabled to select his program accordingly. I have also run slides, asking my patrons to kindly send in the name of their favorite piece of music, and from the responses received, the leader arranges his program, and that program is flashed on the screen the day previous. On Wednesday evenings, between the first and second shows, Mr. Christen renders a violin solo from one of the operas, which has become very popular; in fact, our music, and our method of arranging our programs for each day has increased our receipts fifty per cent. and it means as much to our performances as does the pictures.

We aim at all times to give the people of Monroe the best in our line, and they have shown their appreciation by their generous patronage. We have a standing order with the General Film Co. for all the specials, which I advertise in the newspapers, but not before I am assured that the film is what it is represented, as nothing hurts the game more than to "bunco," or "flim-flam" the lover of moving pictures. By adhering strictly to this method of advertising, my specials pack the house from 7 P. M. to 10:30 P. M., and the matinee usually plays to capacity as well.

Thanking you for your kind indulgence, I am, yours for success,

W. L. JENNINGS,
Manager.

HIS NAME IS MUDD, BUT HE LIKES THE WORLD.

Searcy, Ark., August 23, 1911.

Editor Moving Picture World:

Dear Sir: I have been a reader of the World for the past three years and have never once written you how much it has benefited me. I think I can best express myself with the following:

Managers will have no other.
Operators' helper.
Vanquishes all cares.
Interests.
Nothing better.
Growing weekly.

Perfect in detail.
In every state.
Covers everything.
The organ of photoplay.
Unexcelled for advertising.
Read with interest.
Explicit.

Worthy the first place.
Once read, always read.
Releases worry.
Lessens trouble.
Don't fail to ge it weekly.

Very respectfully,

R. T. MUDD.

"SPITTING IN THE PICTURES."

St. Louis, Mo.

Editor The Moving Picture World:

Dear Sir—In the name of decency, let us do away with spitting in the pictures. In two recent releases this revolting bit of realism turned my stomach and I doubt not the collective stomachs of the rest of the audience. In this day of hygienic uplift, it is a sad commentary on our photoplay world if we stand for such a practice that violates the canons of good taste and sanitation. If a character in a picture must "chaw" tobacco—well and good—but let him at least refrain from insulting our imagination—and our sense of decency—by demonstrating the inevitable result that accrues from such a practice. Before the advent of the moving picture, many, many, hayseeds "chawed" to their hearts' content on the stage, but the portrayal stopped at the "chawing."

Another point and I am done: In Indian pictures I have often heard the complaint made of the difficulty the audience experiences in distinguishing between the characters on account of the dark faces of the actors. It is the same in minstrel shows and in Chinese plays. The remedy I suggest would be that salient and strikingly different arrangements of headdress and costume of the "leads" be provided for so that when War Cloud, Rain-in-the-face and other aboriginal gentlemen make their bow on the screen the audience will be spared the fatigue of a guessing contest. Yours faithfully,

A Well-Wisher of the Photoplay.

A WORD ABOUT FEATURE PICTURES.

Montrose, Colo., Sept. 2, 1911.

Editor Moving Picture World:

Dear Sir.—It has been some time since you have heard from this neck of woods, but I am still alive and doing business at the same old stand. I have had my trials with the ministers the same as some others I read about in your paper. The enclosed clipping will explain what I got up against, but now they are losing ground and I expect to open a Sunday show in a month or more.

Note the enclosed clipping about "Faust." Such pictures I get 20 cents for and pack my house. The only objections I have, are, I can not get these features often enough. For "Ten Nights in a Bar Room," I have 24-sheets, 8-sheets, 3-sheets and one-sheets, that I have had on hand for over one month, waiting to get that picture, and afraid they will not notify me ahead of time, so I can bill it at least a week in advance, although I have asked them to give me plenty of time. That is a big injustice to us exhibitors. We very seldom know when we get a feature until it arrives, then it is too late to advertise.

I showed "The Tale of Two Cities," to 180 people in two nights, and "His Trust" and "His Trust Fulfilled," to 130 in two nights. I should have, and would have had, over 1,000 if I could have advertised them.

If we could only pick our dates for such feature pictures, we would all make more money. My Opera House holds 1,000 people and when I put on an extra I pack it every night.

I was sorry to see the Film Index sell out, but now I think it was best, for The World gives us both sides of the business that we can rely on as the truth. It gives the devils their dues.

I wish your critics, on commenting on the pictures, would comment on them and cut out the story. I, for one, order all my pictures from the critics' report. Some of them have no report at all, only a part of the story.

For some time past the picture business in this part of the country has been having a hard time, but it will be great this fall, as we are having the biggest crops we ever had ,things will soon be booming here. Wishing you all kinds of success, I remain, yours very truly,

EDW. J. COOPER.

WANTS "MAKE COPY" EXPLAINED.

To the Man-About-Town,
Care Moving Picture World.

Dear Sir:—It was with interest that I read your "observation" in the issue of September 23rd, regarding the "indictment" against the studio which returned my manuscript with writing on back. Said writing being, "Good story, etc. Make Copy."

The manager of the studio in question gave you a very lucid explanation of the matter. He says, "Perhaps the favorable note was made by mistake, on the wrong manuscript; and it is not unlikely that the manuscript was returned in mistake."

That so many mistakes should occur in a business place, and admitted as such by the manager, is to my mind, a little more than a "mild impeachment" against his office force. However, he is wrong in both instances, the manuscript was returned, accompanied by a letter, in which the title of the script was quoted, and further stated that the script was good.

The fact that some reader marked "good story, etc.," on the script, is in itself nothing. (I thank him for the good opinion.) But the last two words, "make copy," can not be so easily explained. The manager of the studio in question also states that, "the author should, in justice to himself, and studio, have inquired as to whether a copy of the story was withheld, or any part of it had been produced."

I did not know it was customary for a film company to make a copy of a rejected manuscript, it evidently is, judging from the words of the manager cited. If this be the case (and I am taking his words for it), of course, the notation on the back of my manuscript is accounted for. But the question is, "Why make a copy of an undesirable manuscript?" it only takes up room, and as it is of no use, it will eventually find its way to the waste basket.

To conclude this article, I will say, that the script in question is now in the hands of a film maker and, as I have had a good report on it, it will probably pass from my hands via the "We enclose herewith our check" route. I have, however, kept the page of manuscript with the notation on it, and will show it to the manager of the studio, through the "Man-about-Town," and the Moving Picture World, if he cares to look at it.

I want to thank The Moving Picture World for taking this matter up, without solicitation. It shows the spirit of "Square Deal" that hovers over every page in the journal.

With best wishes for your continued success, I am,

Yours very truly,

INTER-NOS.

"BLOOD AND THUNDER" POSTERS.

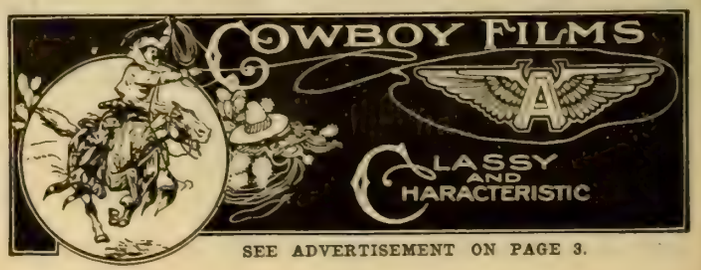
Editor Moving Picture World:

Dear sir:—"There is plenty of blood and thunder in that show, all right." Overhearing the foregoing remark by a lady who was looking at a poster in front of my theater, led me to investigate the cause of her uneasiness. I examined the poster and discovered that the artist had depicted a geyser of blood shooting up out of the breast of a man who was lying on his back, having fallen from a precipice above. A woman stood by wailing.

It happened that the picture on the poster was the same that the manufacturer had used in the bulletin of the film, and what the poster-maker had diverted into a geyser of blood, ascending skyward, and then spattering on the ground, was really, in the bulletin, nothing more than a handkerchief sticking out of the man's breast pocket.

Don't you think the makers of posters should be a little careful about emphasizing the grewsome and harrowing, since the manufacturers are trying to improve the pictures and make them more elevating? To change a pocket-handkerchief into a stream of blood, is going a long way toward misrepresentation in a rather unfortunate direction. Yours very truly,

Geo. H. Carley, The Star Theater, Cooperstown, N. Y.



SEE ADVERTISEMENT ON PAGE 3.

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Jobber for Edison, Powers & Motiograph Machines.

All Others kept in Stock.

Send for my new Price List of Supplies.

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Send postal card with name and address *plainly written* and receive free of charge sample pages of "Orpheum Collection" of Moving Picture (dramatic and descriptive) music. Until further notice these splendid collections will be offered at the following special prices:

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Motion Picture Handbook

FOR

Managers and Operators

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Demand greatly in excess of supply. Writers can earn $50 per week easily. Literary excellence unnecessary. If you can read, write and think, you need only technical knowledge to succeed as we instruct, the remaining portion soon. We must have more playwrights and we'll teach you the technical secrets. Send your name and address at once for Free Booklet.

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THE ORIGINAL BIOGRAPH

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L. E. FRORUP & CO., Importers

232-234 GREENWICH ST. NEW YORK

CORRESPONDENCE

IN THE MISSISSIPPI VALLEY.

Stewart Reed has resumed his place as trap drummer at the Princess Theater, at Waterloo, Iowa, succeeding Forrest Anderson, who will go into vaudeville.

The Orpheum Theater, Watertown, Wis., is showing feature pictures each night. Monday night is American night, Tuesday is Irish night and Friday German night.

Harry E. Otey has purchased the Grand Opera House, Robinson, Ill., from the stockholders.

The two reels and slides on "The White Slave Trade" did not get by the censorship at Mattoon. The city officials and newspaper men believed that it was not a good exhibition for the general public.

Harold W. Moody was arrested at Ossawatomie, Kan., and taken to Oklahoma City, Okla., to answer to a charge of having forged the name of the United Moving Picture Company to checks, with a rubber stamp. Moody was a stenographer for the company.

Peter Boosalis has contracted with the R. J. Cheney Company to build a $9,000 moving picture theater at 808 East Lake Street, Minneapolis, Minn.

The Gateley Airdome, East Capitol Avenue, Springfield, Ill., was wrecked by the storm which struck that city September 13, and will not be reopened at least this season. The seats and undamaged property have been stored.

Chicago papers chronicle a case of retribution. Francis Myer's "turn" was so bad that an audience in a moving picture show hooted him. Francis was fined $5 and costs for creating a disturbance.

Four members of the Stadler family, who conduct the Princess moving picture theater, at Peru, Ill., were run into by an automobile recently and seriously injured. After the show had closed for the night the party started home in the rain. They took a dark green piano cloth, which they put over their heads to keep off the rain. This was so dark that the driver of the car did not see them and crashed into the party. Miss Kate Stadler suffered a fracture of the collar bone.

A jury of his peers has decided that a Macon, Mo., farmer who sold his land in a wealthy and prosperous community to buy a moving picture show in a large city and a motor car needs a conservator. We did not know there were twelve men outside the moving picture business who believed that anybody could not make a fortune managing a picture show.

Arch Roberts, who has been conducting a moving picture show in Savannah, Ga., has returned to his home in Litchfield, Ill.

George Fitch, of Peoria, does not believe that the Santa Fe Railroad can put on the luxurious tourist train it announces. It will not be complete, he says, until the coaches are equipped with moving picture machines, so that the passengers will be provided with plenty of scenery while the trains are standing on sidetracks.

A. Kleinbeck, of Chicago, has leased the Lyric Theater at Elkhart, Ind.

Harry Loper, of the Lyric, Springfield, Ill., has lost a good singer. Miss Mary Fielding, who has been popular with the Lyric patrons for over a year, and Walter O. Hettiger, of Springfield, were married September 12 in that city.

Joliet, Ill., Elks are planning to have the members of the local lodge take part in a film, which, it is said, will be made by Selig. The pictures will be exhibited to aid the fund for entertaining a State convention.

"Enoch Arden" was the feature film of an evening's entertainment recently given at Wildey's Theater, in Edwardsville, Ill., by the Woman's Club of that city.

Steve Bennis, manager of the Airdome, Lincoln, Ill., has said farewell to vaudeville and will rely upon pictures and illustrated songs.

C. H. Thayer has leased the Otloe Building, in Pana, Ill., and will move his picture show from its present location in the airdome. A thirty foot addition will be made to the new home.

Will Clarke has sold the Rockford Moving Picture Parlor, at 106 West State Street, Rockford, Ill., to Henry Nobin, of that city. Clarke had been four years at this location.

Phil Wade, of Fairbury, Ill., has leased the opera house, at Pontiac, Ill.

The opera house at Newman, Ill., has been leased by J. O. Crist.

The Odeon Building, in Olney, Ill., has been leased by the Woodlawn Amusement Company, of Springfield and Boston, and remodeled and redecorated. Announced plans call for vaudeville, roller skating and moving pictures.

Bentley & Atkinson have purchased the Theatorium, at Carbondale, Ill., from G. R. Huffman. Improvements have been made in the property.

There is a notable increase among the towns in Central Illinois that are using moving pictures as a free attraction upon fete days. Sparta merchants recently had a week of booster sales and visitors were given free tickets to a local show. Medora featured a night display of films at its Scholl Park picnic. A continuous show was given for visitors at Brighton, Betsey Ross day. These are but few of perhaps fifty that have been noticed this summer, but it indicates the drawing power moving pictures have for the rural residents and partially explains why the small town manager is able to get his price of ten cents.

Finley Hare and N. M. McGinnis have leased the Wright Opera House, at Denton, Tex.

The firm of Fields & Swan, which has been engaged in the moving picture show business at Pittsfield, Ill., has been dissolved, Mr. Fields remaining in charge.

The manager of the Tureman, Virginia, Ill., believes his show is worth a dime and is going to get it.

Edward Fellis, manager of the Hillsboro, Ill., Opera House picture show recently gave a benefit performance for the Old Settlers' Association.

Plans for one of the best moving picture theaters west of St. Louis have been drawn for B. H. Powell and Edward Croak, of Oklahoma City, Okla., to be erected at 111-113 West Main Street, in that city. The theater, which will cost between $50,000 and $60,000, will have a seating capacity of 1,000 and will be elaborately decorated. It is hoped to have it open before the holidays. Powell is owner of the Majestic Theater, Oklahoma City, and also has moving picture shows in Tulsa and Enid. He recently disposed of the Olympic and other Main Street picture shows.

"Dawn" was the name selected for the Charles Vance's new moving picture theater, at Streator, Ill., Miss Gertrude Polk winning the diamond ring out of 6,000 contestants. The name causes a Streator rhymester to break forth:

We waited the close of the contest,
With many a sigh long drawn,
We imagined a score of other names
But never the name of Dawn—
In the dawning of the morning
We have always been abed.
If the Dawn comes in the evening
We will surely lose our head.

And all the poor contestants
Studied hard, I know,
To find the name best suited
For Charlie's picture show.
The poor, poor "tired judges"
Must have worked hard and long
When out of over six thousand names
They finished up at Dawn.

Come all ye contestants
Who lost out on the name,
Do not be grieved or angry,
For you "was not in the game."
Soon we will get the habit
And get it good and strong,
Starting out at 8 p. m.
And finishing up at Dawn.

The Mabel Theater Company, of Chicago, has been incorporated with capital stock of $40,000 to do a general theatrical business. The incorporators are Louis Levy, Benjamin Stewart and Benjamin F. Shaffner.

John H. Ferris, who is said to have made a small fortune out of moving picture theaters in Chicago, has purchased a country home near Aurora, Ill. The place is now in the hands of carpenters and landscape gardeners and will be a beautiful home when finished.

The Jesse James' films as shown by a carnival company were barred at Waukegan, Ill.

The Princess, the new moving picture house, has been opened at Woodstock, Ill., by J. C. Miller. The place, which has a seating capacity of 270, is declared an attractive small city showhouse.

Edicts against films showing Beulah Binford have gone forth in Springfield, Peoria, Decatur, Danville and Joliet, Ill., Milwaukee, Wis., and in most of the leading cities in the Middle West.

The Illinois Theater, at Abingdon, Ill., has been leased to Johnson & Kadel, of Watertown, Ill.

J. E. Russel has let the contract for a new vaudeville theater, to be erected at a cost of $6,000, at Storm Lake, Iowa.

The Jesse James' films are not popular in Indiana, according to a special from Mt. Vernon, Ind., to the Grayville, Ill., Independent:

"One of the proprietors of the local theatoriums leased his house to a man who was running pictures of Jesse James and his famous raids. The house was packed and after the first show the manager demanded that the fellow close the show on the score that the pictures were rotten. The owner of the pictures refused to close and officer Schnack was called and not only shut the show up, but ran the owner of the pictures out of town."

Basil O. Argeropolis, of Kewanee, Ill., has leased the Princess Theater, Chestnut and Second Streets, in that city, and will conduct it after it has been remodeled.

O. W. Ulrich and J. F. Hoppe, of Alton, Ill., have opened the Crescent, a moving picture show, on Third Street in Alton.

The opera house at Eldorado, Ill., was destroyed by fire September 13, causing a loss of $8,000.

The Airdome, at Tenth and Vermont Streets, Quincy, Ill., has closed for the season.

The governor of Illinois has issued a proclamation setting aside October 10 as "Fire Prevention" day. Why could not the managers of the picture shows do some good educational work as to the few dangers from fire on that date? They should at least make it plain, by word or deed, that a film or picture machine cannot explode.

The Essanay Company recently took pictures at the big Kankakee County fair, at Kankakee, Ill., which are receiving a great deal of advance advertising from The Kankakee Republican. They will be shown at the Court Theater as soon as released.

Manager Alger, of the Crystal, at Paxton, Ill., announces that his photoplay theater will be remodeled. The front will be an arch, and the lobby set off with plastic figures and relief work. The color scheme will be white and gold. In addition a new ventilation plant will be used and art mission lighting fixtures installed.

Jerry Knapp, of Waterloo, Iowa, has opened the Fairyland, the new moving picture theater, in that city.

BOSTON.

On Monday evening, Sept. 18, the new National Theater, Tremont Street, was opened to the public. This new house is owned by the B. F. Keith interests, and is the largest theater in Boston. It is claimed to be the largest in the world, with a seating capacity of 3,800 people. The National is built of reinforced concrete, and was built at a cost of $560,000. The house is entirely fireproof, and covers an area of 17,500 square feet. The construction and decoration of the National is plain, but artistic. The house has an orchestra and two balconies. The orchestra has 1,200 seats, which are leather air-cushioned. The first and second balcony will hold about 1,100 each. One feature of the seating arrangement is that an excellent view of the stage can be had from any seat in the house. There are 20 large boxes, with 10 on each side of the auditorium. The principal color scheme is yellow and old rose, while red is also in evidence. Orchestra chairs and floor carpets are red. There are 1,972 electric bulbs in the auditorium. Each side of the building is covered with fire-escapes, providing exits from all parts of the house. A special heating and ventilating plant keeps the air in the house pure. At the opening performance State and city officials were present, and prominent theatrical men from all the large cities were in attendance. The prices will be 5, 10 and 15 cents. The promise of the National management is a performance of vaudeville and pictures, such as has never before been attempted at the prevailing admission rates. The large seating capacity is the reason.

As far back as six months ago, this writer stated in these columns that, unless the Boston moving picture theaters were more careful in their use of lurid posters, it was only a question of time when the city officials would take a hand in the game. This was reiterated several times. This week one Boston house was forced to remove posters of the Essanay release "The Diamond Gang," released September 5. Another Boston house was forced by the officials to change its methods of advertising certain features of their show. The writer has it on the very best of authority, that lurid and sensational posters, banners, etc., are to have the prompt attention of the city officials. As this information is authentic, it will be worth the consideration of any Boston photoplay manager reading these lines.

Another week of the Kinemacolor display of motion pictures of the Coronation began at Tremont Temple, Monday, Sept. 18. This is the seventh week of the Kinemacolor reels, which speaks for itself. New views are being added as the weeks go by. The series of pictures showing the investiture of the Prince of Wales at Carnarvon Castle, are creating much favorable comment. With prices as high as $1, the house is always well filled, and the end of the Kinemacolor exhibitions are not as yet in sight.

HENRY.

WASHINGTON, D. C.

Mr. C. Francis Jenkins, who with his wife, was among the autoists in the "Ocean to Ocean Tour," is again in the city. He recounts a fine time with lots of amusing incidents, but no serious accidents. Even the ladies have no complaints to make of trials and tribulations. At all points they received the most cordial treatment. Of course the Jenkins camera was with the crowd and many thousand feet of film were exposed. The best of this will be issued by the I. M. P. Company shortly in a reel of 1,000 feet. The educational and pleasure value of this should be highly appreciated by patrons of motion picture theaters.

Wm. Airey has returned to the licensed films at his Alhambra Theater. It was this manager that dared to put a moving picture circus on the road and so pleased is he with the success that he will enter the field even deeper next spring. When a week's engagement will clear $700 there is certainly money in it. "The Fall of Troy" was the chief film featured and accompanied by fireworks and actors moving about the additionally painted scenes, the effect was grand. Mr. Airey is rather a mechanical genius and to his plans and staging is due the great success of this show. He hopes to use the "Pirates of 1920" in a similar manner.

Some of the Yankee Company made a hurried trip through the city last week.

The latest of the Ft. Meyer Military pictures, "The Altered Message," proved a big drawing card at the Empress on the day of release. A goodly number from the Fort are always in attendance.

W. H.

Exhibitors, Attention

Special Feature Film Production

THE JAMES BOYS IN MISSOURI

(6 REELS)

High Class, Showy Advertising Matter

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Lithographed 6, 3 1 and 1/2 Sheets, Banners and Folders

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Room 1013 145 WEST 45th STREET
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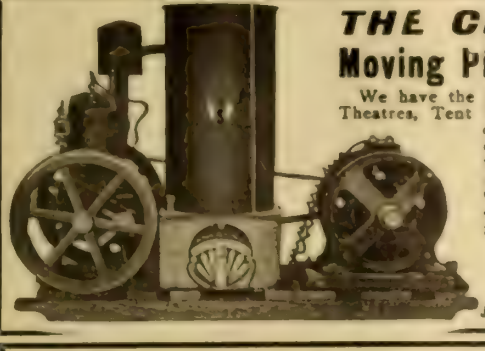

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Write us at once for Bulletin No. 11.

We have a good agency proposition to offer hustlers

SCHUG ELECTRIC MFG. CO.
315 Jefferson Ave., Detroit, Michigan, U. S. A

FOR SALE — 300 REELS OF FILM, CHEAP
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A week's supply in one shipment. Our service is modern, prompt and efficient. Write today

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We claim to produce the CLASSIEST Advertising Slides ever shown. **Send for SAMPLES.**

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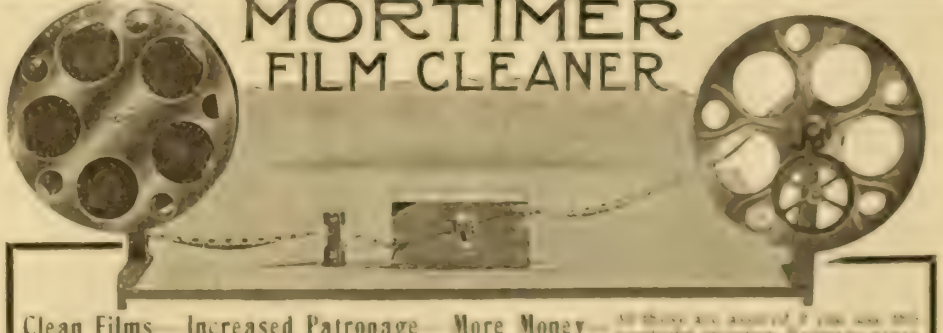

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Clean Films — Increased Patronage — More Money

All films are passed through this machine and the cleaning solution dissolves grease and particle of dirt and oil from the films, making them shine like new and run easier. Now in use from coast to coast. Price of machine $50.00, each $1.00 per hundred feet. Costs but one cent per reel to operate. Send for illustrated booklet and testimonials of satisfied users. Mortimer Film Cleaning Co., 700 Failing Bldg., Portland, Ore.

"TEMPTATIONS OF A GREAT CITY"

"BUFFALO BILL'S WILD WEST AND PAWNEE BILL'S FAR EAST"

For Booking write Chas. L. Marshall

Suite 227 New York Life Bldg.
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Post Office Box 542
Des Moines, Iowa

ST. LOUIS.

A new photoplay house is being prepared at 107 W. Broadway and will open at a later date. It will probably be a 5 cent house.

Burton's illustrated storiettes have been appearing at Frank L. Talbot's Gem Theater.

The O. T. Crawford Co. is erecting another theater at Hamilton and Easton Streets. It will be similar to their many other houses, but much larger, and when completed will be the largest theater on the Crawford Circuit.

Another deal was negotiated whereby a lot at King's Highway, just north of Delmar Avenue, will be turned over to the O. T. Crawford Company for the purpose of constructing a large theater. The lot fronts 120 feet on the east side of King's Highway, which will make a nice site for a theater of this kind. The construction of the theater will be begun at once so as to be ready for the winter season. It will be one of the finest and largest theaters ever erected by the O. T. Crawford Company. The interior will be of Japanese decorations, with a circle of boxes on each floor. This will be the only theater on the O. T. Crawford Circuit with box seats. The plans call for a two story fireproof building to seat 2,000 persons. It is said a sum of $25,000 was paid for this lot. A modern cooling and ventilating system will also be installed.

Emma Weston is singing at the Lyric Theater, while several film features are also in evidence.

The Photoplay Theater, at 27th and Market Street, opened Sept. 13 with high class motion pictures. The admission is 5 cents. O. S.

LOUISVILLE.

L. J. Dittmar, president of the Kinemacolor Company, which has secured State rights for the specially colored pictures of the recent Coronation, experienced such success with the first week's run of the Kinemacolor views at the Masonic Temple Theater in Louisville that he has arranged for a supplementary week's run. The Shubert Masonic has, therefore, been engaged for this week and two Kinemacolor shows are given daily, admission rates being 25 and 50 cents.

The chain of Switow houses in the three Falls Cities is reported to be doing fine business. The Novelty, which will be opened on Fourth Avenue, in Louisville, by the Falls Cities Amusement Company, of which M. Switow is president, is being finished as rapidly as possible, and the exact date of opening of one of the finest theaters in the downtown district will be announced in the near future.

C. E. Hampson, a veteran newspaper man, who has been manager of the Crystal Theater, in Louisville, under Switow ownership, since its opening, has transferred his connections across the Ohio River from Louisville and is now general manager for the two houses, The Crystal and Grand, owned by Mr. Switow, in New Albany, Ind. Robert Jacobstein has succeeded Mr. Hampson at the Louisville Crystal. Mr. Hampson is one of the livest of live wires in the local photoplay world and is putting his new New Albany charges on a high scale.

Louisville moving picture men are making the most of every opportunity to secure a local celebrity or a scene with local color when securing their releases from the film manufacturers. The advantages of reels with local color are obvious, and when pictures showing a resident of the city "in action," as it were, can be secured, increased gate receipts are sure to result. Miss Sunshine Ijames, of the Sunshine-Tempest Trio, now starring in New York vaudeville, poses in a number of American Biograph photoplays. Incidentally, Miss Ijames is a Louisville girl. So, of course, Sunshine films are at a premium with local showhouses. Last week two Gateway City theaters featured reels portraying acting by their protege. The Orpheum, of the Princess Amusement Company circuit, ran an American Biograph release, "The Tobacco Planter," in which Miss Ijames took the stellar role, and the Majestic, of the Majestic Amusement Company chain, featured "Swords and Hearts," showing the girl from the Bluegrass metropolis in another setting.

The Broadway Amusement Company, according to Fred J. Dolle, is experiencing particularly fine business at both theaters and both airdomes. Work of construction on the $30,000 theater, which is to supplant the present Ideal Airdome of the company, on West Market Street, will be commenced about October 1, when the Airdome season closes, and will be rushed to completion. The Broadway company is closing out a six weeks' run of "Ita, the Girl Mentalist," at their various houses, pronouncing the special vaudeville attraction to be one of the biggest hits ever staged in a local photoplay theater.

The officials of the International Harvester Company of America will provide an educational entertainment with the I. H. C. reels, specially made to show every detail of implement making in the extensive plant of the company in the Lake City. The "Romance of the Reaper" will be shown.

The Ruby Amusement Company filed articles of incorporation in Louisville last week placing its capital stock at $2,100, with the maximum limit of indebtedness named at $500. The incorporators are as follows: Alfred Houston, Estella Houston, Clarence Bitzer, M. Stoecker. The concern will operate a theater for the exclusive patronage of negroes. There is one other of this kind in Louisville.

It was announced last week by T. P. Taylor, a prominent cut-rate druggist operating a chain of four stores in Louisville, that he has completed arrangements with a syndicate of capitalists whereby a combination moving picture show and office building is to be erected on Fourth Avenue, just south of Chestnut Street, on the present site of the Hast building, which is owned by Mr. Taylor. Capt. Brinton B. Davis, one of the best-known architects of the South, is now preparing plans for the new structure, which will be about four stories high and will contain on the ground floor a handsome picture theater of about 1,500 seating capacity. The site involved in the deal is one of the most valuable in the downtown district of Louisville, located a square from the heart of the retail shopping district upon the principal business thoroughfare. G. D. CRAIN, JR.

NEW ENGLAND.

Mr. Julius Cahn, proprietor of the Salem and Empire theaters, Salem, Mass., is having plenty of trouble. Mr. Cahn was unable to agree with the union, as to the number of players to constitute an orchestra. Mr. Cahn cut down the orchestra of the Salem Theater to five pieces, instead of seven, as formerly. The Musicians' Union objected, and the Salem Theater orchestra struck. The orchestra of the Empire Theater walked out in sympathy with their fellow workmen. It seems that when a theater runs vaudeville in conjunction with the pictures, an orchestra of seven pieces must be used in Salem. Manager Cahn is at present using a ladies' orchestra, composed of Salem talent, and states he will not yield to the demands of the Union. A counter-proposition of Manager Cahn's to the Union was absolutely rejected, and now Mr. Cahn refuses to treat with the Union.

Mr. J. A. Blake has leased the Colonial Theater, Dover, N. H., and is exhibiting moving pictures to good results. The Colonial should prove itself a winner under the charge of Mr. Blake, who is experienced in this line.

Messrs. Herb and Robinson are now building a new theater, to be devoted to photoplays, at New London, Conn. The house is situated on East Philadelphia Avenue, and will have a good location.

Mr. Frederick Windisch, who has been resident manager of Polis Theater, New Haven, Conn., has resigned. Manager Windisch was always popular in New Haven.

The Theater Voyons, Lowell, Mass., exhibited "Rory O'More," the great Irish picture, September 11, 12 and 13. The reel was found to be a business puller. A Kalem release.

Manager Nat Burgess, formerly in charge of the Old South and New Washington Theaters, Boston, is now managing Sheedy's Theater, Brockton, Mass. Manager Burgess found the Musicians' Union was willing to allow the theater to use an orchestra with 4 pieces. There was considerable trouble on this score last year, and Sheedy's ran without vaudeville for a time. The Union ruled that any theater using vaudeville and pictures must have a five-piece orchestra in Brockton. Many picture houses using vaudeville have been much annoyed by local unions, who demanded that a full orchestra be used, if vaudeville is presented. In many cases, the vaudeville is cast out, as the expense of a full orchestra cuts off profit to a large extent.

The Star Airdome, Meriden, Conn., exhibited the fight pictures of Ad. Wolgast and Owen Moran, the week of September 11. Business was excellent, with admission at 10c.

New Haven, Conn., is to have a new moving picture house, as G. M. Fahey is about to erect a first-class house on Congress Avenue. Admission will be 10c.

Mr. Julius Cahn, manager of the Jefferson Theater, Portland, Maine, opened the season of his "legitimate" theater, with the moving pictures of Dante's Inferno, during the week of September 11-16. Business is reported excellent, as has been the case wherever the Inferno reels are exhibited in New England.

Mr. M. C. Blumenburg, manager of the Casco Theater, Casco, Maine, is finding business excellent, with pictures and musical novelties. Mr. Blumenburg opened a first-class photoplay house at Saco, Maine, this month, and reports himself well satisfied with the opening. Pictures and songs only are used.

The Savoy Theater, Fall River, Mass., will reopen September 25, when it will present its usual attractions of "pop" vaudeville and pictures, under Marcus Low management. The Savoy is a large house, and always does fine business.

Mr. Sam Kaufman, who has been one of the executive staff of the Empire Theater, Providence, R. I., has left that house to become treasurer of the Westminster Theater, also of Providence.

Mr. Frank A. Keeney has bought the Empire Theater, Bridgeport, Conn., from Messrs. Spitz and Nathanson. Manager Keeney knows his proposition, as he had run the house before on a lease. The price is quoted to be $62,000. The house is large and first-class in every way.

Manager Jackson, of the Cumings and Bijou Theaters, Fitchburg, Mass., was presented with a beautiful floral piece by the employees of the Bijou. Manager Jackson is popular with his assistants and with the public.

James E. Moore, manager of Keith's Portland, Maine, opened his fall season of vaudeville and pictures, and reports good business.

The Olympic Theater, Lynn, Mass., has now nearly completed its enlargement and renovation, and opens on September 25, with Licensed reels and vaudeville. This house seats 3,200 people, 1,310 of which are on the floor. The house has 120 box seats, a mezzanine balcony seating 270 and the balance of seats are in the gallery. As far as is known, the Olympia is the only house in New England with its operating booth entirely outside the building. Two latest model Motiograph machines have been installed. The balconies are reached by a moving stairway. Manager A. E. Lord is personally supervising the entire details of the construction and enlargement of the Olympia. He will offer the biggest show Lynn ever saw for 10c. A detailed write-up and photograph of the Olympia Theater will be published in these columns upon the full completion of the house.

Manager F. Earle Bishop, of the Congress Theater, Portland, Maine, is making good with his new venture, and has installed the Challenge Orchestra in addition to the usual programme of pictures and songs.

Henry Rosendorf is managing the Somersworth Theater, Dover, N. H. Manager Rosendorf has found business good with pictures and songs.

HENRY.

AMONG THE EXHIBITORS.

Cleveland, O.—E. E. Williams is having plans prepared for a new moving picture theater, 35 x 115 feet, to be built in East 105th Street.

Philadelphia, Pa.—Leon T. Carpenter and J. Hesser Walraven, who were connected with the Philadelphia Opera House during the regime of Oscar Hammerstein, have purchased the Franklin Theater at Fifty-second Street and Girard Avenue, for $45,000. The house will combine vaudeville and moving pictures.

Waterloo, Ia.—J. D. Knapp has purchased the Fairyland Moving Picture Theater, and will thoroughly remodel soon.

Manistee, Mich.—The Bijou Moving Picture Theater will be opened in a short time.

Chicago, Ill.—Stang & Mackie, 114 West Sixty-third Street, will erect a moving picture theater in the near future.

Redfield, S. D.—H. R. Schule will erect a moving picture theater.

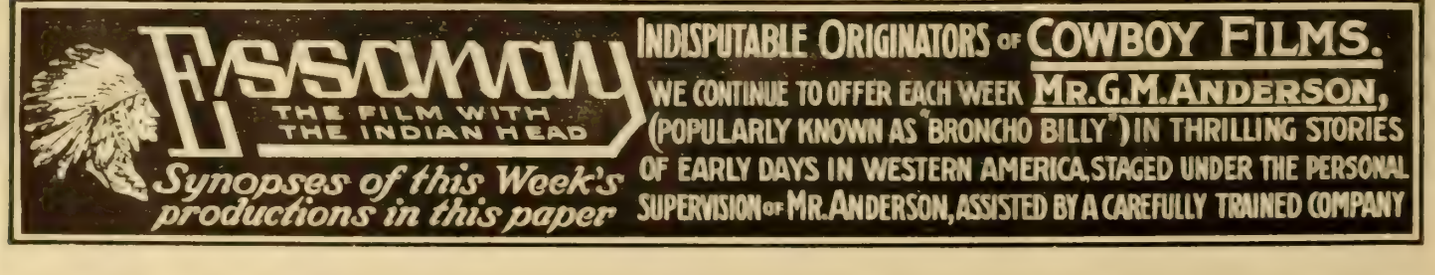
Atlantic City, N. J.—A. Siracuse has been granted a permit to build a moving picture theater at 2416-2418 Atlantic Avenue. The cost of the new theater will be $6,000.

Cedar Rapids, Ia.—Messrs. Lage & Novothy have leased, for five years, from William King, West Side premises, in which they will open a moving picture theater.

New London, Ct.—Work has been begun on a new moving picture house on East Philadelphia Avenue. W. H. Herb, of New Berlinville, and H. Robinson, of Gilbertsville, are interested in the project.

Philadelphia, Pa.—Bertha A. Winkler has sold her moving picture theater, at 3625-27-29 North Broad Street, to C. Franklin Long.

Two Harbors, Minn.—Fred Miller, who sold his moving picture theater here will open one in Duluth.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MELIES.

TOMMY'S ROCKING HORSE (Oct. 12).—Little Tommy, the idol of the X I outfit, was left in charge of the boys while papa and mama took a holiday. Cook house Charlie, the leader of the cowboys, took it upon himself to see that the child had a rollicking good time. He played the bucking bronco and Tommy the rider. There was plenty of candy and other good things to eat. But the day proved too strenuous for the little fellow. The hot sun gave him a sudden stroke, and he fainted.

Great excitement prevailed at the outfit. The doctor was called from ten miles distant and pronounced the case extremely serious. He endeavored to give the child medicine, but Tommy absolutely refused to take it. He groped for something other

Scene from "Tommy's Rocking Horse"—Melies.

than medicine, and still groping, fell off into unconsciousness. Dejection was written upon the faces of all the boys. They were at the end of their resources.

It took little sister Nell to fathom the child's mind, to understand what it groped for, because Nell alone knew Tommy's favorite plaything. The girl mounted a horse and galloped fifteen miles to the nearest store, to purchase Tommy's rocking horse. It was an exciting ride, during which there were many narrow escapes from fatality, but it proved most fruitful for Tommy, for when all medicine had failed, the rocking horse brought the little favorite back to consciousness and through the crisis.

BIOGRAPH.

ITALIAN BLOOD (Oct. 9)—In the little Italian home the wife feels she is neglected and apparently it seems that her husband's love is growing cold, for he has become decidedly indifferent. She, therefore, plans with her cousin to arouse his love through jealousy. At an Italian picnic, after repeated vain efforts to draw her husband's attentions toward her, she starts off with her cousin, passing in view of her husband. His fiery nature is violently aroused with jealousy, and rushing home in a towering rage, would have wreaked disaster to the entire family, for his terrible suspicion poisons his mind even against his two little children. He learns the truth, however, and realizes now to what extreme the result of his neglect would have driven him.

TRAILING THE COUNTERFEITER (Oct. 12)—This is another big mystery on which the two famous Biograph Sherlocks go to work. These two sleuths, as before, nearly catch the criminal. When they read in the newspapers of the mystery, they set out to solve it. They, of course, trail the wrong man, while real detectives run down the right one, and also arrest the sleuths for butting in. The police captain, however, lets them go, but later, when they, thinking they have discovered the crook's hiding place, blow in the wall of the police station, they are cooped up.

JOSH'S SUICIDE (Oct. 12).—Josh doesn't like the way things go at home and decides to quit and get out. Later, his wife gets what purports to be his farewell letter, which is intended to lead her to believe he has committed suicide. He, however, goes to New York to have a good time, and he does, "by gosh." The wife, believing herself a widow, makes a trip to New York with her admirer. Well, you may guess the rest.

LUBIN.

WHAT WILL BE, WILL BE (Oct. 9).—One family consists of Widow Hopkins and her daughter, Daisy; the other consists of Widower Morgan and his son, Jack. Daisy and Jack were very much in love; the same was true of their parents. It looked like wedding bells right away until Mrs. Hopkins decided to build a chicken house. The carpenters came and started erecting the building right on the lot line. To this Mr. Morgan strenuously objected. One word led to another, till finally Mr. Morgan stopped the work with an injunction.

The respective parents immediately forbade their children to meet and several times when they found their orders disobeyed they separated them by force. Then Mr. Morgan wrote to an old friend inviting his daughter, Catherine, to visit them, his intention being to bring about a match between her and Jack. Mrs. Hopkins invited Earle, the son of an old friend, to visit them, foreseeing a possible match between him and Daisy, but the two visitors became interested in each other. The air soon became thick with plots and there were secret meetings daily.

Then one moonlight night Jack dressed up as his father and made overtures to Mrs. Hopkins. He showed her the injunction papers and tore them up. Daisy dressed up as her mother and met Mr. Morgan by moonlight. So the quarrel of the old folks was fixed up without their knowing it. They told them they withdraw their objections to their children's marriage. Then their respective children had a little fun by pretending to be in love with the visitors. It was not until their wedding day that Mrs. Hopkins and Mr. Morgan discovered that Jack and Daisy were as badly in love as ever. Of course, there was a triple wedding.

THE SLAVEY'S AFFINITY (Oct. 11).—Her name was Peggy and she was just a little drudge in a boarding house. Allen Bennett, a struggling young lawyer, had a room at the boarding house. Little did he know that poor Peggy had set him on a pedestal and worshiped him from afar.

One morning she stopped him on his way downstairs and asked to be allowed to clean out his office. Allen refused at first, but finally consented on condition that she would do the work at night. Allen then stopped on the way to his office at the home of his sweetheart, Alice Lane. Arriving at his office he spent the time in wondering when he would get a client. A knock at the door—"Come in," he called, and was surprised to see Peggy with her mop and pail. While she was scrubbing a real client arrived, a Mrs. Stuart, who was seeking a divorce from her husband. She was quite hysterical and Allen had a hard time restoring her composure. While he was thus occupied the door opened unperceived by him and his sweetheart started to come in. Putting a false construction on his actions, she grew angry, rushed out of his office to her home and wrote a note telling him that all was over between them.

That evening while Allen was dressing, Peggy brought him Alice's note. Amazed, he rushed from his room and on the stairs fell over Peggy's bucket, sustaining a concussion of the brain. He dropped the note, which was found by Peggy, and read.

Peggy remembered that Mrs. Stuart had promised to call at Allen's office the next day. She was there and explained the difficulty into which Allen had come. She persuaded Mrs. Stuart to go with her to Alice's home. Alice was overcome with remorse and hurried to her lover's bedside, where a reconciliation was effected, while Peggy stood sadly outside the door realizing that Allen was not for her.

THE GAMBLER'S INFLUENCE (Oct. 12).—Tiring of work on the farm, Jack Harper quarreled with his father and went West, bidding a temporary goodbye to his sweetheart, Elsie Nugent.

In a Western barroom he was made great fun of as a tenderfoot. Tom Manly, a good-natured gambler, interfered with the cowboys' sport at Jack's expense. Manly took Jack to his cabin and invited him to share it. In a short time Jack began drinking and gambling. Having lost all his money he put up a ring that Elsie had given him and lost that. Manly being the winner. One day in a fit of remorse Jack wrote to Elsie. With a woman's intuition Elsie knew that Jack was in trouble and immediately set out to go to him.

Meanwhile Jack had seen an iron box of money loaded in the stage coach. He determined to turn robber. This happened on the very day when Elsie arrived. She met Manly and that gentleman immediately offered to take her to her lover's cabin. When they arrived there Manly saw that Jack had cut a mask from a blanket. He also missed his rifle and realized what the young fellow was about. He excused himself, jumped on his horse and followed Jack, whom he found in ambush waiting for the stage. Manly snatched the mask from Jack's face and persuaded him to come back home, telling him that Elsie was awaiting him. There was a tender meeting between the two. Elsie quickly noticed that her ring was missing from Jack's finger. She asked what had become of it. Manly answered for Jack, saying that he had been keeping the ring for the young man, and therewith he handed it back to him. Then the noble-hearted gambler slipped Jack a roll of money and then disappeared, leaving his grateful pal to enjoy better fortune than he had earned.

A HOT TIME IN ATLANTIC CITY (Oct. 14).—Count Carlsford leaves his handsome cottage in Atlantic City one day for a stroll on the sands. Two tramps gain entrance to the house, dress up in the Count's clothes, and using his visiting cards, they have one grand time of it, the cards being as good as money anywhere. The supposed noblemen had no trouble in making the acquaintance of two most beautiful girls on the beach, but when the Count sees his clothes, trouble starts and it starts good and plenty for the tramps, who finally land in jail.

SELIG.

AN INDIAN VESTAL (Oct. 9).—In the early days of the frontier, when the Indians were less acquainted with the ways and customs of the whites, who had not yet encroached so far upon their territory, an attack was made by a band of marauding Sioux upon an emigrant train, and only a little yellow-haired baby escaped the knife and tomahawk. As the years went by and she grew to womanhood, the tribe gradually invested her with supernatural powers, feeling more and more her sense of strangeness, difference, and isolation. She knew nothing of her origin, spoke only the guttural tongue of her captors, and yet was withheld from intimate intercourse with them by the difference in their type. Her influence over the Indians was paramount, and they obeyed her in all things, holding her sacred and apart from them, attended by an Indian maid constantly. One day as she wandered among the hills, she saw a man who at once appealed to her in a strange way as her mate. He, too, was fair and blue-eyed, and she saw in him the partner of her life, as he looked wonderingly at her beauty. She led him to her tribe, who at once bound him to the stake and would have put him to the torture had not her threats to blast them with misfortunes stayed their hands, and finally her arguments that he was her natural mate just as the handsome young Indian, the lover of her maid, was mated in all ways to her, proved effective, and she was allowed to go with the trapper to his and her own people.

TOLD IN COLORADO (Oct. 10).—Edythe Bellaires is a guest at a Colorado mountain hotel, and she is engaged to be married to Percy De-Young, a wealthy Eastern fop, who is given to flirting. John Hunter, a mining engineer, loves Kate Dawson, a dashing Western belle. Edythe's horse runs away from her and she is saved from harm by John Hunter, whose courage and manly bearing attract the girl, bored by Percy's cool manner of courtship.

Kate Dawson sees Edythe and John walking together and becomes very jealous. She determines to teach John a lesson and she flirts with Percy. John sees his sweetheart flirting with the Easterner and determines to teach her a lesson, he flirts with Edythe.

The lovers meet, each with the other's charmer, and then war is declared. In a very funny scene Kate swears vengeance on Edythe and her papa interferes. Then John meets Percy on top of a cliff. Words lead to a fight and in a thrilling scene Percy falls over the cliff. John, believing that Percy is dead, runs away. But Percy has fallen into a clump of bushes, and he is rescued by some miners. Haunted by visions of his imaginary crime, John returns, and coming face to face with Percy, John believes that he is seeing a ghost, and he runs away, followed by his sweetheart Kate, who captures him after an exciting foot race. Kate explains and the lovers are happy.

OUTGENERALED (Oct. 12).—Bert Howe is in love with Bessie Darrow, who returns his love, but whose over ambitious father has promised her in marriage to the Count de Gribelin.

All begging and pleading on Bert's part is of no avail, for Bessie's father remains obdurate, and he is badly discouraged until he receives a letter from Bessie telling him of her father's intention to take her on a cruise in their yacht. She begs him to do something desperate and save her from having to marry the Count.

He thinks hard, and finally hits upon a plan, which, with the help of the Captain of Darrow's yacht, is carried out. Disguised as a sailor, Bert obtains work on the yacht, and in the course of the voyage, which is a rough one, discloses his identity to Ruth, who is overjoyed.

The poor Count, however, is terribly seasick, and begs to be put ashore. So Bert launches a boat, and rows him and his valet to land, where he leaves them. Darrow, too, is seasick, and unaware that the Count is not on board, orders the Captain to weigh anchor.

The Count, from land, sees the yacht get under way, and though he frantically tries to attract its attention, his efforts avail him nothing, and the "Arrow" sails peacefully on her way to port.

Later the Count is picked up by the steamer "Ontario," and immediately sends a wireless message to Darrow. Darrow is frantic, and when the Count identifies Bert as the man who left him on shore, his fury is boundless, and he forthwith discharges Bert, who gets his bag and prepares to leave the yacht.

Bessie gets into the boat with Bert, who then tears off his disguise. Both Darrow and the Count are confounded, but it is too late, and one week later, Bert and Bessie, who are now married, return home, and sue for the forgiveness which they know will not be withheld.

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Some idea of its magnitude may be had when one considers that over seventy-two tons of milk, 330 pounds of cheese salt, and thirty-one pounds of rennet were used to make this cheese weigh six tons and over. The milk came from 8,000 pure-bred Holstein and Guernsey cows, through the agency of some 12,000 farmers. The cheese is over eight feet in diameter and is valued at $7,500.

KALEM.

THE MISTRESS OF THE HACIENDA DEL CERRO (Oct. 9).—Richard Young, an American immigrant, and his sick wife find shelter at the Hiacenda del Cerro. Dolores, daughter of Esteban Hernandez, owner of the Hacienda Del Cerro, is fascinated by the young American and attempts to win him from his wife, but her advances are scorned by the honest American. This incites the vindictive Dolores to revenge herself on Richard by having Gray Bear, an Indian Chief, abduct Richard's wife. Dolores summons Gray Bear to her home and makes known her plan. The Indian apparently becomes a willing tool, but when he arrives that night with four or five braves, instead of kidnapping the American's wife they capture Dolores, with whom the Indian chief is madly in love. A prisoner in Gray Bear's tent, Dolores is informed she is about to become the Indian's wife. The rescue is splendidly portrayed.

FOR THE FLAG (Oct. 11).—Rosalie, a patriotic French-Canadian girl, makes a French flag and takes it to the nearby fort. The flag is raised with due ceremony and the Commandant congratulates her upon her patriotism. Lieutenant Francois, Rosalie's sweetheart, is strong in his praise of the hardy little patriot. On her way back to her father's cabin she comes across a Blackfoot Indian who has sprained his ankle so badly that he cannot walk. The tender-hearted girl takes off the neck cloth she is wearing and quickly binds up the Indian's ankle. Bidding him to be patient she runs to her father's cabin and quickly brings Father Bantry, a Jesuit missionary, and between them the Indian is helped to Rosalie's home.

One day while the Indian was convalescing he notes the pretty little locket Rosalie is wearing attached to a chain around her neck and asks to see the inside of it. The good-natured girl complies with his request. In a few days the Indian returns to his people, thanking the generous palefaces for their kind treatment.

Rosalie hearing the tramp of soldiers opens the door of her cabin and finds a large body of soldiers marching toward the French fort. Taking a short cut to the fort she communicates the news to Francois, who is temporarily in charge of the fort. After a fierce onslaught by the English, Francois seeing his small force greatly outnumbered, surrenders to the enemy. Entering the stockade the English quickly lower the French flag and replace it with their own. Rosalie is angered at the disrespect shown to the French flag. Grabbing it up as it is thrown on the ground she makes her escape, but is followed and arrested. Francois incensed at the treatment of Rosalie, makes a daring escape to secure aid. While on his way he is captured by Indians, taken to their camp and condemned to death. While preparations are being made for the execution, the Blackfoot Indian who had been befriended by Rosalie and her father recognizes the locket that Rosalie has placed around Francois' neck. Explanations take place and the grateful Indian orders Francois released and they organize a party to recapture the French fort. The Indian stratagem finally wins. The French soldiers are liberated, Rosalie is restored to her sweetheart and the English are allowed to depart without their firearms.

THE SMUGGLERS (Oct. 13).—At the opening of our story Old Tom and Billie are off for a two days' fishing trip. Rose, Old Tom's daughter, goes along the beach to gather mussels. Just ahead of Rose hidden by monster boulders is a party of smugglers surreptitiously landing a party of Chinese. Rose unexpectedly comes across the smugglers and is captured. Rose is dragged to the smugglers' rendezvous, where her death is planned, as the smugglers fear she will inform the revenue officers against them. During the night Rose escapes. Writing a note on a small piece of paper she places it in a bottle and throws it out to sea. Old Tom and Billie while drawing in their net pull up the bottle, read the message, put on all sail and overtake the revenue cutter. The officer in charge heading a party of husky sailors makes a safe landing in the smugglers' cove and effects the capture of the complete gang.

ESSANAY.

REPARATION (Oct. 10).—David Warren and his sweetheart, Stella Graham, are country lovers. As tokens of their engagement they exchange a ring and a necklace, the latter with a locket. At the county fair the next day Warren, who with Stella is seeing the sights, is persuaded to make a bet in a crooked gambling game. Warren, of course, loses and is finally persuaded to make another bet on the necklace given him by Stella. No sooner is the necklace out of his hands than the confidence man and his pal turn and run, evading a constable, who runs on the scene at this time. Warren is arrested for gambling and is dragged by his sweetheart and her family, but is given no opportunity for an explanation. Later, disgraced in the eyes of his sweetheart, he runs away to the city. Some time later Jake Sharpe, the confidence man, who has been the cause of Warren's downfall, tries a new game, selecting farmer Graham for his victim. Jake falls in love with Stella and refuses to cheat her father. Later, Stella sees the necklace she gave to Warren, and Jake is forced to confess where he got it. Jake then gives up all claim to the girl and returning to the city hunts out Warren and sends him back to his country sweetheart.

GET-RICH HALL AND FORD (Oct. 12).—Hall and Ford are two tramps who escape from the workhouse. In order to make good their getaway they ingeniously join a marathon race and win prizes as the winners. By other slick confidence games they soon become rich. They then buy a mansion and settle down to enjoy the fruits of their labors, but are captured by two dog-catchers, who have read of a reward for their arrest.

THE DEACON'S REWARD (Oct. 13).—Deacon Jones, a pillar in the village church, and the richest man in town, has a worthless nephew, who he is finally forced to disinherit. The deacon becomes lonely and resolves to take up some sort of employment as a pastime. He becomes a collector of bad accounts for a house-furnishing store and causes the discharge of a young clerk in an office, when the latter's employer reprimands the clerk for not paying his debts. By an odd coincidence the old deacon, in performing an act of kindness is led to the clerk's home, by the clerk's little girl, where he is shocked at the poverty he sees. His sympathy is further aroused when he finds he is the cause of fresh sorrow for the family and finally resolves to take them to his home. This proves to be a wise move, as the spendthrift nephew, now a comman thief, has planned to rob the old man, but is caught by the clerk, who also saves the old man's life from the murderous intentions of his worthless relation.

THE STAGE-DRIVER'S DAUGHTER (Oct. 14).—Old Jim Lacey and his daughter operate a stage coach in the West. One day, Alice, the girl, meets Tom Percival, a prospector, green from the East, and they fall in love. A few weeks later Tom writes Alice that he has struck it rich and for her to accompany her father on the stage coach that day and she can ride with him to the claim office. In the meantime, the Riley boys, a gang of roughs, have learned of Percival's rich strike and plan to jump the tenderfoot's claim. They persuade the bartender at the inn to "fix" Lacey's whiskey, planning to beat the coach to the claim office. However, they have not reckoned with Tom and Alice. Alice, when she finds her father made unconscious by the "knockout drops," drives the six horses herself and with Tom perched on the rear end of the coach to keep back the Rileys, they ride to the claim office and the claim is filed.

EDISON.

HOW MRS. MURRAY SAVED THE AMERICAN ARMY (Oct. 10).—After General Washington had gained his headquarters on Harlem Heights, a hurried dispatch arrived, stating that a large British force under General Howe and Goveronr Tryon were crossing Manhattan in order to cut off part of the army left to protect lower New York. Hastily summoning General Putnam, Washington orders him to bring the force to Harlem Heights. Putnam and his aide, Captain Bob, galloped down to New York, gathered up the command and started them on their hasty march to Harlem. Stopping at Mrs. Murray's house for a moment, they learn that General Howe is only ten minutes behind them and Putnam urges his men on, though Captain Bob is loath to leave his sweetheart, Faith, Mrs. Murray's daughter. Scarcely has the American army disappeared from view when the British come marching on. General Howe, dismounting, asks Mrs. Murray as to the whereabouts of the Americans. But that loyal woman merely states that they are far beyond pursuit and invites Howe and Tryon into the house to partake of some refreshments. This they do, and through the efforts of Mrs. Murray and her daughter, they spend two hours in a delightful visit. Meanwhile, the American army being safe, General Putnam is desirous to know what has become of his pursuers. Bob volunteers to find out, and meeting an old friend on the road, he borrows a suit of civilian clothes and thus disguised, presents himself to Faith. He finally persuades her to allow him to act as their servant in serving the British officers, and while they are drinking the health of their delightful hostess, he manages to steal a copy of their plans and hide it under the wine pitcher. The plans are missed. Bob signals Faith to take away the tray bearing the plans and submits to being searched, but his disguise being discovered, he strikes out boldly, and before the officers recover from their surprise, he has seized the plans and is safely beyond reach. He reaches Washington's headquarters somewhat disheveled, but triumphant, and is promptly rewarded for his bravery.

MAE'S SUITORS (Oct. 11).—Mae Thornton, a young heiress, is besieged by a number of admirers at her residing place, so much so that her father buys a yacht. As the captain is in need of a crew, he advertises for it in the daily newspapers.

Mae innocently apprises each one of her suitors of her father's intentions. Having seen the captain's advertisement in the paper for a number of sailors, the young men apply at once for the position and are accepted. All goes well on the yacht until father discovers that the sailors are no other than Mae's suitors, and gets angry. He is now willing to give his daughter's hand to the one who will save her from drowning. So she throws her hat and veil overboard, yells and hides. The sailors, hearing her screams, and seeing her hat and veil in the water, jump overboard, with the exception of Jack, who cannot swim. Jack seems to be the one man Mae really loves, so her father offers his daughter's hand to him. When the sailors get aboard the yacht again, they see the joke and all ends happily.

AT THE THRESHOLD OF LIFE (Oct. 13).—There are two young people of wealth and social position, the girl with an unselfish love for the unhelped little ones of the city and the youn man intent upon his own enjoyment of life in his own circle.

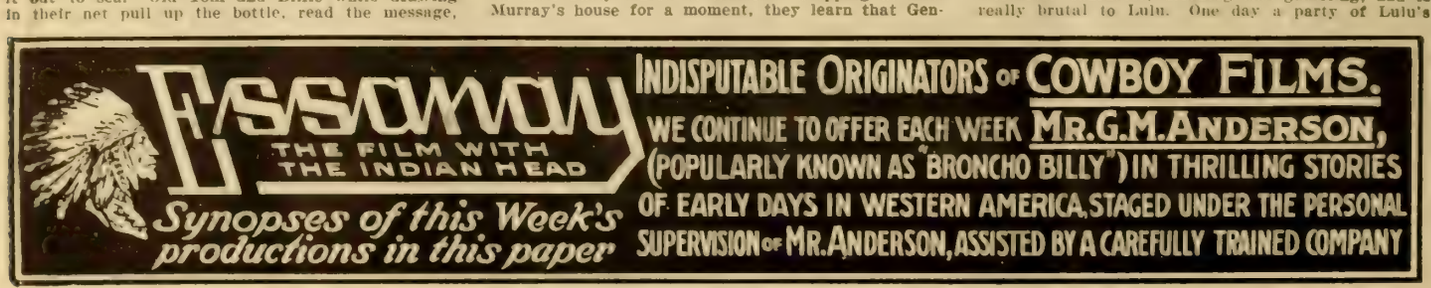
There are scenes showing her work and its effect upon the little ones and also the contrasting lives of the children who have no kindergarten and who must play in a crowded tenement room or in the middle of the street. One little lame child follows the girl into the kindergarten, but, as is the case in all of our big cities, the class is overcrowded, the teachers cannot take care of more and they are obliged to send the little chap away. He meets with an accident in the street and the young millionaire is thus made to realize the value of the work of the girl he loves.

In the last scene the young man makes good by presenting the convalescent little boy with a sizable check for the kindergarten cause, thereby winning the apologies and the love of the girl.

HER WEDDING RING (Oct. 14).—Lulu, the daughter of an old miner, is much annoyed by the advances of Wild Dick, a dissolute gambler, who, in spite of her indignation, persists in his unwelcome attentions.

One day she finds her father lying unconscious, having had a paralytic stroke at the mine. Unable to carry him alone, she is forced to accept the assistance of Dick, who has followed her, in getting him to the cabin.

Her father not showing any signs of recovery, she asks Dick to go for a doctor. This he refuses to do, saying that it is useless. She attempts to go herself, but he prevents her and she sinks down beside her father. Here Dick makes her a proposition. He will go for help if she will promise to marry him. This she indignantly refuses to do, but fearing her father will surely die if he doesn't receive medical aid, she finally consents. Dick makes her swear it upon the Bible. He gallops away and returns with the doctor, who, after a short examination, pronounces her father dead. Dick recalls her oath and makes her keep her promise to marry him. But Dick remains the same worthless character, drinking and gambling, and is really brutal to Lulu. One day a party of Lulu's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GAUMONT, TUES., Oct. 10 — About 995 feet

Ajaccio, Birthplace of Napoleon

Scenic — About 318 feet

Jimmie's Midnight Flight

Drama — About 677 feet

ECLIPSE, Wed., Oct. 11 — About 988 feet

Pardoned by the Governor

Drama — About 630 feet

Making Cheddar Cheese

Industrial — About 342 feet

GAUMONT, Sat., Oct. 14 — About 1000 feet

Cintra, a Picturesque Town of Portugal

Travelogue — About 236 feet

The Upward Way

(COLORED FILM)

Historical Drama — About 764 feet

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friends from the East arrive, among them a young man who falls violently in love with her. Dick has returned home unknown to Lulu, when he sees her and Tom coming up the path. He conceals himself and overhears the young man declare his love to her. He is about to shoot them when he hears Lulu dismissing Tom. Her lot is not a happy one, but she will remain faithful to her marriage vow. Dick realizes the sterling worth of his wife and resolves to make himself worthy of her and win her love.

To this end he gives up drinking and gambling and goes to work in the old mine. Lulu notes the change in him and through his kind attentions is drawn to him. But Dick feels unworthy and thinking he can never win her, becomes discouraged. One day he strikes gold at the mine in great quantities, and telling Lulu of her good fortune, tells her now that she is provided for, he will set her free, but this last sacrifice completely wins her and she tells him she wants him to stay.

VITAGRAPH.

DADDY'S BOY AND MAMMY (Oct. 9).—Colonel Mason, a Confederate, is wounded and taken prisoner by the Union army, and is placed in their hospital for treatment. He escapes and manages to get into his home, which is surrounded by Union soldiers.

His son, Bobbie, dons the clothes of the son of the colored servant, named Mammy, which are rather ragged, and applies for a position as drummer boy in the Union ranks. He is accepted and is given a suit of Union clothes. Although too large for him. He manages to get into the house to his father, who quickly puts on his son's regimentals. He then passes out of the house as a Union soldier. Back with his regiment again, he relates his experience to his comrades, who immediately appoint Bobbie as one of their drummer boys.

After the war, Bobbie and his father return home, where they are greeted warmly by all.

THE MISSING WILL (Oct. 10).—James Halsey, a wealthy old man, marries a young wife, who has no use for him but plenty of use for his money. Mr. Halsey has a nephew, a namesake, James Braddon, to whom he wills one-half of his fortune. Braddon is a hard-working young attorney, assisted by a very pretty stenographer, Bessie Dallard, with whom he is very much in love. The wealthy uncle calls to see his nephew on business and suddenly drops dead of apoplexy. James Braddon goes to see his uncle's widow in regard to the will. He cannot find it, as Mrs. Halsey has hidden it with intentions of destroying it.

Young Braddon is obliged to discharge Miss Dallard through lack of funds. Mrs. Halsey goes out for a ride in her limousine. While passing through a side street, she tears the will up and throws the fragments into the roadway. Bessie Dallard, who is out walking, crosses the road just as the automobile passes, and sees the flying bits of paper. She picks up several pieces of the paper and readily sees that it is a will. She gathers up all the pieces: puts them together, and is surprised to discover that she has before her the missing will for which Jame Braddon has been searching. She at once makes her way to her young lover's office and places the will before him. It is not long before Miss Dallard and the young lawyer confront the aunt and accuse her of her greed and baseness. Then they hurry to the surrogate's office, state their case and the mising will is soon recorded. The next step they take is into the adjoining office of the City Hall, where they secure a marriage license, preparatory to making Miss Bessie Dallard Mrs. James Braddon.

THE INDIAN FLUTE (Oct. 11).—Wild Fox, a young Indian brave, is madly in love with Awanta, an Indian princess, in love with a white trapper, who, in turn, is very much in love with her. The young Indian tries by his subtle pleadings and gentle woolngs to win her consent to become his wife. Music is one charm which he thinks she cannot resist. Straightway he cuts from a willow bow overhanging the river a twig, from which he makes a flute, which he plays with a skill and tone which has always meen magic to those who listen to its soothing and entrancing strains.

Awanta soon tires of his music and starts to leave him. He pleads with her, but she points to the tepees in the distance, on the cliffs that overlook the water falls below. Wild Fox prays to the Great Spirit for aid and awaits an answer to his prayer. The young princess meets her white trapper and when he asks her to become his wife, she consents. Bidding farewell to her tribe forever, she enters the white man's canoe and is soon passing down the river on her way to her future home.

Wild Fox, while standing upon the precipice, sees his love passing away from him with the white man, and sadly makes his way down the cliff to the edge of the river, where he gets in his canoe, pushes out into the middle of the stream, throws his paddle away and slowly drifts down to the great falls, over which he dashes into the turbulent rapids and on and on to the surging whirlpool at the foot of which, shortly afterwards, his upturned canoe is found, while Awanta and her husband peacefully and happily proceed on their way to dream of life and love, reflected in the waning sunset before them.

ANSWER OF THE ROSES (Oct. 13).—Antonio, an old peasant, lives in his cottage with his son Nello, and his two nieces, Nina and Stella. Nello fervently loves Nina and is loved by her in return.

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Lectures on All Features

SPECIAL NOTICE. On Friday, October 6th, the Edison Company will release a three reel production, consisting of a dramatized version of the great story, "Foul Play," by Charles Reade. Exhibitors running a three or four reel program are in a position to make these releases the subject of a "special feature night with lecture." In view of the decided successes scored by artistic films of greater length, both in moving picture houses and in the big theaters of the country, it seems quite probable that such a feature will prove a source of profit. I have prepared a set of press notices and matter for announcement slides, which will be sent to every exhibitor who wishes to have them in connection with my services as lecturer. If unable to come myself, I am in a position to send a competent substitute, but will endeavor to answer all calls personally as far as possible. Send applications at earliest possible moment.

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Stella is passionately in love with Nello, who treats her as a child. Nello and Nina plight their troth with the red roses of June, and they are the one emblem of undying love with them.

Nello gets an offer from a wealthy uncle to go to Naples to study a profession. He accepts, and promises to write Nina, bidding her to send him, from time to time, a red rose, to tell him that she still loves him. Two years pass and old Antonio dies. It is too far for Nello to come from Naples to visit his cousins, but he tells the girls to keep the cottage, live in it and he will supply their needs. Stella's love for Nello grows stronger and she resolves to separate him and Nina if she can. She goes to the post office, receives the letters written by Nello to Nina, destroys them and then tells Nina that Nello has not written her. Nina, thinking herself neglected, begins to pine and fade. Nello feels neglected and uncared for by Nina, and he writes her a final letter, telling her if she is tired of him to send him a white rose, and if she still loves him, to send him a red rose. This letter is opened by Stella, who straightway sends Nello a white rose.

Nina goes into a decline and the doctor considers her condition very serious. Stella is stricken with remorse, makes her way to Naples, sees Nello, and on her knees, confesses her deception, beseeches his forgiveness and begs him to return to her sister. He does so, but none too soon to save Nina's life, for she is well night heartbroken. On the return of her lover Nina recovers. Happiness is restored, and Stella, through her penitence and kind attention to her sister, is forgiven by the young lovers.

BY WAY OF MRS. BROWNING (Oct. 14).—Dr. Chester North asks Eleanor Eastman to become his wife. She tells her mother, who is as much pleased as her daughter. The next morning, while the doctor is busy in his office, a poor chorus girl enters and asks him to attend her little sister, who is dying. He readily consents and is hurriedly making his way to her home. Eleanor, riding down the street, sees Chester with the chorus girl. At noon on the same day, Chester sends Eleanor her engagement ring, and although she is disturbed by what she saw in the morning, she forgets it when she beholds the glistening solitaire. Chester asks her to go to the matinee with him. She tells him she will go and at two o'clock he has not arrived. Eleanor peevishly decides to go to the theater herself.

The doctor cannot resist the pleadings of the little girl for her sister, who is taking part in the very play that Eleanor is witnessing. The doctor goes to the theater, and while waiting at the stage door for her coming, Eleanor sees him again with the chorus girl. She returns her engagement ring to Chester with a note that she does not wish to have anything more to do with him. Dr. North tries to explain, but she will not listen. He throws the ring upon the office floor and, taking the rose which she has pinned on his coat the night before, destroys it.

The chorus girl happens in at this moment to pay the doctor. He refuses to accept compensation and she notices his agitation, picks up Eleanor's note from the floor and learns the cause. She hurries to the home of Miss Eastman, tells her of the doctor' kindness and how he saved her little sister's life. Eleanor, ashamed of herself, tries to make amends. She strikes upon a happy idea from Mrs. Browning's poem. She writes: "And the first time I will send a white rose bud for a guerdon." Enclosing a white rose, she sends it to Chester, but he refuses to respond. Again she writes: "And the second time a rose." She accompanies this with a full-blown rose, similar to the one she gave him the night of their engagement. To this Chester responds in person, and together they read:

"And the third time I will bend my pride and whisper, 'Pardon,' when he comes to claim my love."

There is but one answer that is silently expressed as they lovingly glance into each other's eyes.

PATHE.

LITTLE ANIMAL TRAINER (Oct. 9).—The family of a traveling showman is utterly ruined by the death of the father, who was the animal trainer, and starvation and hardship stares them in the face, until finally his little son decides to take his place. The mother, though fearful of the outcome, makes him a little uniform and finally the great day arrives. By exhibiting himself outside the tent a great crowd is gathered. The youthful trainer appears before his audience and goes through a series of most interesting exercises with his animals. He enters in succession the cages of the tigers, lions, hyenas, leopards, etc. The fact that he actually enters these wild animal dens lends great realism to the picture.

ONE ON THE MASHER (Oct. 11).—There is a measly, moth-eaten looking old gentleman who casts his optics on as pretty a bunch of skirts as ever blew down the broad white way. The antique guy is under the erroneous impression that he has caught a flash from the dream's eye and he trails the object of his sudden affection along the avenue to her dwelling place and gets the front panel closed in his face for his pains. Inside the residence the charmer is handing a long line of explanations to her natural protector. Hubby is hep in a minute and decides to put one over on the old beau. Tipping his wife off as to the proper modus operandi, he allows her to beat it into the street where the old scout is on the watch. She leads him a merry chase, finally bringing him back again to the house. In the meantime Hubby has bought a bottle of dope labeled "poison." When the aged fossil breaks into the presence of his inamorata. Husband appears and forces him to gulp down the medicine. Great excitement reigns. The lovelorn ancient thinks he has taken poison, but everything comes out well when it is discovered that he has simply taken a little essence of red pepper. The moral is: "They all look good when they are far away."

ROMANCE OF THE DESERT (Oct. 12).—An American foreman of a construction gang is sunstruck and in his delirium wanders away from the camp into the desert, where he is found by Indians. A year later, having no recollection of his former identity, and to all intents and purposes an Indian, he wanders with a pretty Indian maid into the general store in town. Around his neck is a crucifix, the only link connecting with the past. In the store is a young postmistress, who, a couple of years before, had given the crucifix to the aphasia victim. This crucifix leads to the man's identification and to the restoring of his memory and a final reunion between the postmistress and her lost love.

RAFFLES CAUGHT (Oct. 13).—At a soirée our hero meets a beautiful woman who lives in the house where the soirée is held. He is amazed at the magnificence of her jewels, and, his cupidity aroused, decides to rob the house. That night when the guests are leaving he conceals himself behind one of the curtains and waits there until the moment when all is still through the house; then with stealthy steps he steals up the staircase, seeking somewhere the sumptuous jewels. But he is seen, as he is working with the deft fingers of a trained thief to pick the lock of the escritoire; his foot comes in contact with a chair and the slight noise arouses the mistress of the house, who is attempting to sleep in the next room. Through an aperture she watches Raffles at work, and then, showing herself and beguiling him with her eyes, she coaxes him into her room, where with a woman's wiles she detains him while the maid goes for the police.

MAROONED (Oct. 14).—The captain of a sailing craft about to leave on a long voyage drives his son away because of his refusal to accompany him; later on at sea the captain is overpowered by a mutinous crew, marooned on a desert island with the first and second mates. The mutineers, sailing on and on over the stormy seas, finally put in at a port, where they witness a clever fight, the hero of which they take aboard and subsequently make him captain. This is the old captain's son, who, realizing that it is his father's craft, fathoms the mystery of the captain's disappearance and finally succeeds in rescuing him. The mates have died and the old man has lost his mind with the hardships he has borne; but the picture of the boy's mother brings him back to his senses and a happy reunion results.

ECLIPSE.

PARDONED BY THE GOVERNOR (Oct. 11).—Marco, chief of a band of brigands, orders his men to free the governor and his daughter whom they have in custody.

In gratitude, the governor's daughter gives a ring to the highwayman.

Later in Marco's career, when a price is set upon his head, and he is captured, the governor is able to save his life.

MAKING CHEDDAR CHEESE (Oct. 11).—Every stage in the production is here illustrated in such detail that one can trace the various changes the milk undergoes until the cheese is ready for market.

Pretty milking scene. A herd of fine cows yield the milk which forms the basis of the cheese.

Placed in large churns the milk is mixed with chemicals which cause it to coagulate.

It is then broken up and the whey run off.

The resulting curd is cut into square blocks and ground down in a special machine.

The powdered curd is placed in vats and pressure applied.

The result. The finishing cloth placed around a fine round cheddar cheese, ready for the market.

GAUMONT.

Note.—The Gaumont releases scheduled for week of October 9 were delayed owing to accident to S. S. Olympic. Synopses that should have been published in this issue will be published next week.

Among the Exhibitors

Lynn, Mass.—Michael K. Connelly and Simon Frankel, proprietors of the Central Square Theater, have leased the Broadway Theater, in Lawrence, Mass., and have opened the same with daylight moving pictures. The house has been entirely renovated and among the features are lady ushers.

Newark, N. J.—Work has begun on the new Roseville Theater, for moving pictures, at Orange and Fifth Streets. Herman Jans is the owner. The style of architecture is Tuscan for the exterior and finished inside in Colonial designs. The lobby will be tiled and the side walls will have gray marble slabs. The seating capacity will be 350, with ample exits and aisle room. The theater will be 35 feet front and 85 feet deep, and will cost when completed $10,000.

Newark, N. J.—Walter J. Aschenbach has drawn plans for a motion picture theater, to be built at 392 South Twentieth Street, by Christopher J. Horle.

Manchester, N. H.—Eagle Eye, proprietor of a tea and coffee store in this city, has established a moving picture theater at Penacook.

Binghamton, N. Y.—An application has been filed for the erection of a high class moving picture theater, to cost when completed $2,500, at 135 Prospect Avenue.

New Ulm, Minn.—R. Higg will open a moving picture theater in this city.

Milwaukee, Wis.—Two permits for moving picture theaters have been granted by the building inspector. J. W. Tonsor will erect a $9,000 theater on Fond du Lac Avenue, near Twenty-ninth Street. An $8,000 theater will be built by the Tern Amusement Company, on Third Street, near Clarke Street.

New Ulm, Minn.—R. Higgs will open a moving picture theater here.

St. Paul, Minn.—The Colonial Theater, Eighth and Wabasha Streets, has opened again.

Two Rivers, Wis.—Frank Bonk will operate the Empire Theater as a moving picture show.

Cedar Rapids, Ia.—William King signed a lease with Messrs. Lage & Novotny, who will operate a moving picture theater.

Farmington, Ia.—H. N. McIntosh has purchased a moving picture theater in this city.

Dennison, Ia.—E. L. Palmer has purchased the Dreamland moving picture theater here.

Des Moines, Ia.—Charles Namur will open a moving picture theater on University Avenue, between Twenty-fourth and Twenty-fifth Streets.

Duluth, Minn.—W. M. Abrahamson has purchased the old Princess Moving Picture Theater, Twentieth Avenue West and Superior Street.

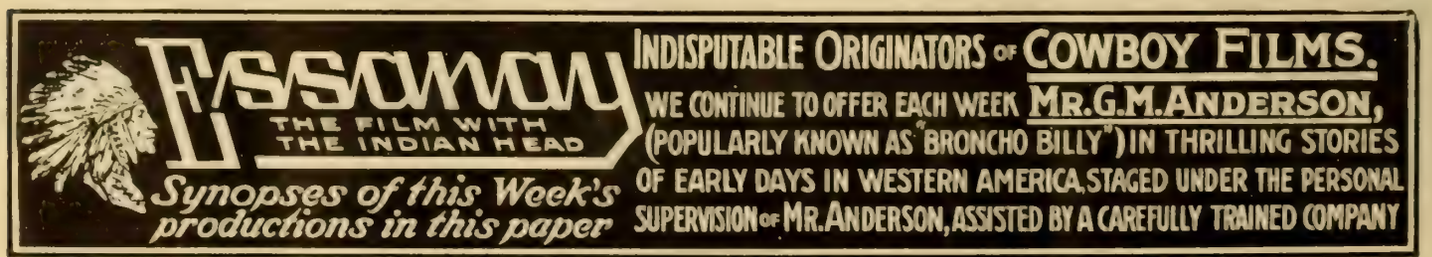
Milwaukee, Wis.—Schnetzky & Son are preparing plans for a $7,000 picture theater to be erected for C. Cavenaugh, at Twenty-second and Center Streets. It will seat about 500.

Birmingham, Ala.—Joseph Steed has a lease on the building now occupied by the Kilgore Furniture Co., and will begin the construction of a moving picture theater upon the site. The new theater will be called The Belle.

Milwaukee, Wis.—Leenhouts & Guthrie have let contracts for a motion picture theater for the Atlas Amusement Company, Twentieth Street and Fond du Lac Avenue. It is planned to have the work finished by Nov. 1.

Pontiac, Mich.—The Eagle Theater has been completely remodeled and will be opened again in a short time.

Sauk Center, Minn.—Fritz Borud, of Madison, Minn., will open a moving picture theater in this city.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Independent Film Stories

RELIANCE.

WEIGHED IN THE SCALE (Sept. 30).—The Sheriff is broken hearted when Allen appears and wins the love of Ethel, his sweetheart. After the marriage Allen's love cools, and he lapses into dissolute ways. His firm fails, and the Sheriff secretly persuades a friend to give him employment. He yields to temptation and steals a large sum of money. His dissipation has shattered his health, and the Sheriff circulates a petition to secure his release owing to his physical condition, without success. Ethel and her mother are in poverty, and he assists them financially. Allen passes away, and a year later Ethel gives her love to the Sheriff, who has been weighed in the scale and found not wanting.

WINNING PAPA'S CONSENT (Oct. 4).—Herbert elopes with a pretty actress and notifies his parents. Papa is furious, jumps into his auto and rushes to their apartment. Herbert is ordered home, but comes back with his mother. In the meantime the tears of the young bride have melted papa's heart and he is tenderly assuaging her grief when his wife walks in and catches him. After a scene full of humorous situations, forgiveness is given on all sides and the actress-bride wins the day.

A QUIET EVENING (Oct. 4).—After a hard day's work, O'Brien hopes to spend a quiet evening reading. His wife's callers, his daughter's sweetheart singing, the cook's cop, his son's telephone calls, etc., drive him from room to room, until in despair and anger he rushes from the house.

BISON.

THE RED MAN'S PENALTY (Oct. 3).—The Indians protest against the poor food furnished them and complain to the Commissioner. He knocks the spokesman down, and the Indians plan revenge. A sudden attack is made on the Commissioner's office, and he and the guard are massacred. The troops go in pursuit of the Indians, and a thrilling running battle is fought, in which the red men are overpowered.

RANGE JUSTICE (Oct. 6).—The renegade is caught stealing a blanket and is soundly whipped by Foster. Burning with anger, he tries to intercept Ethel Foster, but she strikes him across the face with her quirt and gallops on. He pursues her and snatches her from the galloping horse, and turns his captive over to the Indians. Her father sees the act through field glasses, the troops are notified and the rescue party thunders into the Indians' camp. They take to their canoes and the soldiers swim their horses into the stream and engage them in battle, rescuing the captive.

IMP.

THE SENTINEL ASLEEP (Oct. 9).—The story is taken from one of the incidents in the life of Napoleon Bonaparte, the famous little fighting general. It is a matter of history that Napoleon was a stickler for discipline and any infringements of his orders met with summary punishment.

A soldier doing picket duty on an outpost is visited by his sweetheart. He is nearly exhausted from his long vigil and loss of sleep. The meeting is an affectionate one and the girl offers to bring him food and drink, and steals away.

The soldier lies down at the base of a haystack and is soon sound asleep. Napoleon has an attack of insomnia and is walking about inspecting the sentries. He approaches the post vacated by the soldier and is surprised to see his rifle lying on the ground. Napoleon is angry and is about to prod the sleeper with his sword when he takes compassion on him, shoulders the musket and paces the beat, wearing the shako of the recalcitrant sentinel.

The girl returns with the food and, not recognizing the great commander, fondles him, thinking it is her lover. Napoleon prevents recognition for a time, but finally reveals his identity. The soldier awakes with a start, rises and is paralyzed with fear. He is granted clemency on account of the circumstances and Napoleon walks away, leaving the lovers happy.

THE LAST G. A. R. PARADE AT ROCHESTER, N. Y. (Oct. 9).—The ranks of the survivors of the Civil War are thinning each year and at every National encampment the attendance has been lessened. The last encampment, held at Rochester, N. Y., was a notable one, inasmuch as the grand parade marked the closing of that feature of the yearly gatherings of the veterans. This has been decided upon owing to the fact that the old heroes are becoming too feeble to stand the hardships of the long march and in the future they will meet, with campfire and song, and with speeches and reminiscences while they renew old acquaintance. One by one they are passing away, to be remembered as gallant soldiers who fought for what they believed was right.

The Imp company, with commendable enterprise, had camera men on the ground at Rochester and preserved in film the last big demonstration of the old "Boys in Blue" that will ever be held. There were upwards of 25,000 men in line of march and the views are excellent ones. The parade was viewed by President Taft, General Grant, as well as the department officers of the Grand Army of the Republic. (Copyrighted 1911 by Independent Moving Pictures Co. of America.)

THE BETTER WAY (Oct. 12).—Louis Perry is discharged from the penitentiary, having served his sentence. He immediately resumes relations with his evil companions, being a leader in the criminal acts.

One day he happens to meet Lillian Garvey, a Salvation Army worker. One of his companions insults her and he resents it and incurs his enmity. Lillian is the only good woman he has known for years and he learns to love her. Her influence tempts him to abandon the life he is leading, and he attends the services and becomes converted.

Just at this juncture Madeline Raymond, a woman of the under world, who was his sweetheart before he was arrested, again comes into his life. He tries to secure honorable employment, but fate, in the shape of vigilant officers, interferes. They know him for a criminal and warn employers against him. Lillian is loyal in her faith in him and they are married.

A small boy is injured by a motor car and Louis takes him to his home. When he arrives he finds Madeline, who has called on his wife and told her all. The revelation has no effect on the faithful wife and she has nothing but pity for the abandoned woman. A physician is called to attend the boy and Madeline resolves to be revenged. She places her purse in a dresser drawer and then summons a policeman, announcing that Louis has robbed her. The physician sees the woman secrete the purse. The policeman arrives and recognizes Louis as a jailbird and is about to arrest him when he notices the injured boy, which is his child. The doctor clears Louis of the charge of theft and the officer congratulates him on his reformation and praises his devoted wife. The incident makes a vivid impression on Madeline and she is resolved to lead an honest life. (Copyrighted 1911 by Independent Moving Pictures Co. of America.)

AMBROSIO.

THE LAW OF RETALIATION (Sept. 30).—The son of Galeazzo is slain in the dead of night, during the siege of the city. Mad with grief and rage, he vents his revenge on a captive whom his men bring in. He demands a large ransom for the return of the prisoner, whose mother disposes of her jewels to raise the money. The bag of gold is dropped over the wall and the youth is permitted to climb a ladder leading to the wall where his people await him, but as he nears the top Galeazzo jerks it away and the climber falls to his death.

WRESTLING AND WRESTLERS (Oct. 4).—The first part of the film shows the training stunt, at Raicevich's Villa, the massage, etc. The champions are then introduced and the men get into action.

First bout: Jourdan, the French champion, vs. Lopmajar, the Austrian champion. Second bout: Emile Raicevich, Italian, vs. Shinaplier, the Prussian champion. Third bout: John Raicevich, champion of the world, vs. Anglio, the Black Giant of Martinique.

THANHOUSER.

THE HIGHER LAW (Oct. 9).—A young minister silently loves the school teacher of the village. She, however, looks upon him merely as a friend—because a sea captain has her heart. When the captain returns from a voyage he asks his sweetheart to become his wife. She consents, and the young minister is given the ungrateful task of performing the ceremony.

Soon after the wedding the captain goes off on a long voyage, from which he never returns. The news is brought back that he was drowned. The woman is left friendless and helpless with a child. It is impossible for her to live on without a source of revenue, so she decides she will hunt for a position. But first she determines to find a suitable home for her child.

After mental anguish she makes up her mind that the minister would be the only proper person to whom she could entrust her baby. She then leaves the baby and a note on the doorstep of the minister's home and later assures herself by peeping in at the minister's study, that her child was welcome. She then wends her way into the uncertain world.

As she is sitting near a dock with tear-stained cheeks, she makes the acquaintance of a wealthy but crippled old woman. After a few questions, the woman asks her to take the position of companion and secretary and live with her, as she has no friends or relatives. After seven years of close association, the old woman dies and bequeathes her fortune to her secretary.

Now that she is rich, she returns to the country village to claim her own. The child in the meantime has grown and the minister who has been more than a father to her, loves the child. He points out that the mother has forfeited her rights because of her unnatural neglect of her offspring.

The unexpected position of the minister nearly breaks her heart. The minister, wooed by a spirit of defiance, asks the mother to come with him to Sunday school, where she may pick out her child. Of course the mother finds this an impossible task and is forced to acknowledge the justice of the minister's position.

The mother is overcome with sorrow and remorse. With heaving breast and eyes streaming with hot tears, she finds her way to some secluded spot where she is nearly overcome by her motherly suffering. But here the great power draws the child from the church and leads her to comfort her suffering mother.

THE TEMPTER AND DAN CUPID (Oct. 13).—The myth, which is beautifully told on the screen, shows the stages of the struggle between the little love God and his inveterate enemy, Satan. Although Satan has the better of the struggle for a time, because Cupid, "who makes the world go round by love," and naturally is a busy sprite, is compelled to temporarily neglect his proteges. He comes to the rescue, however, at the right moment and the devil is thwarted.

Satan in the picture, begins his operations by luring the young man away from church by showing him a vision of his boon companions enjoying themselves at the gambling tables. The King of Hell with his evil influence draws the young man to the gambling den. At the gambling tables, when luck goes against him, the evil spirit appears and induces the young man to rob his father. The father, however, appears in time to protect his son from losing all of an immense sum of money.

Thus frustrated, Satan brings forward a Siren, who lures the boy from his sweetheart. In this way he is tricked into a duel with the Siren's lover and we soon find him with sword in hand facing his rival and Satan at his back leering with delight.

But Satan had not counted on the energy of Cupid. There is an old saying that "Hell hath no fury like a woman scorned," but this proverb is really mild, compared to the feelings of Cupid when he realizes that the influence of his love darts are questioned. So Cupid goes after Satan with an insatiable thirst for vengeance.

They meet on the dueling ground, and Cupid, arming himself with Satan's dagger, makes short work of the King of Evil. Then he escorts the lovers home again. They live happily forever afterward, under the careful guidance of Love.

NESTOR.

THOSE JERSEY COWPUNCHERS (Oct. 4).—The Billiken Moving Picture concern has decided to make a special feature of Western subjects. In order to get the proper environment, horses, cowboys and Indians, the director and his company were soon on their way to the glorious West.

Here, however, not a cowboy nor an Indian was to be had—they had all gone to join the moving pictures. The distracted director hurriedly dispatched an order to his studio to send on their "Jersey Cowpunchers" at once.

At last they arrived. The next morning, greatly to the amusement of the old ranch owners, the director soon had them transformed into dare-devil cowboys, and bloodthirsty Indians.

Then followed the rehearsal of the picture, with its many amusing, trying and exciting incidents. So thoroughly did the actors enter into the spirit of the story, that when the actual scenes were taken, the attack by Indians, the wild ride for aid, the firing of the shack and finally the hair-breadth rescue—the bystanders broke into hearty applause—they had been initiated into the making of a Western picture and had found it both entertaining and instructive.

MUTT AND JEFF SPEND A QUIET DAY IN THE COUNTRY (Oct. 7).—Something is decidedly wrong with Mutt. He has not the slightest desire for food, and Jeff's most solicitous efforts are unavailing to stimulate his friend's appetite. Jeff finally decides that a fishing expedition is a consummation devoutly to be wished. Acting on his suggestion, the two colleagues get busy securing tackles, lines, bait and other necessary fishing paraphernalia. How they secure this outfit is a caution; what the outfit looks like is a scream. Suffices to say that the long and the short of it migrate to the country, select a nice, shady nook close to a babbling brook, and start their fishing operations.

Mischief is brewing. Two convicts, tired of grafting on the State, bid adieu to the large establishment in which they had roamed for years, and make for the open country. They come upon Mutt and Jeff and, as might is right, they swap the striped garments for the fishermen's garb. Escaped convicts dash away, with Mutt and Jeff pursuing—at a safe distance. The prison guards? Oh, yes; they are coming!

The lynx-eyed runaways repair to a friendly barn, while Mutt and Jeff are flagged by some inviting clothes swinging to and fro from a line. The lady of the house, or rather the owner of the clothes gently swaying in the breeze, creates such a commotion as to bring on the guards. Realizing that Mutt and Jeff are not the birds they are hunting for, they send our heroes into the barn to remove the stripes.

There's something doing in that barn, and the guards, fearing the two friends are murdering one another, rush in upon them and come out with the escaped convicts and the striped garments.

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Mutt, looking somewhat like his famous ancestor, Adam, arrayed in a barrel, goes on a still hunt for some apparel, to cover up the primitive appearance of his companion, Jeff. A voluminous nightgown meets his gaze; he captures it and throws it into the barn, whence Jeff soon emerges enveloped in the capacious folds of the nightie.

THE MEDDLING PARSON (Oct. 7).—The Bachelor Club had announced a poker tournament. The cleverest player to receive a gold cup, and as a result the four chums repaired to Smith's for practice, each player bent upon winning the first prize.

Here, being unable to find the poker chips, the men pooled enough money to go around, intending it to be returned as soon as the game was finished.

This, however, Smith's uncle, the parson, absolutely refused to believe. But it was not until his old friend, John Kirby, captain of police, called upon him, that the Parson conceived the idea of teaching the young men a good lesson. Smilingly the captain fell in with his plan, and at once sent officer Casey a note advising him to raid the Smith home that night, as a joke. But unfortunately for their little joke, the letter dropped from Casey's pocket and was picked up by Slippery Sam.

Hurrying to his attic, the crook quickly donned a policeman's uniform and made a flying call upon the players, commanding them to place their money in a bag.

No sooner had Sam reached his room than the boys' cheerfulness in performing this trifling service for him was plain. The bag contained only stage money, used by the party that night, because the chips were misplaced.

The Parson, much to the amusement of the boys, was explaining that he had caused the raid when officer Casey appears, and believing that the old gentleman had made him the target for a practical joke, he seized the Parson by the collar and hustled him off to the police station.

YANKEE.

HIS SECOND WIFE (Oct. 9).—A young actor playwright and his wife are living in a furnished room. The wife rebels at the condition of affairs. After a quarrel she goes away with another man. The young husband is downcast at this; but he continues to peddle his play.

Scene from "His Second Wife" (Yankee).

He takes up his quarters at a boarding house and becomes acquainted with a stenographer, who soon falls in love with him. The man finally gets a manager to read over the play, but while awaiting a decision he is suddenly taken sick. Alone and helpless, he is thankful for the help of the stenographer, who proves a faithful nurse.

He receives word that his play has been accepted and recovers in time to see it produced. After the success of the play he leaves the boarding house and apparently forgets all about the stenographer. She reads of his divorce and of his wonderful success as a playwright. When he again meets the girl he begins to realize the strength of her love. He proposes and is accepted. The man, now a popular playwright, spends most of his time at the club. He neglects his wife, but at the same time he is kind and considerate to her.

The wife begins to realize that her husband does not have the love for her that she craves for. He is called away to witness the production of one of his new plays and while at the hotel he receives a telegram which informs him of an addition to his family.

The first realization of what his wife has gone through comes over him. He hastens back home as quickly as possible and the sight of his wife and baby awakens the man to his sense of duty. The man's attitude toward his wife changes. The first wife sees her former husband and follows him to his home. Through the window she sees him happy and contented with his second wife and baby.

SOCIETY HOBOES (Oct. 13).—A tramp coming upon a jolly garden party in a millionaire colony, is called a wretched beggar by one of the men, who appears to be the leader of the gathering. In resenting this accusation, he asks the gentlemen present how many of them could make their own way through the country without a penny in their pockets as he has done. This leads to a discussion and eventually the men of the party in evening dress and high hats decide upon trying a hobo's life for a little while, having been goaded into doing so by the words of the hobo and the derision of their wives.

They jump into a freight car and are locked in. In total darkness and amid dusty surroundings they fall asleep and lose track of time. When the car is opened, they jump out, a disheveled quartet of what was once, natty-appearing society men. While they are deciding where they can possibly be, the freight pulls out, leaving them lost in what appears to them a strange land. They are held up by a trio of genuine tramps, who compel them to change clothes. They are driven away by farmers, whom they ask for help; frightened almost to death by several Indians from a Wild West show; chased time and again by farmers and boys, until footsore and weary, unable to go another step, they lie down to rest and are arrested as common tramps.

Proving their identity in the police court, they are given their freedom. In trying to enter their own homes they are shot at by their wives and driven forth into the grounds. Eventually they enter their own homes and vow "NEVER AGAIN."

POWERS.

LARGE LAKES OF ITALY (Oct. 10).—The large lakes of Italy are alone in their glory. They possess an atmosphere that is not to be found about any other of the world's famous lakes. Lake Maggiore is the pride of all Italians, and is here shown in all its beauty. Some excellent views are had of the Borromees Islands and numerous character studies of native boatmen in their queer craft.

THOU SHALT NOT STEAL (Oct. 10).—A parson is changing his place of abode. As the movers are carrying out his effects he is extremely solicitous about a trunk which he tells them contains his "treasures." This arouses the curiosity of the two movers, who show a desire to know what is inside. There is no chance to do this because the parson insists on following the moving van. Finally the two movers induce the minister to rest himself by driving while they guard the back. As soon as the parson is in the driver's seat the movers untie the trunk and depart.

Their mishaps with the trunk are funny. They run into a sleeping policeman, other obstacles. A sneak thief is being pursued by a mob and the two movers take refuge in a cellar until the excitement subsides, but unluckily the fugitive dives into the same cellar. All three are hauled out by the police and the sneak thief is taken to jail. The two movers continue with their heavy burden until they come to a barn. They boost the trunk upstairs into the hay loft, where they ransack it at leisure. They keep throwing out sermons, sermons, and again sermons. The last thing they come to is a sermon on "Thou shalt not steal." Those were the "treasures."

RUNNING FAWN'S CHIEF (Oct. 14).—A half breed gambler playing cards with the cowboys before a general store is exposed by Big Moose, an Indian brave. The half-breed attacks the Indian, but the white men stop the duel and give the crooked gambler until sundown to get out of the camp. Big Moose is adored by Running Fawn, an Indian maid, and after the quarrel they wend their way through the forest to their tribal home.

The half-breed, smarting under his disgrace, lays in wait and shoots Big Moose and in turn is promptly shot by Running Fawn. Mounting the gambler's horse she gallops back to the general store for aid. Meanwhile the two men, badly wounded though they are, renew the duel, able only to crawl about upon the ground. Running Fawn returns with the cowboys just as the half-breed is about to plunge his knife into the helpless Indian. A well directed shot makes an end of him and Big Moose is taken back to the camp. He is nursed back to health and strength by Running Fawn and when he is well they are married by a sky pilot and Big Moose becomes Running Fawn's Chief.

GREAT NORTHERN.

THE WHITE TULIP (Oct. 7).—Two men, wishing to play a joke on a companion, insert an advertisement in the papers, saying that a wealthy bachelor desires to make the acquaintance of a young lady with a view to matrimony, applicants to call at a certain restaurant, wearing a white tulip, where they will find the prospective bridegroom; the confederates, knowing that the object of their joke frequents this place. The advertisement has a magical effect on all matrimonial inclined who read it, and forthwith each one begins to make excuses to get away from her respective employment. Sales ladies, stenographers, and even domestic servants of all ages, are suddenly afflicted with aches and pains in order to relinquish work and keep the appointment. Within the restaurant we see the two men with their victim. Taking two white tulips from the centerpiece on the table, they place one in each lapel of his coat and then bid him good-by, and wait outside to watch the trend of events. Soon the would-be brides arrive and the victim gets a hot time. The state of affairs becomes unbearable, and the police are summoned, and five taxi-cab loads of fair damsels and one Adonis are carted off to the magistrate. Here confusion soon reigns supreme, but explanations eventually follow, and after "mere man" has been reduced to an almost irreparable wreck at the hands of the infuriated damsels, the curtain drops.

Barcelona (Oct. 7).—A travel film of extreme beauty, showing the interesting and picturesque life in this pretty European city.

CHAMPION.

WHAT THE INDIANS DID (Oct. 11).—Redway receives a visit from Weatherby and the latter's daughter, Alice. Redway and Bailey, the foreman, both fall in love with her. Weatherby, needing money, tells his circumstances to Redway, who offers aid. Weatherby suggests in return an alliance between his old friend and Alice, which is agreed to. Alice is induced to accept Redway.

A treacherous half-breed overhears the plan to transport the money to the ranch, and leaves to incite the men of his tribe to waylay the party. On his way to camp he steals a bundle of cavalry uniforms from an army post supply wagon. These he uses as disguises, and his party of Indians, wearing the coats and hats of U. S. Cavalrymen, get close to the Redway party before being recognized.

A fierce battle ensues. Meanwhile, Bailey, the foreman, with other cowboys, meets the supply wagon and recognizes the half-breed from the driver's description. They ride to the Indian camp to arrest him. There they discover the discarded war-bonnets of the Indians and an old hat, once worn by the half-breed. Tom Bailey suspects the situation, and gathering up the war-bonnets for their disguise, the cowboys are away.

In this way they manage to descend on the attacking Indians, and catch them between two fires. The half-breed is attacked by Tom as he is about to kill Redway. Tom is wounded, but the rescue is accomplished. At the ranch again, Redway, who owes his life to Tom, observes a little love scene between him and Alice, and decides that the girl is not for him, but for his brave young employé.

THE NATIONAL GUARD ENCAMPMENT AT FORT RILEY (Oct. 9).—The Champion Co. presents a most powerful object lesson in the delineation of military camp life at Pawnee Flats, on the Government reservation, Fort Riley, Kansas. At this encampment, the United States Government furnishes large bodies of regular troops to intermingle with the militia, thus affording them practical lessons in the duties of regular soldiery.

No wonder then that we see in our various State Militia organizations a body of men of whom the country may feel justly proud. The Fort Riley maneuvers are therefore worthy of the highest consideration of every American.

Some of the evolutions of the soldiers are executed with a brilliancy that is startling to behold, while the general drilling and marching of the men must excite the admiration of every feminine breast. Every form of military work is gone through, from the opening to the breaking of camp. The erecting of the tents alone is well worth our intelligent reflection and thought. Company B of the 1st Regiment of Kansas, holds the record in conical tent erection, putting up their tent in the record-breaking time of two minutes and thirty-eight seconds.

REX.

LOST ILLUSIONS (Oct. 5).—Grace, a girl of the mountains, meets a young artist from the East in the woods. It happens. What to the polished, blase artist is only a flirtation, becomes for the simple mountain girl, a lasting, vital love. He is the man of her dreams. The artist returns to the East, completely forgetting the remembering girl.

The girl suffers. Her father dies. She is all alone in a lonely world. She consents to marry Bill, her mountain lover, if he sells her claim and takes her East. Bill accepts the compromise, and they arrive at a fashionable hotel in the city. And in the corridor of the hotel she meets—the artist! She goes to him; the latent love is reborn, surges through her being. She introduces her husband, and asks him to permit the artist to paint her portrait. Reluctantly, he consents.

The next day, when her husband calls for her at the studio, he enters just in time to see her sway toward the artist, lips ready to meet his, eyes staring into the soul of a man and sin. Broken-hearted, he returns to his room, writes out a check for all the money he possesses, and leaves the woman and the city, to return to the sneers and jeers of his mountaineer friends.

The next day the artist introduces to Grace—his

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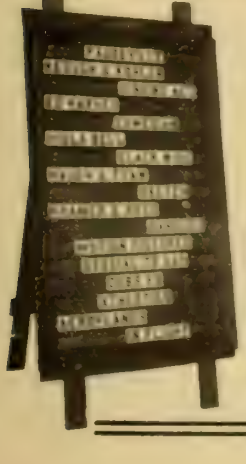

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wife and child! The fog lifts, the blackness and bleakness disappear, and the woman takes the narrow path back to the everlasting hills and happiness.

LUX.

BILL HAS A BATH (Oct. 6).—This film shows Bill setting out to meet his girl, and having a wet time en route. His first experience is while passing a house which is being painted. While staring up and watching the men at work, he is suddenly showered with the contents of several cans of paint, which are accidentally upset by one of the workmen. A few feet on, we see him watching a street cleaner sprinkling the street, when, all at once, the hose burst, and poor Bill has another bath.

NEIGHBORS (Oct. 6).—A comedy showing how a bad tempered old woman hater and a crusty old maid were led to the altar after a series of fierce conflicts and unneighborly squabbles, by the friendship of their pet dogs. Laughable incidents, good acting and sagacious animals, together with good quality, should make the film a winner.

ECLAIR.

BETTER TO HAVE REMAINED BLIND (Oct. 9).—Helen, while dressing, met with an accident. Her eyes are burnt by an alcohol lamp. Her husband does all that he can to make her life happy, and the young woman seems to forget that she is blind. But her husband falls in love with a friend of hers. Meanwhile Helen is following her doctor's advice and without telling her husband, she undergoes an operation and—she can see again. Full of happiness she comes home, enters the drawing-room and finds her husband at the feet of a woman. The two lovers get up, taken aback. Jack thinks she can't see and he is himself again, but before the sad looking of his wife, he understands and the two guilty ones ask forgiveness. But it was too much for Helen's heart—she falls down, dead.

THE MOTOR CHAIR (Oct. 9).—After many years of work, John has invented a marvelous motor chair. His mother-in-law is charmed with it and while she is alone sits down in the motor chair. Suddenly the motor chair becomes animated, rushes through the room, walls, towns and country. It is useless to try to stop it. And still, a mere child touches the mechanism and the chair stops, then goes off very easy carrying the child, which is very happy.

AMERICAN.

THE LOVE OF THE WEST (Oct. 2).—Jack Whitcomb, who has been out West for some time making his fortune, receives a letter from his sweetheart in the city, saying that she will soon join him. The day for her arrival has come and Jack goes to meet her. He escorts his sweetheart to his home and introduces her to his mother and his friends. Everything is made beautiful for her, and she expresses a feeling of happiness.

A week later Alice begins to show signs of homesickness. This is more exemplified when she receives a letter from her girl chum, saying that she is having a good time going to balls, parties, etc. This message makes her long for the city and its wonderful sights more so, and when Jack tells her that he likes the West much better than the city, and implores her to stay, she answers: "I want the city." After she has gone, Jack kisses his mother and goes out on the porch to be left alone with his thoughts.

THE MINER'S WIFE (Oct. 5).—Bill Moore, an undesirable character, is driven from Circle A Ranch. He wanders to the hut of Jim Newton, a miner, who is very hospitable and invites him to stay.

When Jim is at work the next day, Bill assaults the miner's wife, and when her mother intercedes, she is knocked unconscious. During her state of unconsciousness Bill writes a note to Jim, saying that he thanks him for his kindness and for the girl, and then runs away with her. Soon after their departure, Jim's mother-in-law regains consciousness, sees the note, and at once dashes away to the mine and informs Jim of the dastardly trick.

Jim, with a number of ranchmen, follow the trail and soon discover the villain hiding in a hut in the canyon. They open fire on him, but the villain having the advantage over the approaching ranchmen, kills quite a number of them. In the meantime, Jim's wife, who had been bound, succeeded in releasing herself, and rushing to the kidnapper pushes him out into the open to receive a fusillade of bullets from the ranchmen. He is mortally wounded, and Jim and his wife are soon in each other's arms.

THE LAND THIEVES (Oct. 9).—George Wilson is an emigrant seeking a new home. He stops at the town for provisions, and is warned by the rangers to look out for the land thieves. His daughter leaves the "prairie schooner" and her father introduces her to Jim Haden, the leader of the rangers. The ranger is very much impressed with the homesteader's daughter, and she is pleased with the manly ranger.

Their business transactions completed, the homesteaders continue their journey across the plains. The wagon is observed by the land thieves, who send a spy to find out where the "nester" intends to locate. At last, in a fertile valley George Wilson starts to stake out his new home, and the spy returns to tell the other land thieves the place selected.

The land thieves ride en masse to the homesteader's camp and warn him to leave the range before sundown. After their departure, the frightened wife and daughter urge the homesteader to leave, but he refuses to surrender his rights at the mandate of the outlaws.

Securing his horse, he rides out to inspect the surrounding country. The leader of the land thieves, watching him from ambush, fires at him, killing him instantly.

When her father does not return to camp, Margaret becomes uneasy, and mounting one of the horses, she goes out to look for him. She comes upon his body, and kneeling beside it gives way to her grief, when she hears the land thieves approaching. Securing her father's gun, she rides for her life, followed by the desperadoes. When she arrives in camp she gives her mother a gun and the two women prepare to defend themselves against the onslaught of the land thieves.

In the meantime Jim Haden, the ranger, has received a note from headquarters warning him that land thieves are raiding the reservation. He calls the boys together and they ride out to investigate. In the distance they see the unequal battle waged by the desperadoes against the helpless women. They hurry to the rescue, arriving just in time to save them from capture and insult at the hands of the outlaws. The overwrought girl faints in Jim's arms, and it is evident that the interest awakened in his heart for her will be a lasting one.

SOLAX.

A BREEZY MORNING (Oct. 4).—Mr. Jones is expecting Mrs. Jones home from the country, so he is up early, and dressed only in his nightshirt he goes to the hall for the morning paper. A gust of wind slams his door shut, leaving him in an embarrassing position. Hearing voices in the hall and finding the door of another apartment open he rushes in and closes the door. Two girls come upstairs and finding their door shut, one of them, who is dressed in a kimona, goes for the janitor, leaving her sister sitting on the steps. She meets Jones' son and explains her plight to him, who suggests that she come in his apartment until he can get her door unlocked. He then goes up the fire-escape to get in her window and thus opens the door. Mr. Jones, senior, sees a figure silhouetted against the window, and thinking it is a burglar, hurriedly puts on some female lingerie and rushes into the hall. Mrs. Jones, coming up the stairs, sees the queer-looking object and faints. Jones grabs her key and rushes to his apartment, where he witnesses another fainting. He gets in bed and feigns sleep. Both ladies are revived and Jones is found sleeping peacefully, but is found guilty when his neighbor discovers a bit of her lingerie sticking out from between the mattresses.

HIS SISTER'S SWEETHEART (Oct. 6).—Scene opens with the arrival of troops from maneuvers at Captain Bell's house, at Fort Graham. Bell's sister, Edith, and her friend, Agnes, welcome them. Bell is introduced to Agnes and falls in love with her. Agnes has a brother, George, who is in love with Bell's sister, Edith. George wants an officer's commission. He cautions the girls not to tell Captain Bell that he is Agnes' brother.

That evening Bell continues to make love to Agnes. George, who is on picket duty, becomes lonely and sends a note to his sweetheart, Edith, to come down to his post to have a chat. Edith goes, and George, lost in love, lays down his gun and they stroll to a quiet nook.

Meantime Captain Bell, who is enjoying a stroll around the grounds with Agnes, is astonished to find that George is not on duty at his post. He searches and finds George and has him arrested.

All ends well, however, when the Captain discovers that George is no other than his sister's sweetheart.

Among the Exhibitors

Duluth, Minn.—W. M. Abrahamson has purchased the Princess Picture Theater, at Twentieth Avenue West and Superior Street. He will remodel it and change its name to that of the Bijou.

Newark, N. J.—Work has commenced on the new Roseville Theater for moving pictures and vaudeville performance, and which is located at Orange and Fifth Streets. The owner is Herman Jans and the plans were prepared by Eugene E. Sedille. The style of architecture is described as Tuscan on the exterior and finished according to Colonial designs in the interior. The seating capacity of the theater will be 350. The theater is to be 38 feet front and will be 85 feet deep. It is estimated to cost when completed $10,000.

Lima, Ohio.—Mrs. H. B. Hoffman has purchased the Empire Theater from H. B. Spencer.

Pleasant Hill, Mo.—G. C. Heflebower has purchased the Electric Theater here.

Mexia, Tex.—The Citizens Opera House Co. has been organized here with W. L. Murphy as president and will erect a $25,000 opera house.

Columbus, Ohio.—Jones & Murray will erect a new theater for Sam Clark on Mt. Vernon Avenue, for Sam Clark.

New York City.—F. F. Proctor is planning a $1,000,000 theater, which will be located in the Bijou Park, on Market Street.

Cleveland, Ohio.—The Penn Square Theater, on Euclid Avenue and East 55th Street, has opened to the public. It is owned by the Penn Square Amusement Co., which incorporates S. M. Hexter, Louis Klein, Walter Nathan, K. W. Hexter and Joseph J. Klein.

Detroit, Mich.—F. L. Braun and J. E. Thomas, managers of several picture houses here, bought the entire stock of the Michigan Amusement Co., which controls the Princess Theater, on Woodward Avenue.

New York City.—Messrs. Eberle & Demmer are planning to erect an open airdome, which will be situated on 115th Street, west of Eighth Avenue.

Louisville, Ky.—Mrs. T. Hayes will erect a moving picture theater at 326 Market Street, to cost $3,000.

Norfolk, Va.—The new Lyric Theater will be erected at Ninth and Broad Streets.

Binghamton, N. Y.—Chas. Savery will erect a new theater at 38-40 Clinton Street, to cost $10,000.

Wheeling, W. Va.—A new moving picture theater is being planned, to be built at the corner of Sixth and Main Streets, which will be under the proprietorship of Gatby & Smith.

New York City.—Fifth Avenue, just north of the mile and a half of fine homes fronting on Central Park, is to have a theater venture, planned by Philadelphians, for the north corner of 106th Street. The property to be so improved is owned by Felix Isman, and comprises a plot fronting 91.10 feet on Fifth Avenue and 150 feet on 106th Street. Plans for the project, which is to be a one-story structure for vaudeville and motion picture performances, were filed by W. H. Hoffman & Co., architects, of Pittsburg, who estimate the cost at $40,000. The theater will be built for James A. Earle, Jr., and James T. Sullivan, who are representing Mr. Isman. It will be the first theater to be built on Fifth Avenue of any description, south of the Circle, at 110th Street.

Newark, N. J.—Walter J. Aschenbach drew the plans of a motion picture theater, to be built at 392 South 20th Street, of concrete, by Christopher J. Horle. It is to be one story and is to measure 30x100 feet.

New York, N. Y.—A new theater will be erected at 236-40 West 42d Street, for H. H. Wood, to cost $150,000.

Mt. Clemens, Mich.—Plans are being prepared for the erection of a new $20,000 theater for R. G. Peltier and W. N. Trombly, of the Bijou.

Dublin, Ga.—A new opera house, to cost $25,000, is to be established here.

Philadelphia, Pa.—John D. Dorney will erect a new $15,000 theater at 519 E. Girard Street.

Chicago, Ill.—Stang & Mackie will erect a new $6,000 moving picture theater at 114 W. 63d Street.

Norfolk, Va.—The Ford Bros., who have conducted the show in Pythian Castle, have sold their interest to Joseph C. Boss.

Coryville, Ohio.—Wm. E. Brown will erect a new theater at 2316 Vine Street.

Warwood Ohio.—The Warwood Amusement Co., capital $5,000. H. L. Stroebel, Geo. E. Ebberts, and others. Will establish theaters.

Spokane, Wash.—The Interstate Amusement Co. will establish theaters here.

Pocatello, Idaho.—C. G. Reynolds has purchased the Grand Theater.

Weiser, Idaho.—Tschumy & Alexander have purchased the Unique Theater.

Nashville, Tenn.—The Princess Amusement Co. Capital $60,000. T. J. Nance, H. G. Hill and W. P. Ready.

Milwaukee, Wis.—D. Cavanaugh will erect a theater at 22d and Center Streets, to cost $7,000.

Poughkeepsie, N. Y.—M. S. Rosen and Simon King will erect a new theater in this city, to cost $25,000.

Jamestown, N. Y.—J. D. Woodward, of Warren, will establish a new theater on the site of the Humphrey House.

St. Louis, Mo.—Union Theater and Airdome Co. Capital $37,000. O. T. Crawford and A. J. Fitzsimmons.

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Sept. 28—Her Awakening (Dr.)..... 997
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Sept. 30—Hearts May be Broken (Dr.).....1015
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Oct. 3—Ajaccio, the Birthplace of Napoleon (Scenic). 325
Oct. 7—The Upward Way (Dr.)..... 726
Oct. 7—Cinta, a Picturesque Town of Portugal (Scenic) 269

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Sept. 27—Manufacturing Fireworks (Ind.)..... 522
Oct. 4—A Jealous Wife (Com.)..... 338
Oct. 4—The Grand Chartereuse (Scenic)..... 292
Oct. 4—Eyra and the Fortune Teller (Com.).. 348
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PATHE.

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Sept. 22—Old Delhi and Its Ruins (Sc.)..... 285
Sept. 22—Electric Boots (Com.) 426
Sept. 22—Surfing: National Sport in the Hawaiian Islands (Sc.)..... 285
Sept. 23—Gypsy Maids (Dr.) 900
Sept. 25—The Disappointed Old Maids (Com.).. 490
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Sept. 28—Gypsy Honor (Am. Dr.).....1000
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Oct. 10—The Missing Will (Dr.) 1000
Oct. 11—The Indian's Flute (Dr.) 1000
Oct. 13—Answer of the Roses (Dr.) 1000
Oct. 14—By Way of Mrs. Browning (Dr.) 1000

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Moving Picture Theater for sale. Seating capacity, 500. Fully equipped. Best location in the city. Address, Manager of the Pastime Theater, Lawrence, Mass.

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WANTED—Good scenario writers for special work. Address, NATIONAL MOTION PICTURES COMPANY, Indianapolis, Ind.

WANTED—Manager, capable of handling large motion picture theater seating 1,000. A man that is smart, has plenty of ideas, and knows the game. Salary and percentage. Great opportunity for right man. Apply W. S. BUTTERFIELD. Battle Creek, Michigan.

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AT LIBERTY—Experienced operator. Mass. license. Wants position near Boston. Age 20. Address, WM. DE WOLF, 16 Spring Street, Cambridge, Mass.

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Managers of moving picture theaters, let me tell you how to boost receipts without risking a penny. Address, GEORGE, Box 462, Syracuse, N. Y.

Will pay cash for Optigraph heads. Must be in good condition. Give lowest price in first letter. Address, NATIONAL MOTION PICTURES COMPANY, Indianapolis, Ind.

NOTICE—Mr. Robert De Noyelles is no longer in our service. All mail matter to be sent direct to us. METTILA & PAANANEN, Star Theater, Calumet, Mich.

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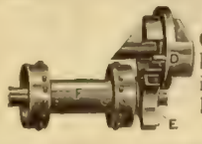
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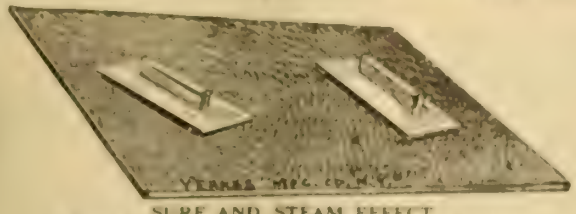

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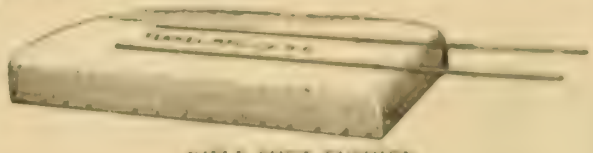

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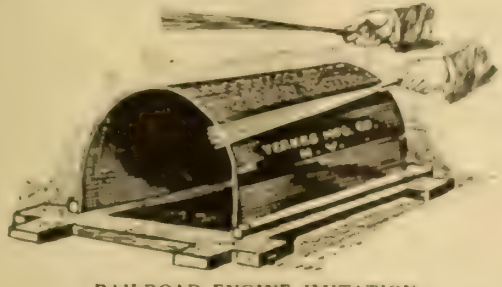

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WHIP CRACK

(Spring hinge) can be operated with one hand

AUTO HORN

HORSE TROT IMITATION

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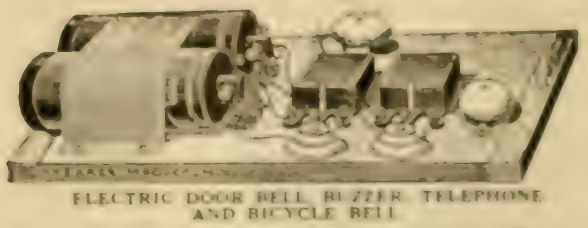

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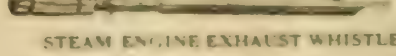

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Sept. 25—The Circular Fence (Com. Dr.).....1000
Sept. 28—The Rustler Sheriff (Dr.).....1000
Oct. 2—The Love of the West (Dr.).....1000
Oct. 5—The Miner's Wife (W. Dr.).....1000
Oct. 9—The Land Thieves (Dr.).....1000
Oct. 12—The Cowboy and the Outlaw (Dr.)..1000

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Sept. 11—Charley's Buttle (Dr.).....
Sept. 13—The Red Devils (Dr.)..... 950
Sept. 18—Shenandoah (Dr.)..... 950
Sept. 20—The Stolen Horse (Dr.)..... 950
Sept. 25—The Black Horse Troop of Culver (Scenic) 950
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Oct. 4—As Things Used To Be (Dr.)..... 950
Oct. 9—The National Guard Encampment at Fort Riley (Topical)..... 950
Oct. 11—What the Indians Did 950

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Sept. 11—How Poor Babies Are Reared in Paris (Edu.)..... 630
Sept. 11—How Teddy Lost His Bet (Com.)... 235
Sept. 18—Magic Music (Trick)..... 330
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Sept. 25—A Just General (Military Dr.).....1000
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Oct. 2—For Your Hats, Ladies! (Edu.)..... 370
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Oct. 9—The Motor Chair (Com.)..... 260

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Sept. 2—The Foundling (Dr.).....
Sept. 9—A Dream with a Lesson (Dr.).....
Sept. 16—The Conspirators (Dr.).....
Sept. 23—Caught in His Own Net (Dr.).....
Sept. 30—The Conspirators (Dr.).....
Oct. 7—The White Tulip (Com.).....
Oct. 7—Barcelona (Scenic) .....

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Sept. 11—By the House that Jack Built (Dr.) 1000
Sept. 14—The Brothers (Dr.).....1000
Sept. 18—The Great Charleston Hurricane Flood (Scenic) 500
Sept. 18—The Bicycle Bug's Dream (Com.)... 500
Sept. 21—By Registered Mail (Dr.).....1000
Sept. 25—The Co-Ed Professor (Com.)..... 750
Sept. 25—Through the Dells of the Wisconsin in a Motor Boat (Sc.)..... 250
Sept. 28—'Tween Two Loves (Dr.).....1000
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Oct. 5—Through the Air (Dr.).....1000
Oct. 9—The Sentinel Asleep (Dr.)..... 600
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Oct. 12—The Better Way (Dr.).....1000

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Sept. 8—Bill Buys a Lobster (Com.)..... 350
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Sept. 15—Bill as a Bill Poster (Com.)..... 573
Sept. 15—His Mania for Collecting Antiques (Com.) 357
Sept. 22—Bill as an Express Messenger (Com.).. 344
Sept. 22—The Stolen Diamond (Dr.)..... 629
Sept. 29—Bill and His Friend (Com.)..... 491
Sept. 29—The Little Goatherd (Dr.)..... 386
Oct. 6—Bill Has a Bath (Com.)..... 452
Oct. 6—Neighbors (Com.) 488

NEW YORK MOTION PICTURE CO.

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Sept. 8—A Western Tramp (Dr.).....
Sept. 12—The Lost Letter (Dr.).....
Sept. 15—Lone Star's Return (Dr.).....
Sept. 29—The Sheriff's Brother (Dr.).....
Sept. 22—The Missionary's Gratitude (Dr.)....
Sept. 26—Lucky Bob (Dr.).....
Sept. 29—White Fawn's Peril (Dr.).....
Oct. 3—The Red Man's Penalty (Dr.).....
Oct. 6—Range Justice (Dr.).....

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Sept. 20—Across the Divide (Dr.).....
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Sept. 30—Mutt & Jeff as Reporters (Com.)....
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Oct. 7—The Meddling Parson (Com.).....
Oct. 11—Let Us Smooth the Way (Dr.).....
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Oct. 14—Romance and Uppercuts (Com.).....

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Sept. 19—An Old Time Nightmare (Com.)....
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Sept. 26—Imaginative Willie (Com.).....
Sept. 30—The Half-Breed's Atonement (Dr.)..
Oct. 3—The Call From the Hills (Com.).....
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Oct. 7—The Branded Indian (Dr.).....
Oct. 10—Large Lakes of Italy (Scenic)..... 285
Oct. 10—Thou Shalt Not Steal (Com.)..... 700
Oct. 14—Running Fawn's Chief (Dr.)..... 990

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Sept. 6—Temptation (Dr.).....
Sept. 9—His Dream (Dr.).....
Sept. 13—The Cobbler (Dr.).....
Sept. 16—Pals (Dr.).....
Sept. 20—The Stolen Play (Dr.).....
Sept. 23—The Way of a Maid (Dr.).....
Sept. 27—For His Sake (Dr.).....
Sept. 30—Weighed in the Scale (Dr.).....
Oct. 4—A Quiet Evening (Com.).....
Oct. 4—Winning Papa's Consent (Dr.).....
Oct. 7—The Anonymous Letter (Dr.).....

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Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
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Aug. 31—The Torn Scarf (Dr.).....
Sept. 7—Picturesque Colorado (Scenic).....
Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.).....
Sept. 28—The Derelict (Dr.).....
Oct. 5—Lost Illusions (Dr.).....

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Sept. 8—The Best Policy (Mil. Dr.).....
Sept. 13—Her Uncle's Will (Com.).....
Sept. 15—The Altered Message (Mil. Dr.).....
Sept. 20—Oh! You Stenographer (Com.).....
Sept. 22—Nellie's Soldier (Mil. Dr.).....
Sept. 27—How Hopkins Raised the Rent (Com.)
Sept. 29—An Italian's Gratitude (Dr.).....
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Oct. 13—His Mother's Hymn (Dr.).....
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Oct. 18—A Lover's Ruse (Com.).....

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Sept. 8—Romeo and Juliet—Part 2 (Dr.).....
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Sept. 22—The Honeymooners (Dr.).....
Sept. 26—Lochinvar (Dr.).....
Sept. 29—Love's Sacrifice (Dr.).....
Oct. 3—The Five Rose Sisters (Dr.).....
Oct. 6—The East and the West (Dr.).....
Oct. 9—The Higher Law (Dr.).....
Oct. 13—The Tempter and Dan Cupid (Dr.)..

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Sept. 15—Woman (Dr.).....
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We have sold moving picture exhibitors

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NESTOR

"The Worth-While Film"

VIOLET MERSEREAU

Release of Wednesday, October 4th, 1911

Those Jersey Cowpunchers

Unusually Worth-While Novel Film—1000 feet

Scene from "THOSE JERSEY COWPUNCHERS"

CLARA MERSEREAU

"Those Jersey Cowpunchers"

rush West to the aid of a film producer who in the ***"Wild and Woolly"*** can find neither Cowboys nor Indians. He rehearses the ***"Jersey Cowpunchers"*** and a typical Western Thriller is enacted. ***A picture within a picture*** pursuing its merry way amid highly amusing situations.

Get It!

"Let Us Smooth the Way"

Release of Wednesday, October 11th, 1911

A remarkably powerful foto-dramatic production that will undoubtedly smooth your way to success. You've got to

Order It Now!

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"Mutt and Jeff Spend a Quiet Day in the Country"

and

"THE MEDDLING PARSON"

Here's an instance where you'll be happiest with both ***Fair Charmers*** ON THE JOB. Two delightfully clever, screamingly funny ***Comedy Charmers*** both on one reel not easy to determine which is the BIGGER FEATURE. ***Get it*** and ***judge for yourself! Get it, laugh,*** and FATTEN your BANK ACCOUNT.

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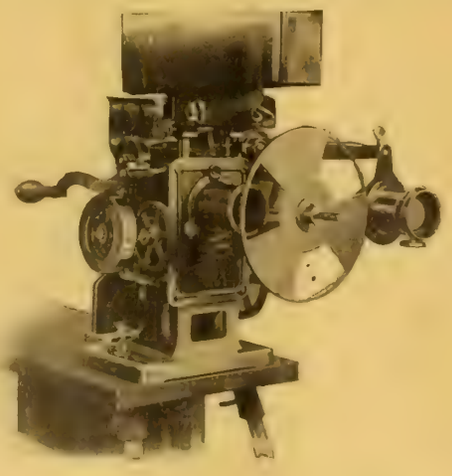

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CAREY PRESS, N. Y.

Vol 10. No. 2 October 14. 1911 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "David Copperfield" (Thanhouser)

125 East 23rd Street New York—Chicago 169 W. Washington St.

THE THANHOUSER WO-A-WEEK

The Early Life of David Copperfield

First of the Series from the Novel
By CHARLES DICKENS

Released Tuesday, October 17th

The people who most affect the early life of David Copperfield are his mother, Mr. Murdstone, Peggotty, Ham, Little Em'ly, Uncle Dan, Mr. Creakle, Steerforth and Aunt Betsey.

All exert their influence either for good or evil. The associations and environments of his younger days indelibly stamp upon David's character strongly defined traits.

David and his early associates are reproduced amidst a Dickensonian atmosphere, with remarkable fidelity to the great novel. All the most dramatic and picturesque incidents of this period of his life are shown. The critics all agree that this production is a "revelation."

The Satyr and The Lady

Released Friday, October 20th

An artist's model of the usual type, poses with a shoe-string pedlar for a painting which the artist calls "The Satyr and the Lady." In the eyes of the peddler, the beautiful model is the embodiment of all that is virtuous and noble.

On his deathbed he writes to "The Lady," asking her to take care of his orphan daughter. The assumption of this responsibility completely regenerates the one-time careless model and also wins her a good husband.

Little Em'ly and David Copperfield
Second of the Series, Released Tuesday, Oct. 24th

The Loves of David Copperfield
Third of the Series, Released Tuesday, Oct. 31st

FREE

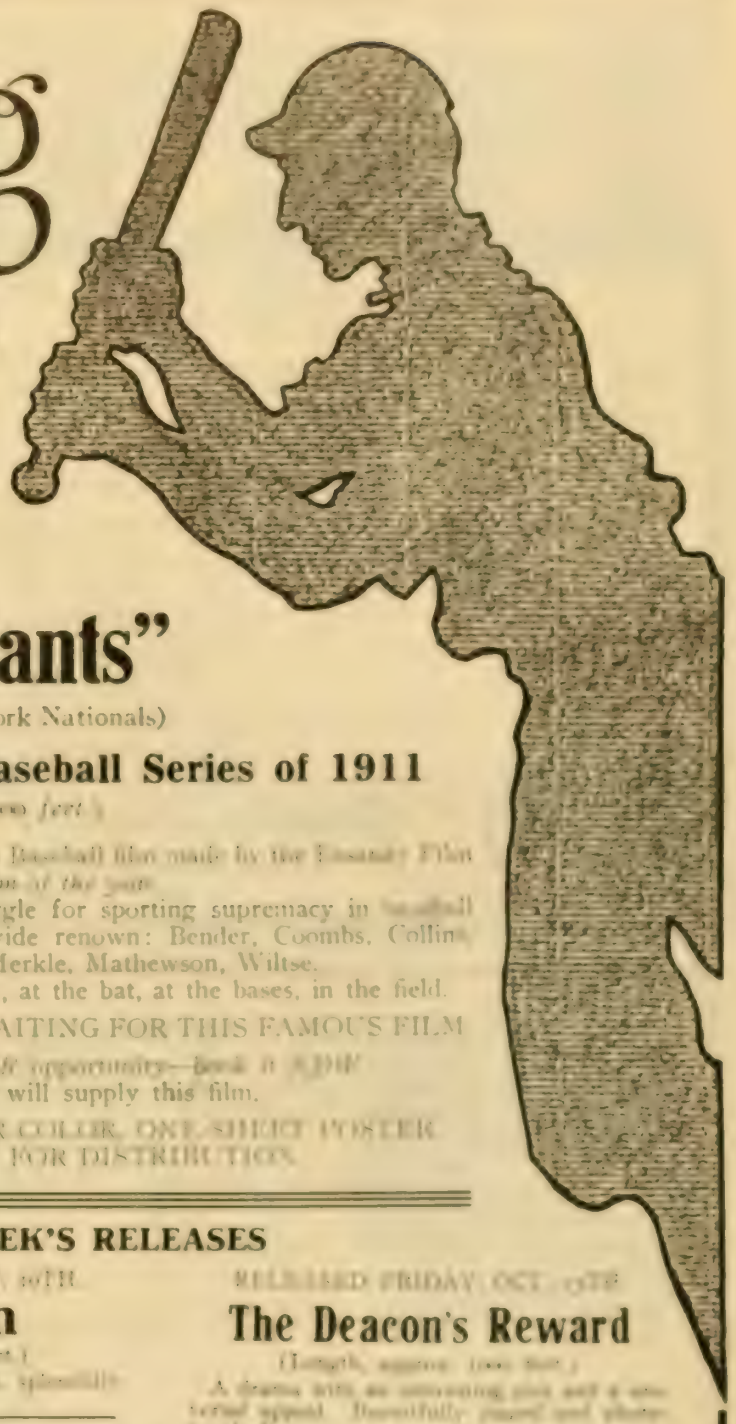
EXHIBITORS, ATTENTION!

Advertising matter for David Copperfield production furnished on application. Quantities of the David Copperfield Herald can be secured at $5.50 per thousand. This herald makes attractive matter for distribution among your audiences.

THANHOUSER COMPANY NEW ROCHELLE NEW YORK

Sales Company agents for U. S. and Canada.

Coming Events



Cast Their Shadows Before

The Greatest Sporting Film of the Year

COMING, THURSDAY, SPET. 26

"Athletics" vs. "Giants"

(Philadelphia Americans) (New York Nationals)

The World's Championship Baseball Series of 1911

(Length, approx. 1000 feet)

This is the fourth consecutive World's Series Baseball film made by the Essanay Film Manufacturing Company—*the greatest sporting film of the year.*

A vital, living record of the final great struggle for sporting supremacy in baseball America's great sport. Featuring stars of world-wide renown: Bender, Coombs, Collins, McInnes, McGraw, Meyers, Merkle, Mathewson, Wiltse.

Great plays on the diamond, at the bat, at the bases, in the field.

A MILLION FANS ARE WAITING FOR THIS FAMOUS FILM

No state rights. YOUR opportunity—book it NOW!

All licensed exchanges will supply this film.

AN ELABORATE FOUR COLOR, ONE-SHEET POSTER NOW READY FOR DISTRIBUTION.

Scene from the 1910 World's Baseball Series

THIS WEEK'S RELEASES

RELEASED TUESDAY, OCT. 10TH.

Reparation

(Length, approx. two feet)

A drama, rich in sweet sentiment, splendidly played.

RELEASED SATURDAY, OCT. 14TH.

The Stage Driver's Daughter

(Length, approx. 1000 feet.)

A Western drama with many novel situations. "Enjoy a thrilling ride on the stage coach"—this scene is unique and exceptionally entertaining.

RELEASED FRIDAY, OCT. 13TH

The Deacon's Reward

(Length, approx. two feet.)

A drama with an interesting plot and a universal appeal. Beautifully staged and photographed.

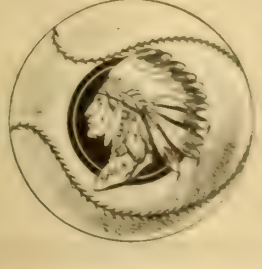
RELEASED THURSDAY, OCT. 19TH

Get-Rich Hall and Ford

(Length, approx. two feet.)

See how they did it and what happened. One long laughing laugh.

ASK FOR POSTERS



ESSANAY FILM MANUFACTURING COMPANY

521 First National Bank Bldg.
Chicago, Ill.

5 Wardour Street
London, W., Eng.

Solax

WEDNESDAY
COMEDY

"HE WAS A MILLIONAIRE" *(Comedy)*
Released October 11th
An especially good comedy of a man who thought he was a millionaire.

"A CORNER IN CRIMINALS" *and*
"A LOVER'S RUSE" *(Split Reel Comedy)*
Released October 18th
Two good ones on one reel.

FRIDAY
MILITARY AND DRAMA

"HIS MOTHER'S HYMN" *(Drama)*
Released October 13th
A wonderfully clever and interesting drama of real life.

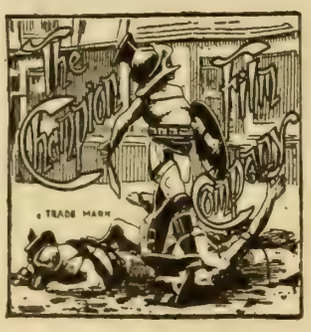
"HIS BETTER SELF" *(Military)*
Big military picture taken at Ft. Myer, Va., by special permission of the U. S. Govt,

4 GOOD ONES 4
OBEY THAT IMPULSE
GET THEM ALL

Solax Company

Congress Avenue. Flushing. L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.



A GIRL AND A SPY

Champs release for Monday, Oct. 16th, 1911

are the central figures about whom are woven a story of shot and shell, having a charming thread of love pervade the sombre seriousness of gruesome war.

Two Champs per week constitute a Program.

Show CHAMPS Continually and a Continual Influx of Good Things For You Will Result.

Circumstantial Evidence

Champs release for Wednesday, Oct. 18th, 1911

The ranch foreman is on trial for taking a life. One of the jurymen, a bank cashier and a rival of the accused man in a love affair, confesses to the crime after moments of suspense and anxiety, *that will call back every patron to see more Champs in your house.*

Sold Through
Motion Picture Distributing & Sales Co.

THE CHAMPION FILM COMPANY

MARK M. DINTENFASS, General Manager

12 EAST 15th ST., NEW YORK City

Exclusive State Rights

For Sale on the Remarkable
Three Reel Feature Film

THE ROUND UP

Made at Pendleton, Ore.,
On September 14, 15, 16

FILMS NOW READY FOR SHIPMENT

Positively excels all other Wild West or Cowboy Pictures

Spectacular Horseback Riding

Dare Devil Broncho Busting

Steer Roping, Etc.

Most Sensational Film of Its Kind Ever Produced

PHOTOGRAPHY CLEAR AND SHARP

GET IT
AND FEATURE IT
AND MAKE MONEY

WIRE OR WRITE

W. H. HARBECK

SEATTLE, WASH.

AFTER THE DELUGE

The Lord said to Old Man Noah: "I have given you the rainbow, to be unto you as a sign and a token that never again will I bring a flood upon the earth"—or syllables to that effect.

NOW, as a sign and a token that Rex is keeping everlastingly at it, it is going to release a picture that will

Flood Your Box Office

It is one of those pictures that will *save you from sinking!*

"CHASING THE RAINBOW"

Released, Thursday, Oct. 12th

Is a Reel with a Pot of Gold at the end of it!

As the elephant said to the fly, on leaving the ark, "Don't Push!" But you can afford to scramble for this picture!

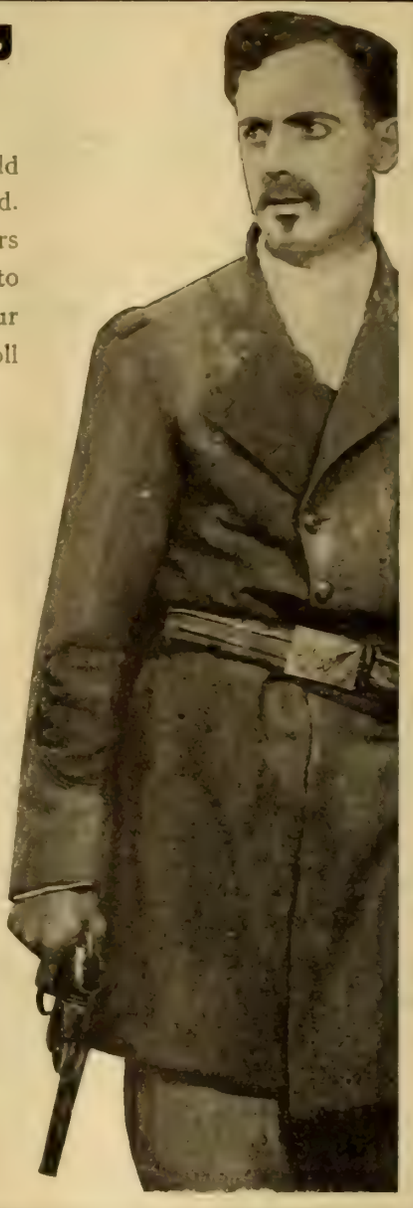
REX MOTION PICTURE MASTERPIECE CO.

turning out the famous brand at
573 Eleventh Avenue
New York City

Sales Company says:
"Rex will always Reign, Bo!"

"WAR IS HELL"

—and so is a rotten program in your theatre. You can add untold strength to your program by getting every "Imp" film that is released. Some of you won't get it unless you fight like blazes for it. Others won't get it unless you pay a little more. Whatever the method, go to it and get TWO IMPS EVERY WEEK. The sooner you show your determination the quicker you'll get the "Imps" you're entitled to. Roll over. Sit up. Shoot straight!



"Uncle Pete's Ruse"

(Copyright, 1911, by I. M. P. Co.)

A Civil War story that will give you the intensest satisfaction with its deeds of bravery, cunning, strategy and excitement. When the Confederate captain escapes from the Federal soldiers, you'll yell just like the rest of the people in your theater. Released Monday, October 16th.

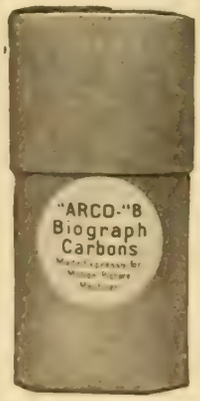
"The Aggressor"

(Copyright, 1911, by I. M. P. Co.)

A corking good story of the mining country; told, staged and enacted with such fidelity to life in every little detail that even the calloused old-time picture critics will have to acknowledge its greatness. Watch that final scene! Released Thursday, October 19th.

INDEPENDENT MOVING PICTURES CO. IMP OF AMERICA

Independent Moving Pictures Co. of America, 102 W. 101st St., New York. Carl Laemmle, Pres. Have you received our new proposition on "Imp A. B. C. Books?" Are you getting our lobby displays regularly? Is your name on our mailing list? Have you sent $5 for our oak lobby photoframe filled with pictures? : : : :



THAT'S THE STUFF!!

THE ORIGINAL BIOGRAPH

CARBONS

THE SPECIAL BRAND FOR PICTURE MACHINES

See that your packages and labels are as shown on cuts

L. E. FRORUP & CO., Importers

232-234 GREENWICH ST. NEW YORK

ÉCLAIR

COMING OUT TUESDAY, NOV. 7th

HANDS ACROSS THE SEA

NOTE!

A FEW BIG SCENES

GEO. WASHINGTON AS SURVEYOR, 1756

WITH HIS WIFE AT MT. VERNON

FIRST CONTINENTAL CONGRESS

WASHINGTON TAKING COMMAND OF THE ARMY

BENJ. FRANKLIN AT THE COURT OF FRANCE

LAFAYETTE'S ARRIVAL IN AMERICA

THE BATTLE OF MONMOUTH

NATHAN HALE, HIS EXECUTION

BATTLE OF BRANDYWINE

TREASON OF ARNOLD

MOLLY PITCHER

THE BALL AT MT. VERNON

TWO REELS **IN '76** TWO REELS

Without question the heaviest and most costly historical production ever conceived and staged in America.

2,000 PEOPLE IN THE CAST

Every scene a familiar page from American history, extending from Washington's youth to the triumphal return of Lafayette to France at the close of the war.

2 NOTED BATTLES REPRODUCED 2

BRANDYWINE AND MONMOUTH

TOGETHER WITH 35 GREAT SCENES

SPECIAL We have prepared the most elaborate line of advertising matter ever used for a regular release. This includes ***two 1-sheet and one 3-sheet posters,*** lithographed in six colors, together with a handsome 12-page booklet.

SAMPLES MAY BE SEEN AT EXCHANGES

SPLIT REEL ECLAIR RELEASE OCTOBER SIXTEENTH

A LUCKY CHANGE *and* LAKE GARDA

ECLAIR FILM COMPANY FORT LEE, N. J.

GET A "REP"

FROM

THE MOTION PICTURE DISTRIBUTING AND SALES CO.

PATHÉ'S WEEKLY

CONTAINS ALL THE VIEWS OF AUSTIN AND COSTELLO AFTER THE DISASTROUS FLOOD THE NEWS OF WHICH SHOCKED THE ENTIRE CIVILIZED WORLD.

PATHÉ'S WEEKLY GETS 'EM ALL.

TRADE MARK

EDISON FILMS

TRADE MARK

Wednesday, October 18th, 1911

"Mike's Hero"

On one reel

CAST.

Mike.....Lincoln Plumer
The Hero.....William West
Mike's Mother.....Louise Sydmeth
His Sweetheart.....Gertrude McCoy

Mike, the plumber, made a hero of a ragged tramp because he thought he had saved his life. After the tramp had stolen Mike's best girl and driven Mike to the point of suicide, he found the tramp hadn't saved his life at all and he is promptly ejected.

"The Launching of the Battleship Rivadavia"

Quincy, Massachusetts, August 26th, 1911.

The launching of the biggest battleship in the world, built for the Argentine Republic, is graphically shown in all details. Of great interest throughout.

Tuesday, October 17th, 1911

"An Old Sweetheart of Mine"

by James Whitcomb Riley

CAST.

The Dreamer.....Marc McDermott
The Old Sweetheart.....Miriam Nesbitt

Adapted from the well-known poem and carried out in a novel way, the film conveys all the poetic feeling of the original. The verses are used as subtitles, so that the spectator has one of the simple gems of literature set before him with the living characters conveying the action.

Scene from "An Old Sweetheart of Mine."

Friday, October 20th, 1911

"A Conspiracy Against the King"

from "The Cockerel"
By H. B. Marriott Watson

CAST.

"Galloping Dick," a Highwayman.....Walter Edwin
A Nobleman.....Robert Brower
Cicely, His Daughter.....Mary Fuller
Her Sweetheart, a Conspirator.....Harold M. Shaw

This is a spirited tale of old England, in which "Galloping Dick," one of the best known of the gifted author's creations, plays an important part. Although a highwayman, he saves a young man from the consequences of a rash action, and brings him and his sweetheart together.

Saturday, October 21st, 1911

"Three of a Kind"

A trip through the Garden of the Gods, Colorado.

CAST.

The Athlete.....James Gordon
The Beau Brummel.....Richard Neil
The Student.....Herbert Prior
The Girls.....Mabel Trunnelle, Laura Sawyer
Their Father.....Charles Sutton

An unusually clever comedy, played in the most magnificent scenery in the world. Two pretty girls, an obdurate papa, and three young men, go through a series of adventures terminating in a final scene which is side splitting.

SEND US YOUR NAME FOR THE KINETOGRAM MAILING LIST.

THOMAS A. EDISON, Inc. **72 Lakeside Ave., Orange, N. J.**

THE HOUSE OF

SELIG

Is Now Releasing Four Reels Every Week---Get Every One of the Big Selig Quartet Each Week and Do the Biggest Business in the History of Your House

Oct. 16 MAKING A MAN OF HIM **Oct. 16**
A Clever Comedy Drama of City and Country Life
About 1,000 feet — Code word "ATTAJI"

Oct. 17 ON SEPARATE PATHS **Oct. 17**
A Splendid Life-like Western Drama
About 1,000 feet — Code word "BACCATE"

Oct. 19 HOW THEY STOPPED **Oct. 19**
THE RUN ON THE BANK
Unique Comedy. Two hundred Motion Picture Exhibitors acted in this
Code word "BACKER" — About 1,000 feet — Book this feature sure

Oct. 20 HIS BETTER SELF **Oct. 20**
An Exceedingly Human Rural Drama
About 1,000 feet — Code word "BADLY"

Coming **LOST IN THE JUNGLE** *Coming*

In this startling and phenomenal animal masterpiece, the greatest of the Selig Jungle Series, Miss Williams, the Boer girl, lost in the Jungle, battles for her life with a ferocious leopard. See the leopard spring upon her, see the knife fight, see Toddles, the pet elephant, rescue her. A production which will never be equaled.

Released October 26th — **Book it at once**

THE SELIG POLYSCOPE CO.

20 East Randolph St., Chicago, Ill. — **Branch Offices: London, Berlin, St. Petersburg**

NOTICE TO EXHIBITORS

Send in your name at once for our Mailing List. Advance Bulletins for your Lobby sent Free

TRADE S MARK

NOTICE TO EXHIBITORS

Cuts of Selig Releases can be procured from us at small cost

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED OCTOBER 9th, 1911

ITALIAN BLOOD

An Illustration of What Might Have Been the Result of Indifference

In the little Italian home the wife feels she is neglected and apparently it seems that her husband's love is growing cold, for he has become decidedly indifferent. She, therefore, plans with her cousin to arouse his love through jealousy. At an Italian picnic, after repeated vain efforts to draw her husband's attentions toward her, she starts off with her cousin, passing in view of her husband. His fiery nature is violently aroused with jealousy, and rushing home in a towering rage would have wreaked disaster to the entire family, for his terrible suspicion poisons his mind even against his two little children. He learns the truth, however, and realizes now to what extreme the result of his neglect would have driven him.

Approximate Length 989 feet

RELEASED OCTOBER 12th, 1911

Trailing the Counterfeiter

This is another big mystery, on which the two famous Biograph Sherlocks go to work. These two sleuths, as before, nearly catch the criminal. When they read in the newspapers of the mystery, they set out to solve it. They, of course, trail the wrong man, while real detectives run down the right one, and also arrest the sleuths for butting in. The police captain, however, lets them go, but later, when they, thinking they have discovered the crook's hiding place, blow in the wall of the police station, they are cooped up.

Approximate Length 520 feet.

JOSH'S SUICIDE

Josh doesn't like the way things go at home and decides to quit and get out. Later, his wife gets what purports to be his farewell letter, which is intended to lead her to believe he has committed suicide. He, however, goes to New York to have a good time, and he does "by gosh." The wife, believing herself a widow, makes a trip to New York with her admirer. Well, you may guess the rest. During the course of this little comedy many attractive New York scenes are shown.

Approximate Length 469 feet.

RELEASES FOR NEXT WEEK

October 16th, 1911

THE UNVEILING

Saving a Young Man from Moral, Social and Maybe Financial Ruin.

DRAMATIC

Approximate Length 998 feet.

October 19th, 1911

THE ADVENTURES OF BILLY

Suggested by Press Comment on the Travel Boy.

DRAMATIC

Approximate Length 999 feet.

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street, New York City

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

LUBIN FILMS

4 REELS A WEEK

Released Wednesday, October 11th **Length about 1000 feet**

The Slavey's Affinity

A pretty story of humble and sincere devotion. Peggy, the little drudge of the boarding house, fairly worshipped the struggling lawyer. She's the heroine but not the bride.

Released Thursday, October 12th **Length about 1000 feet**

The Gambler's Influence

Good deeds done by a "bad man." A western that fairly bristles with action. Don't fail to get it.

Released Saturday, October 14th **Length about 1000 feet**

A Hot Time in Atlantic City

New edition of a Lubin comedy that made the world laugh two years ago. Better scenes, better acting, better photography and the side-splitting plot all carried out with its unequalled rollicking, roaring fun. You simply cannot afford to miss it. It's a crowd-bringer.

Released Monday, October 16th **Length about 1000 feet**

The Maniac

A love comedy with "something doing" every second. Exceptionally fine acting by Lubin's leading players and a plot that's a crackajack.

4 REELS A WEEK

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. Fifth Avenue **London: 45 Gerrard St., W.** **Berlin: 35 Friedrich Str.**

VITAGRAPH

LIFE PORTRAYALS

KENNETH CASEY

"DADDY'S BOY AND MAMMY"

MONDAY, OCTOBER 9th

A war story of the South during the civil conflict. A little boy's love for his "Daddy" leads him to take big chances and Mammy helps him in the cause.

"THE MISSING WILL"

TUESDAY, OCTOBER 10th

MISS LEWIS

A smiling face is often hid behind a black veil. A young woman marries an elderly man for his money. After his death she tries to destroy his will, shutting out his nephew, whose sweetheart finds the will and prevents the loss of his inheritance.

MISS CASE

"THE INDIAN FLUTE"

WEDNESDAY, OCTOBER 11th

An Indian romance picturesquely told, with all the splendor of nature's aid, both in the character of the cast and the selection of the scenery.

"ANSWER OF THE ROSES"

FRIDAY, OCTOBER 13th

MISS TURNER

A dramatic portrayal of impassioned love amid wild roses in sunny Italy. A jealous sister comes between two trusting, loving hearts, but her accusing conscience happily reunites them.

EARL WILLIAMS

"BY WAY OF MRS. BROWNING"

SATURDAY, OCTOBER 14th

Mrs. Browning, the poetess, wrote a great many apt words, but never knew her words would be used to heal the breach between two lovers. They did, and this delightful drama shows how.

FIVE A WEEK

Next Week		Next Week
"THE FIGHTING SCHOOLMASTER"—Southern Story of Love and War		Monday, October 16
"VITAGRAPH MONTHLY"—Animated News Items		Tuesday, October 17
"SELECTING HIS HEIRESS"—Broad Comedy		Wednesday, October 18
"THE CABIN BOY"—Story of Sea		Friday, October 20
"LADY GODIVA"—A Saxon Legend, Historic		Saturday, October 21

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

PATHÉ FRÈRES.

NEW YORK

A Beautiful Story

of the days of witchcraft and the witchery of love in the film

A Puritan Courtship

This excellent picture shows Puritanism as it was in the bitter days of early New England, where, in spite of blue laws and solemn disapproval of youth and its happiness, Love creeps in and sets them all by the ears.

ABOUT 1000 FEET **RELEASED OCT. 21st**

DON'T FORGET TO GET

PATHE'S WEEKLY

FOR THE AUSTIN FLOOD

KALEM

A PRISONER of MEXICO

A stirring Military Drama based on the late Mexican Revolution.

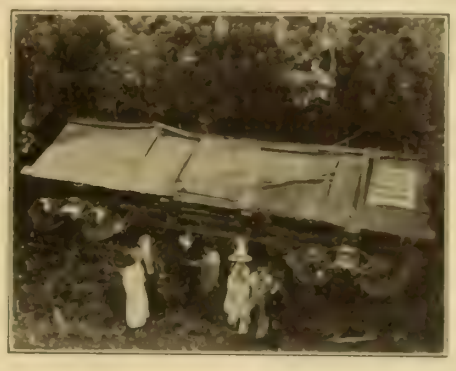
The Kalem standard in producing plays of warfare is well known. This picture abounds with thrilling military action and contains a romantic love story.

Released MONDAY, OCTOBER 23rd. *Approximate Length, 1000 feet.*

The Lost Freight Car

Released Wednesday, Oct. 25th

Approximate Length, 1000 ft.



A Decidedly Origina Railroad Drama

A freight car is lost in a most unusual manner, but is recovered by Jim, the conductor, after several exciting adventures. His courage wins the good graces of the railroad president and the hand of the yardmaster's daughter.

The Peril of the Plains

Released Friday, Oct. 27th

Approximate Length, 1000 ft.

Nancy and Bob, settlers' children, are captured by Indians, but escape in a basket. This is only one of several sensational incidents in this picture which show the indomitable spirit of the early settlers.

If you have not yet arranged for the exhibition of **"The Colleen Bawn"** *Our Big Production in 3 reels,*

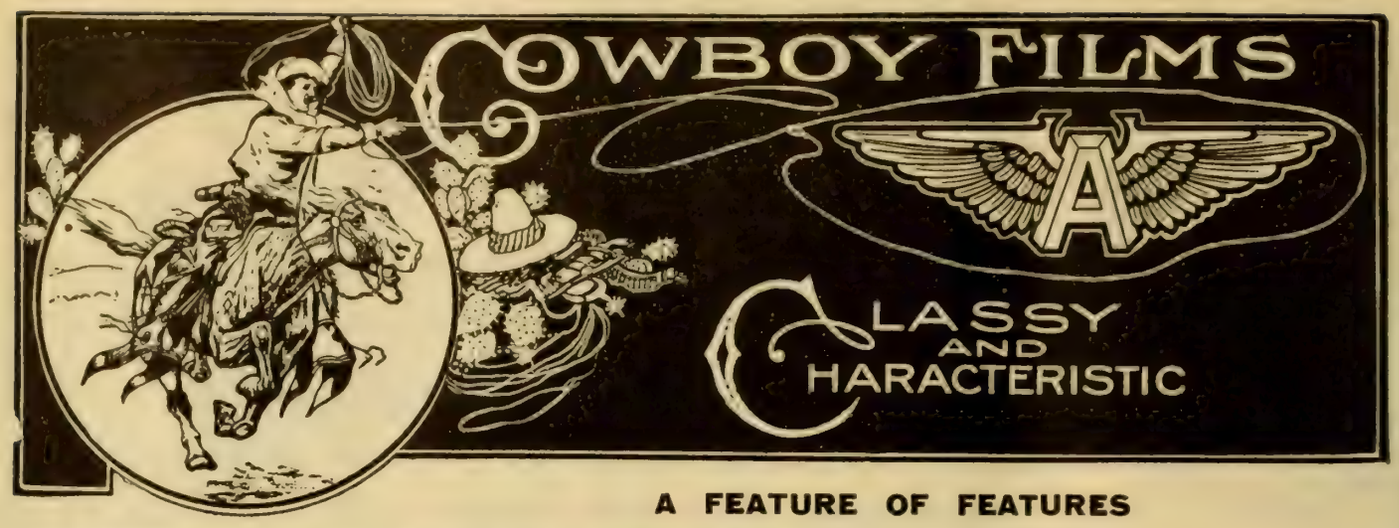
RELEASED MONDAY, OCTOBER 16th

you should lose no time in consulting your exchange. Exhibitors all over the country are featuring this production. Handsome posters of "THE COLLEEN BAWN," both 3-sheet and 1-sheet, in four colors, can be secured from the A. B. C. Co., of Cleveland, Ohio.

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.



A FEATURE OF FEATURES

"THE LAND THIEVES"

Produced at El Cajon Valley, Southern California — Released this week, October 9th

The greatest film the American Film Manufacturing Company ever manufactured.

GET IT. **Remember it is released Monday, October 9th.**

NOTE:—There are two Flying A Cowboy features released each week. Some of these features are better than others, but they are all good. The release days are MONDAYS and THURSDAYS.

American Film Manufacturing Company, Producers of Flying A Cowboy Pictures BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILLINOIS

Motion Picture Dis. & Sales Co., Sole Agents for the U. S. and Canada.

BUILT BETTER
RUNS BETTER
IS BETTER

THE WILLOUGHBY AMUSEMENTS COMPANY

To Clement Mason, Esq.,

Clement-Mason Cinematograph Co., Ltd., Sydney, Australia.

Dear Sir: It affords me extreme pleasure to inform you of the high regard I hold for your latest importation, namely THE MOTIOGRAPH. I have operated with all the latest Cinematograph Machines and have come to the conclusion that your MOTIOGRAPH is the essence of that perfection which we operators have long desired. For perfect mechanism, simplicity of action, fireproof qualities, portability, price, and an absolutely flickerless picture I at present fail to see how this machine can be improved upon.

I sincerely trust that this true expression of my faith in THE MOTIOGRAPH may lead to its adoption throughout the Moving Picture World.

Wishing you every success which you richly deserve, I am,

Yours faithfully,
Fred Smyth.

7th June, 1911.

THE ENTERPRISE OPTICAL MANUFACTURING CO.

564-572 WEST RANDOLPH ST. :: :: :: CHICAGO, ILL.

For sale by every Live Dealer

AUSTRALIAN AGENT—Clement Mason, Sydney, Australia

No. E-405. List $10.50.
Ask discounts of your Electric dealer. If he does not carry, write us direct.
Engineering Reports Free.

"DAYLIGHT PICTURES"

WITH ANY CURTAIN OR MACHINE

AT SMALL COST WITH

The Eye Comfort System of Indirect Illumination

Since the first advertisement in this paper, a few months ago, theatres in all sections of the country have installed this system. All enthusiastic, and acknowledge that theatre lighting has been revolutionized.

Even illumination throughout your theatre can be obtained without a light in range of vision.

No glaring side lights to detract from the detail of your picture, and more perfect depth and perspective are assured.

Our engineering department will furnish you, free of expense, reports and recommendations on request.

BETTER LIGHT AT LESS EXPENSE

Investigate—Write today

NATIONAL X-RAY REFLECTOR CO., 235 Jackson Blvd., Chicago

Gentlemen:—Send full information regarding lighting of our theatre.

LENGTH ..... WIDTH ..... CEILING HEIGHT .....

NAME ..... *ADDRESS* .....

(TRADE MARK—Registered)

"SUNLIGHT"

Metallic Cloth Curtains and Screens

The public will patronize a good picture in preference to a poor one at the same price.

"SUNLIGHT" METALLIC CLOTH SCREENS

Permanently Secure for You

THE BEST KNOWN PICTURE RESULT

OUR PATENT FRAME

WITH TIGHTENING DEVICE

Gives you a perfect picture field permanently free from all wrinkles and like defects and is in every *instance* sold with our fabric.

"Sunlight" Metallic Cloth Curtain Co., 1100 Fisher Bldg., CHICAGO, ILL.

GREAT NORTHERN

GREAT NORTHERN FILM CO. COPENHAGEN

THE OLD RELIABLE

Release for Saturday, October 7th

THE WHITE TULIP

A clean, side-splitting comedy. A farce of the most laughable character. Insist on this film from your exchange.

ON THE SAME REEL

BARCELONA

A travel film of extreme beauty; must be seen to be appreciated.

Release for Saturday, October 14th

The Secret of the Underground Passage

A thrilling drama of the mines.

All First-class Independent Exchanges Handle Our Product

Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO.,7 E. 14th St., N.Y.

(NORDISK FILM CO. OF COPENHAGEN.)

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY
(Beach Building)
J. P. CHALMERS, Editor and Manager.
125 E. 23d. Street NEW YORK
Telephone call, 1343-1344 Gramercy

SUSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION.
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word, minimum charge, 50c.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Telephone, Main 3145. Automatic Phone 3273a.

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 10 OCTOBER 14, 1911 No. 2

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Facts and Comments

WE deem it a duty to register a protest against the pornographic character of altogether too many of the "popular" songs, that are thrust on the market these days and that naturally tempt slide makers into wrong channels. The assumption that the public wants such songs, is not founded on anything stronger than the pornographic instincts of the producer of the songs. It seems a pity, that between such stupid efforts as "I am looking for a nice young fellow, who is looking for a nice young girl" and recent suggestive and indecent compositions, which we are barred from naming, for fear of soiling these pages, the production of songs has degenerated into a distinct agency of evil. There may be rowdies and degenerates, who delight in this sort of thing, but to every normal human being it is like an emetic and to the fathers of young daughters, who accidentally and unsuspectingly wander into a place where such songs are sung, a grievous scandal and mortification. The slide makers should make a stand against such salacious and vulgar songs.

*

If we must have the illustrated song, let us have something that looks like the product of an intelligent and decent human being. It is not always possible to find and command talent for the composition of popular songs, but it is always possible and always necessary to keep these affairs within the limits of decency. Nothing is more disgusting, than an Anglo-Saxon effort at the "double entendre," at glossing filth and impurity and smothering a risque joke in a mass of cunning words. The Latin races have a more or less unenviable talent for such things. The Englishman or American trying to imitate this slippery grace never succeeds beyond being vulgar. The exhibitor, who allows a succession of choruses of questionable songs to form part of his evening's program is making a grave mistake on his own account and injuring the industry at large. In other parts of this country, we mean outside of New York City, such things would not be tolerated by the audiences. It would be well for composers and slide makers to bear in mind that this city is only a very small part of the country and outside of New York it is an axiom in the amusement business that decency pays. A censorship of "popular songs" seems far more necessary than a censorship of pictures.

* * *

IN last week's issue THE MOVING PICTURE WORLD told a deeply interesting and most significant story. It appears, that after the manner of their kind, certain theatrical managers pitchforked a so-called musical comedy into a Southern city, where people of refinement and intelligence have long made their home. The theater, where this attempt to foist indecent "comedy" upon the people was made, is accounted the largest in the city. The company carried no orchestra and as the best musicians were all in the employ of the moving picture houses there was no orchestra. The production, as might have been expected, proved a woeful failure.

*

The significant feature of the situation, and one, which must please every true friend of the moving picture, was the way in which the press of the city sang the praises of the picture and instituted comparisons between the "legitimate" attraction of doubtful value and the moving picture. All were full of appreciation of the clean and wholesome character of the pictures. Indeed it may well be contended, that the picture was responsible for the creation of a discriminating public taste, which utterly rejected such a prurient piece of stage work as "The Girl from Rector's." The defeat of such a play is a distinct victory for the photoplay. The case is typical. Everywhere patrons of amusements have become more critical and exacting through habitual attendance at decent moving picture entertainments. THE MOVING PICTURE WORLD has always and unswervingly fought for a policy of clean, wholesome pictures and for a becoming respect of public opinion. To see our policy bear fruit in such a way and work out practically as well as theoretically must be a source of just gratification to every true and honest friend of the moving picture.

* * *

REPORTS from France are to the effect, that Sarah Bernhardt, the greatest actress of the age, if not of all ages, has at last consented to pose before the moving picture camera. There is a lack of further detail, we do not know, in what parts she will appear and when the final arrangements will be completed. While waiting for more definite information on the subject, it is well to state, that the appearance of this marvelously gifted woman before the camera will bring the glories and lessons of her art home to many millions, who would otherwise have been deprived of that pleasure and benefit. It is to be hoped that some reels at least will be preserved for future generations, for a histrionic genius of the type of Sarah Bernhardt may not shine again on the theatrical firmament for many years to come. Siddons and Ristori and all their art and their gifts died with them, but thanks to the moving picture, it may in future well be said, of great actors and actresses that not only their spirit, but its embodiment will live after them.

* * *

THE bias of historians is one of the misfortunes of civilization. What English historian may be acquitted of prejudice? Even the admirable Hallam was but human and his impartiality has almost passed into a literary proverb. Not inaptly some critic has called the scintillating Macaulay's work "a huge Whig pamphlet." American history has suffered to even a greater extent from bias and prejudice of historians. The cinematograph is utterly without bias and prejudice and purports to be nothing more than a recorder. We could afford in exchange for twenty thousand feet of moving pictures, showing the life and events of the Elizabethan period, to throw all the historians of that period, from Froude down, into the waste-basket of time. As a vindicator of truth and facts the moving picture, showing history, is without an equal. A little while ago a somewhat acrimonious controversy raged in G. A. R. circles and in the magazines as to the responsibility of the crushing Union defeat at Chancellorsville. Such controversies lose nothing in bitterness, because the battles, which form the subjects of them, have been fought in

the long ago. Even Waterloo is fought over in type about every ten years. A few reels of pictures taken on or near the spot would make such quarrels impossible in the future.

* * *

A NEWS dispatch from a town in New Jersey tells the story of a lad who stole his employer's money and ran away. Of course he had been induced to commit the crime by the bad moving picture, and it is about time that the authorities, etc., etc. Not at all, my dear reforming enthusiast, not at all; in fact nothing of the kind, and indeed just the contrary. Why this boy with the unlawful loot in his pocket saw a good, clean moral picture, showing that boys are sure to get the worst of it and that honesty is the only correct policy. The picture so worked on his mind that he went back to his employer, made partial restitution and registered a vow to be hereafter a good man and observe the laws of God and men. With lawyers stung into righteousness by the sight of a realistic picture of Hell, and bad boys turned into the path of honesty the vulgar estimate of the picture as a crime breeder will have to be thoroughly revised.

New Aspects of the Moving Picture.

By W. Stephen Bush.

THE worn-out newspaper phrase, "Moving pictures corrupt the morals of the young," bids fair to give way to another stereotyped expression: "The possibilities of the moving picture." It is a phrase of much gentler import, and shows an effort, however vague and groping, to express the change in the attitude of the general public toward the moving picture. It is too early to expect an intelligent and painstaking appreciation of the picture in the daily press; editors and reporters seem as yet unable to go one inch below the surface of things. Nevertheless it is a good sign and argues well for juster journalistic treatment of this great invention. The recent attempt to coin human misfortune into dollars through moving pictures, happily unsuccessful, brought from many a newspaper an open or implied acknowledgment of the progress of the picture.

The power and intensity of the moving picture, its direct, yet subtle and lasting influence on mind and memory, have often been dwelt upon in these columns and make discussion as to the importance of the picture in the field of morals timely and appropriate.

In promoting feelings of toleration, compassion and humanitarian sentiments generally, the picture has long ago rendered and is constantly rendering services to mankind. It is able to foster and develop such sentiments because it sharpens, quickens and intensifies what W. E. H. Lecky in his "History of the Morals of Europe" has so happily designated as the "REALIZING FACULTY." That profound and sympathetic judge of human nature knew nothing of moving pictures, yet nothing ever penned has a more forceful meaning, when applied to the picture, than the lines that we now venture to quote from the book mentioned. Says the author: ". . . The power of realization forms the chief tie between our moral and intellectual natures. In order to pity suffering, we must realize it and the intensity of our compassion is usually proportioned to the vividness of our realization."

Perhaps an illustration, made for the purposes of comparison will make this point perfectly clear. Let us assume that a great catastrophe has overtaken a certain portion of the world; to be more specific let us say we are dealing with the fearful earthquake that not long ago laid waste the fairest parts of Italy. The reported destruction of life, the misery inflicted on unhappy survivors, the loss of property, will make far less impression on us than the death of a single individual, if this individual was our neighbor and we saw him in the flesh every day and were constant witnesses of his affairs. Our realizing faculty is only slightly and superficially touched in one instance and deeply stirred in the other. It all depends on the vividness of our impressions. In other words, what is immediately present and visible to us, most strongly moves our realizing faculty and influences our will.

Again, take two men, who make an appeal to the charity of an audience for the sufferers through some great natural calamity. One uses words, either spoken or printed, the other produces pictures of the calamity taken on the spot. Which of the two will appeal more effectually to our realizing faculty and through that to our hearts?

We will quote once more the words of Lecky, so eminently true of the moving picture. He writes: "If our benevolent feelings are thus the slaves of our imagination, if an act of realization is a necessary antecedent and condition of compassion, it is obvious that any influence that augments the range and power of this realizing faculty is favorable to the amiable virtues (or humanitarian feelings)."

Mark the words, "Any influence that augments the range and power of the realizing faculty." Of what influence is this truer, to what influence is it more applicable than the influence of the moving picture? Instinctively or intuitively one company of American filmmakers at least has fitted its pictures to this philosophy of moving the "amiable virtues" and increasing humanitarian sentiments, feelings of pity, of compassion and toleration. We could this moment name scores and scores of Biograph pictures which owe their success and popularity to the clever appeal they make to the realizing faculty.

Go to a moving picture entertainment in neighborhoods where the struggle for daily bread makes a judicious feeding of the mind and heart an exceedingly difficult problem, or take a moving picture house in the remoter rural communities, and the slightest effort at observation will convince you that the moving picture accomplishes an educational or rather ethical work of no mean value and proportion. "To an uneducated man," says Lecky, "all classes, modes of thought and existence, foreign to his own, are unrealized, while every increase of knowledge brings with it an increase of insight and therefore of sympathy. But the addition to his knowledge is the smallest part of this change. The realizing faculty is itself intensified. Every book he reads accustoms him to rise above the objects immediately present to his senses, to extend his realization into new spheres and produce in his imagination the thoughts, feelings and characters of others."

May we not say the same in a much higher degree of "every picture he sees?" The picture produces and preserves impressions with a vividness inconceivable to the reader of a mere book.

Half a dozen people were looking at the filming of a story with which they were familiar. They had read and re-read the book dozens of times and felt quite confident that they had exhausted its stock of thoughts and sensations. They soon found cause to amend their views as the pictures gave body and actuality to that which they

had up to that time only seen in the haze of their own imaginations. Their realizing faculty awoke with a start and was soon kept busy absorbing new impressions, new thoughts and new sensations.

But recently the moving picture has taken a hold on the peoples of the Far East, a large percentage of them savages or semi-barbarians. The Chinese, the Hindoos, the many tribes, that people the islands of Asiatic waters have, according to most reliable and authentic reports, been attracted to the moving picture as a teacher, and much may justly be expected for the civilization of these nations through the picture. Here again the words of Lecky are so apt and striking that they deserve quotation: ". . . The transition of men from a barbarous or semi-civilized to a highly organized state brings with it . . . the introduction of refined and intellectual tastes . . . the rapid multiplication of ties of connection between all classes and nations. . . ."

In our own country the picture ought to attest and approve its value as an ethical teacher in the combating and removing of prejudices of all kinds. A promotion of brotherly feeling and mutual tolerance is surely no visionary object. Hundreds, we may say thousands, of pictures have a salutary effect in these directions, more thorough, salutary and lasting than theater, school or church could hope to produce. Toleration is a pronounced affirmative tendency of the age and has such apostles as Emerson, Browning and Maeterlinck. It is strongly represented on the stage, and there is every reason to believe that the moving picture is destined to play no small part in the spread of this practical and most useful sentiment, in so many instances the basis and condition of philanthropic achievement and intellectual progress.

An Antidote to Panics.

AN article in a recent issue of "The Western Electrician" is well worth reprinting. It refers to the crass ignorance of the general public in most things electrical. We believe it ought to be circulated by the exhibitors among their patrons, for little aid is to be expected in enlightening the public in such matters, as far as the daily press is concerned. Here is the article in full.

"While reason can hardly be said to hold sway in time of a panic, and though the crowd unthinkingly rushes out of a theater at a cry of "Fire" following the blowing out of a fuse, it does seem that a little wider and surer knowledge of electrical matters would decrease the loss of life from such causes. A recent and notable instance is that of the fire scare which occurred last Saturday at Cannonsburg, Pa.

"In that case the cause of the panic was the blowing out of a fuse in the moving picture booth. There was a loss of nearly thirty lives from the resultant panic.

"Had a fair proportion of those present been previously informed by reading or experience as to the nature of such an occurrence, the fire-proof booth construction required by the National Board of Fire Underwriters and the absence of any danger, the panic would no doubt have been averted.

"There seems to be a rather general lack of knowledge about electrical matters by those not directly connected with some branch of the industry. As an example may be cited the fact that a large percentage of the people using the street cars every day are almost without an idea of their mode of operation. It is for this reason that there is very often a near-panic when, as a result of an overcrowded car, a circuit-breaker goes out.

"There is no way absolutely to prevent the frenzied rush of people that follows a flash, but to acquaint them pretty thoroughly with the cause would at least lessen danger. As the number of those familiar with the harmlessness of such a flash and with electricity in general increase, there will be more faith in the safety of modern appliances."

The moral to be drawn from the fire at Cannonsburg is the necessity of making the public acquainted with the electric devices and appliances commonly used in connection with running a moving picture entertainment. Ignorance is the parent of fear and knowledge destroys fear. You cannot expect the public to enlighten itself, but give them a few plain facts that they can easily understand and digest and one of the most fruitful of all causes of panic will have been effectually removed.

Credit Where Credit is Due.

By Epes Winthrop Sargent.

IN discussing a recent article in the *Dramatic Mirror*, suggesting that the man who developed the author's idea into a real scenario be given joint credit with the author on the film, an old time director advanced another reason as to why a credit line would be useful.

"Of course the idea is to keep down the chance of a director making a reputation with one concern and taking it over to another company," he explained, "but there are so few companies that this does not hold good and the manufacturer would get his money back in another way. If I had my name on the film just "good enough" wouldn't be good at all.

"Now when I make the sort of picture that the old man looks at and merely says 'Huh!' I know that I'm doing enough, because it's useless to expect praise from him, and I have side-stepped blame. But if I had to stand for the stuff under my own name, you can bet I'd break a leg to get the film into the best shape I know how."

The point is of more than passing interest. It cannot be denied that the use of names of photoplayers has not alone attracted a better class of players, but it has given incentive to those who already were established. The players feel that they are working for something more than the money they are paid, and they put in to their work more of that quality that money cannot buy. They are working for reputation and the return that reputation will bring and, while it may mean a slightly increased salary roll, it means a more than compensating improvement in the quality of the film.

It is no more than human for a player to use the greatest endeavor only when the reward is adequate. Miss Florence Turner, for example, has been a consistently earnest and conscientious player ever since she went to the Vitagraph Company to begin her photoplay career. She always has given ample return in work for her compensation, and always has done the best that is in her, but no matter how eager she may have been to do her best, to advance her work and her reputation with the firm, she must find an added incentive in the fact that the public now knows and applauds, not "The Vitagraph Girl," but Florence Turner. Just as the sight of the goal puts new life into the distance runner and enables him to wind up his race in a burst of speed, so does the knowledge that she is to get the praise for good work done spur her to greater effort.

The distance man has run his race for twenty miles, doing the best that is in him, but the spurt that would be a human impossibility at the end of the fifteenth mile comes unconsciously with the sight of home and the run in is made at a rate of speed that may surprise even the runner himself. It is the same way with photoplay. Better work is possible where there is an end in sight.

It is no different in the case of the producer. If he knows that he is required to come up to a certain standard, he does not try to give more than that, but he cannot give the same results that are possible where credit is given, because the incentive is not there; he lacks the mental stimulus of the thought that he will be praised for what is good and damned for poor work. He is fighting under his own flag instead of the trade-mark of the firm, and no matter how anxious he may be to give the best that is

in him, there is a better "best" possible only where the fullest incentive exists.

The manufacturer cannot be blamed for wanting to preserve the incognito of player and producer, for the instinct of self-preservation is a natural law and the "star" system invariably creates abuses. Twice in the last twenty years the writer has observed the outworking of this system, first in grand opera and later in vaudeville. Abbey, Schoeffel and Grau raised up a Frankenstein in the creation of stars and a ten-year fight has not yet brought the vaudeville headliners under the complete control of the management. Unless the situation be handled with care, salaries are apt to become exorbitant in the case of favorites, but there is a difference between the use of players' names and the overbooming of some favorite.

The booming of Miss Florence Lawrence by the Imp company, and the counter booming of Miss Turner by the Vitagraph merely anticipated what was certain to occur, for personality is the chief asset of the player, and the favorite makes more money for a management than the man or woman whose technique is superb, but whose personality is cold. Photoplay does not differ from the dramatic stage in this particular and the manager can only avail himself of the advantages derived from the exploitation of personality since the situation has run away from him, but since credit is given the player, why not credit the man whose intelligent direction makes the ensemble perfect?

LETTERS OF AN OLD EXHIBITOR TO A NEW FILM MAKER.

Last Instalment.

Saratoga Springs, 1911.

Dear Old Man: The nights are very cold now and as a result the big fish in the lake are coming close to shore to find their food. This is the ideal time for catching big pickerel and I have about half a dozen lines working all the time. While watching the lines I think of a good many things and as I have not caught a single fish in a whole day you will understand why my remarks may be a trifle peppery here and there.

Let me ask you two questions:

To what extent is the production of moving pictures an art?

To what extent are the claims of cinematography as an art recognized by makers and exhibitors of films?

There are, according to a popular flattering estimate something like 90,000,000 of us in Uncle Sam's domain and all of us, infants in arms alone excepted, rally day after day under the flag of the dollar. We till the soil, work in factory or office from Monday to Saturday night and again from Monday to Saturday, while the years roll round and we become dull creatures of routine. To save us entirely from becoming unsightly curious two-legged machines for earning money we have nothing but the national game, which is dead in winter, such noble sports as prize fighting and horse racing, with an occasional lynching thrown in, the circus and the stage. The yellow press is constantly gaining new fields and the day seems not far distant when Boston and San Francisco will rival New York in the journalistic pandering to the worst instincts of human nature.

We see two encouraging signs on the horizon. One, the progress of the stage in the last quarter of a century and the other the development of the decent and uplifting moving picture.

Some German philosopher, according to a popular magazine, expects art to die in a short time. I can imagine him, long-bearded, long-haired and passionately devoted to metaphysics and delicatessen. He says, that commercialism is even now busy writing the epitaph of art and that the pall bearers will be (metaphorically speaking only) our own noble captains of industry.

That brings us around to the first question propounded above. To what extent is the moving picture an art? The presence of artistic elements cannot be denied even in photography, plain and simple. The imitative instinct, the foundation of every art, is surely present in the moving picture It is not, as some imagine, a pure mechanical device. The mechanical device is only used to perpetuate and reproduce the products of skill and art. Art [illegible] art. The display of true art in any shape affects individuals and nations. National temperament as a mirror [illegible] Italians have for centuries produced great artists and that nation has shown the keenest and quickest appreciation of art, not because the Italian blood is hotter or because the sun is warmer, but because on all sides they are surrounded by magnificent and beautiful manifestations of art. Witness "The Stones of Venice."

If the moving picture will in the days to come have power to develop artistic instincts in our people and to create a desire for and an appreciation of the beautiful it will do a service to the nation, which it is difficult to exaggerate.

Whether such a hope is justifiable will depend largely on the answer to the second query. To what extent are the claims of cinematography as an art recognized by makers and exhibitors of films? One would have to be blind in eye and in heart to not recognize the fact that many of the producers regard cinematography as an art and treat it accordingly and that many more have an [illegible] which they manage to express pretty well on the moving picture.

We derive great hope from the development of the stage. With here and there an actor of great gifts and a playwright of ability the American stage of fifty years ago was crude, ignoble and often borrowed its "art" from the circus. It reflected indeed the condition of the great masses of the people, whose Puritan ignorance seemed to be invincible. In no other country in the world would the late Phineas T. Barnum have become a national celebrity, at whose death the leading journals broke forth into columns of obituary. He, unconsciously, voiced the "artistic sentiments" of the country by measuring the merit of theatrical or semi-theatrical enterprises strictly in dollars and cents. He and the men of his type, not quite extinct to-day, invited the people to see the elephant or hear Jenny Lind, not because the animal was a wonder, or the singer had a marvelous voice, but because it cost so many thousands of dollars to bring the pachyderm to America and it cost so much per week to make the artist warble.

Another hopeful sign for the friends of true art in the future development of the moving picture is the progress we have made in music. True, we still insist on proclaiming the salaries of the distinguished artists, who have given fame to our opera, as an infallible gauge of their artistic ability, but then the habits of a generation are not unlearned in a year. We have fine conservatories to-day in our country and the reproach that we listen well enough to hear a dollar bill drop in a boiler shop, but can hardly tell the difference between the air of Yankee Doodle and a "motif" in "Parsifal" is no longer true.

The Tuscan bard, wandering through "the element obscure" or in plain English [illegible] was asked by one of the spirits: "Lives my friend in the glad world above?" "Lives?" answered the poet with tremendous scorn. "He eats and drinks and puts on clothing."

Living is more than "eating, drinking, and putting on clothing." If it were not, the dressed-up lapdog or the harnessed horse would live as much as we. The love of art and beauty makes us sure that we are better.

P. S.—I have finally landed one of the largest pickerel in Lake Lonely and as a result feel kindly toward the entire world. When I sit down after my terrific struggle to my last dinner at Newman's I will establish a record. O. E.

ALSOP—ECKER.

Mr. John T. Alsop, of Jacksonville, Fla., one of the enthusiastic converts to motion pictures of Mr. F. T. Montgomery, and an officer of the Montgomery Amusement Company, dropped into the office of The Moving Picture World the other day to say good-by before returning to Jacksonville. From a chance word dropped by Mr. Alsop, quickly picked up by the editor, we managed to pry him loose from the interesting information that he came to New York to attend his own wedding. The happy event occurred at Calvary Baptist Church, New York, in the presence of a few friends of the contracting parties, on September 20. The bride was Mrs. Ella G. Ecker, a charming and accomplished woman. While Mr. Alsop is not an old man, he has lived the life of a bachelor for some years and admits that he had doubts of ever being anything else; but he frankly confessed that his last two weeks' experience had convinced him that he had missed half his life, though he was catching up fast. The World extends every good wish possible, including long life and unalloyed happiness, to Mr. and Mrs. Alsop.

Reviews of Notable Films

"ZIGOMAR" (Eclair).

(Three Reels.)

FOR some months past a most sensational and fascinating story, published in serial installments in a leading Parisian journal, had aroused the interest and curiosity, not alone of Paris, but of France. The story came from the pen of Leon Sazie, who has, on occasions, shown flashes of the wit and power of Hugo and Maupassant. Readers of English fiction had little difficulty to detect, even under the distinct French garb of "Zigomar," their old friends Sherlock Holmes and Professor Moriarity. Let it not be inferred, however, that the French version of the Conan Doyle idea yields one jot to the English prototype, either in rapidity of action or fertility of invention. On the contrary, the French elaboration of the idea has attractions which are all its own. It introduces a marvelous variety of scenes in the gay and romantic life of Paris and varies it with a trip into the heart of the Swiss Alps. We do not wonder that the story has been compared to "The Wandering Jew" and "Rocambole." The Eclair Company has now filmed this romance of mystery and crime and has devoted three reels to the subject. If the book was thrilling and absorbing, the reels are very much more so. With some reservations, hereafter to be made, this production is a masterpiece of the art which prefers for its special field the world of to-day and seeks to hold the mirror up to modern life. In point of acting, settings and attention to detail, no film production is worthy of higher praise. The characters of Sherlock Holmes and Professor Moriarity are taken respectively by Paulin Broquet and Zigomar. The actors, taking these parts, are masters of their art. With many of the original and clever touches that abound in every reel, the first few scenes impress this fact upon the spectator very forcibly by showing on the screen the contrast between the two men in the most striking scenes and costumes that are to follow. It would transcend the limits allowed for this review, were we to attempt even a condensed description of the numerous plots and counterplots, which develop out of a battle of wits between Broquet and Zigomar. We can only allude briefly to some of the most notable scenes. In the crypt of the Church Saint Magloire a secret passageway allows Zigomar, the chieftain of the modern bandits, to hold revels or councils of his evil band. This hiding place, shown in a startlingly realistic manner in the film, is discovered by Broquet, who, encased in a suit of steel, disguises himself as the reposing statue of a knight upon one of the tombstones. He boldly advances into the secret retreat of the bandits and is caught in a trap, specially prepared for prospective intruders by the craft and cunning of the wily Zigomar. Broquet is carried away in a wooden box on a wagon that is to unload its living but hidden burden into a river. The driver is arrested on suspicion and the box on the wagon is opened by two gendarmes, who find their chief within, half dead. The driver, taking advantage of the excitement, mounts the horse of one of the gendarmes, but is hotly pursued by Broquet, who has quickly recovered from his stupor. A most realistic and thrilling scene ensues. Broquet shoots at the fleeing rider and brings him wounded to the ground, and a moment later himself topples from his horse, which has been shot from ambush by one of the followers of Zigomar. The bandit gives Broquet information which leads to new pursuits and hairbreadth escapes. The scenes in the Alps, where Zigomar has gone to rob hotels, are taken from nature in a country where nature is most charming, wonderful and impressive. The ascent of the mountain by the disguised robber and a distinguished company, of which Broquet, also in disguise, forms a part, is rich in realistic incident. Zigomar falls down the side of a glacier for a distance that seems alarmingly long to the spectator. The scenes in the Moulin Rouge, the "Danse des Feux Follets" (Fire Dance), the procession preceding the arrival of the dancer, the groupings of uncommonly handsome women, ranging from the "petite" to the statuesque and all faultless types, is a spectacle, the like of which, for art, power and charm, we have never seen in moving pictures before.

Scenes from "Zigomar" (Eclair).

Photographically, these pictures are nothing less than perfection. The traces of the superior skill of an able producer and "regisseur" are felt throughout. To give the picture due and full appreciation, pages would be necessary instead of columns.

"CARR'S REGENERATION" (Vitagraph).

Carr's regeneration, or the regeneration of a "grouch," is a story along new lines. Carr is evidently a discontented miserable fellow, at odds with everybody; he does not seem to have a kindly streak in his nature, or a good word in his mouth. The story begins with him leaving the hospital, which he does in disdain, without a word of thanks to those who have cared for and cured him, snatching his discharge as though it were something he was entitled to and which was being withheld from him.

Finding employment in a children's park, he acts like a bear among the young people, and is disrespectful to the young ladies in charge. A crippled girl is especially anxious to please and reconcile him, but he treats her with equal resentment; even when she tells him that the boys are going to resent his treatment by some trick, he angrily drives her from him. The boys, however, succeed in turning the hose on him, and give him a good drenching.

About this time a young lady points out to him the rotten

Scene from "Carr's Regeneration" (Vitagraph).

condition of the rope of the children's swing. Carr goes to procure a new one, but stops to "take a nap"; aroused by shouting he hastens to the children and finds that through his delay his little crippled friend has fallen from the swing through the breaking of the rope. This event strikes home to his conscience in so thorough a manner as to bring about his regeneration.

Carr is now a changed man, respectful to his superiors and kindly to all the children, by whom he is soon regarded with great joy as he shows great big brotherly interest in all their games. The former "grouch" is now a generous, kindly soul.

This is a playlet, the burden of which falls chiefly on the character of Carr, which is well sustained by Mr. E. K. Phillips well supported by Vitagraph talent.

"LOST IN THE JUNGLE" (Selig).

"Lost in the Jungle," the last of the great series of Selig films produced last winter, in which wild animals have been used in the development of the story, and of which "Back to the Primitive" and "Captain Kate" have proved notable productions, will be released Monday, October 26. It is understood that the Selig Company will not discontinue the production of films of this type and that another series will be prepared during the approaching winter.

Mr. Wm. N. Selig believes that "Lost in the Jungle" is the climax of the series. Miss Kathlyn Williams, who appears in the principal rôle, says that over eight weeks were required to train the elephant to perform his part, and that many hundreds of oranges, bananas and other tempting fruits were bestowed on the big animal before he was quite won over to play the rôle of deliverer. Nor must we forget the important assistance rendered by "Big Otto," the well-known animal trainer, during the weeks of persistent and patient rehearsal.

Every one who views the picture will feel like hugging the ponderous brute when he kneels and assists the helpless girl to catch his ears with her hands, in the meantime making a seat of his trunk on which she rests, as he ploughs his way through the thick undergrowth of the jungle. It is a thrilling rescue and fairly startles one by its novelty and realism.

Another thrill is promised in the girl's encounter with a leopard. Shortly before this scene appears, we witness a fierce fight between two leopards and a wild hog, the latter coming out victor. This prepares us for the presence of leopards in the girl's vicinity, and when we see her crouch and listen intently, as she gazes into the depths of the forest, we are prepared for a life and death struggle. The large knife that she carries is gripped more firmly and, like a flash, a leopard rushes torward her and springs full upon her head. The next view taken by the camera shows the girl lying wounded and spent, while beside her lies the leopard turning over on his back in the death throes.

In the making of this scene Miss Williams suffered such severe scalp wounds from the animal's claws that nine stitches were required to close them, and she was covered with blood to her waist. A leopard is very fond of wild chickens, and at the first rehearsal of the scene, before the camera man began to turn the handle, everything went well. The chicken was thrown slightly behind and to one side of Miss Williams, as the animal was loosed from his cage, so that he fairly caught sight of its fall. In the second trial the chicken was thrown directly behind Miss Williams, out of the camera's field; and although the leopard saw that the chicken had been thrown, he did not see it fall, and concluded that it was under Miss Williams. The courage shown by this lady, and her wonderful influence over wild animals, in the production of this film, are really remarkable.

"THE HUMAN SACRIFICE" (Reliance).

Under the title of "The Human Sacrifice, or the Bride of the Nile," the Reliance Company has released a remarkably fine subject. The picture is based upon the Egyptian legend to the effect that a sacrifice to the Spirit of the Nile of a beautiful maiden was necessary to insure an abundance of water, so indispensable to the growth of the corn. In a succession of scenes are shown the people praying for rain; appealing to Pharaoh and to their gods for relief from the drouth which threatens to creat a famine among them.

After much incantation, the priests announce that living

sacrifice to Isis is demanded, and the populace forthwith bring lambs, cattle and other living creatures as an offering to the gods. Finally the priests announce that a maiden must be sacrificed. Several are brought, that a selection may be made. One is chosen by the high priest. While the girl's relatives are reconciled, her lover is frantic with grief and plans to rescue her from the fate that is decreed. His

Scene from "The Human Sacrifice" (Reliance).

attempt is unsuccessful, and in the final scene the maiden is cast into the waters of the Nile.

The several scenes are marked with grandeur of settings and by the splendid action of the players. Egyptian architecture in all its barbaric splendor and magnificence characterizes every scene. The assembling of the people and the mob scenes have the stamp of reality and are convincing.

Beautiful photography completes this masterful subject which will be welcomed by every exhibitor and which will add to the reputation of Reliance.

EXHIBITORS' AND LECTURERS' KEY TO DANTE'S INFERNO.

The Moving Picture World, anxious to see the great artistic production of Dante's Inferno (Milano Films) properly presented, has printed the above-named book for the purpose of aiding the exhibitor who wishes to show the attraction in his house. The book is based upon the presentation of the reels at Baltimore and Providence under the direction of W. Stephen Bush. Lecture, music and effects all have an important share in the successful presentation, and the author with considerable care and patience has gone over every single scene and given it a proper placing. The lecture, which may be easily learned, runs in exact conformity with the action on the screen, and for this reason is welcome to every audience. Wherever possible the words of the poet have been followed in the lecture. In the matter of effects, experience has shown that the effects indicated in the book are, without exception, appropriate and striking. Effects worked by a competent man, carefully following the instructions laid down in the book, add very much to the force and realism of the picture. It is plain that a proper presentation will get more money and secure a longer engagement than a careless and ignorant handling. This will be doubly true by the time the films get around to the later exhibitors, for the novelty of the thing will then have worn off a little and a proper presentation will be more important than ever.

The book contains a set of press notices, full instructions to lecturer, piano player and operator, a very complete lecture and much other matter, such as special keys, a biography of Dante, some of which may with advantage be reprinted for general distribution among the audience. The price of the book is $1.00. Special rebates are given when quantities are ordered.

Scene from "Lost in the Jungle" (Selig).

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

FULL page advertisements of photo playhouses are rare indeed, but the Plaza Theater, Washington, D. C., takes a page of the Herald every Sunday morning announcing the bills for the week, each title accompanied by a two by three and a half inch cut showing a scene from the reel. The Plaza, if we are not mistaken, is under the management of Tom Moore, who used to represent the General Film Company in that city, though Independent reels are made the attraction at the house.

Full-page advertising is a welcome sign of enterprise, but unless the page is the result of a special deal, it would seem that a more effective use of the advertising appropriation might have been made by diverting a portion of the money to the Post, reaching a broader field of readers, though the price of a half page in the Herald would not pay for similar space in the Post. At the same time an eighth page in the paper of larger circulation would bring results as good, if not better, and there is still the Herald half page. Advertising is most profitably done on a basis of circulation, rather than upon cost and space, always with the proviso that the circulation is amongst the class the advertiser desires to reach.

A ten-line advertisement in a paper like the Saturday Evening Post will cost as much as a half page in some small weekly, but it will reach nearly a hundred times as many readers, and yet a $50 advertisement in the Post did not bring the results that a $15 advertisement did in The Editor when scripts were advertised for, because every copy of The Editor went into the hands of the writer, while the Post went to the readers.

In this instance, however, the Washington Post circulates among the possible patrons of the Plaza and would reach many readers who do not see the Herald. The Plaza is a "down-town" theater, drawing patrons from beyond its immediate territory, and a general appeal can effectively be made

Some Useful Catchlines.

There is a pleasant absence of the extravagant self-praise that too often mars advertising. Instead of "the best show in town," the line reads "Never equalled in Washington for the money." That is saying "best show," but it is saying it in a way that is convincing. It's a trifle heavy, perhaps, but it has the right ring. "If it's good we have it" is a good catchline. Others that might be used are "Come just once and you'll get the habit." "You don't know what you're missing—but why miss it?" "Two-dollar acting for a ten-cent ticket." "It's not the price that counts, but the quality."

Remember, you who do newspaper advertising, that you want the new man, not the regular patron. The man who comes to your theater once a week or more often does not have to be coaxed in. There's no use in paying from ten to fifty cents a line to get him in. He'll come anyhow. The man you should advertise for is the man you haven't got; the man who thinks that a ten-cent show can't be much good. Pull him in and add him to your collection, then go out after some more. Frame your advertising to reach the man who doesn't know how vastly different the modern photo-play theater is from the picture show of a couple of years ago, make him realize that the pictures to-day are well worth while, get him interested to the point where he drops in to see what you are making all the fuss about, and if you have the right sort of show you can hold him. Advertising is merely the bait, but remember that you're fishing for goldfish, not for suckers, and frame your advertising right.

Play Up Features.

It might be objected that this Plaza advertising is too formal in wording and display. There is a cross-page title at the top, a cross line and the bottom and two half-width boxes making reference to special Sunday shows at the Academy and the Gayety. The rest of the space is devoted to twelve boxes, each half a page in width, giving the twelve first runs for the week. There are but five lines that rise above twenty-four point, the cuts being relied upon for display. It is not a bad idea, but the space might better have been largely devoted to playing up a couple of specific releases on the merits of Charleston Flood and possibly "The Star Spangled."

By making direct appeal with these two features, by making the short quotation and attractive, the casual reader would have been more strongly impressed than on the attractively worded, but somewhat [illegible] subjects. The star in the spotlight's beam is more important than the grouped chorus, and the same idea applies to advertising. Give the list of releases for the week for the benefit of the regular patrons, but concentrate the effort on the stars. Make the chance reader interested in the features. If he comes Monday, the chances are that in the course of time "Imp," Bison," and the rest will be something more than names. He'll play favorites like the rest of the fans, but meanwhile they mean nothing to him. It's the Charleston Flood that is going to attract him into the house.

Don't Promise Too Much.

But in gaining the interest of the reader, it is important that too much should not be promised. The Plaza advertisement sounds the right note of appreciation in its descriptions, approved warmly but with a reserve that does not bring the patron into the theater expecting more than he will receive, and sending him out sore and disappointed, but the simple expedient of "playing up" these two films. Two small boys might, in concerted attack, thrash Jack Johnson, but two good heavyweights, working together, would stand a far better chance of success.

In playing up features it is better to make at least one a release for Monday or Tuesday, and much better to work it for Monday than Tuesday. Get him into the house before the impression wears off. He may forget by Friday or Saturday that he wants to go to the Plaza, but you can land him in Monday or Tuesday.

If the present scheme of individual boxes is adhered to, it would be well to alternate cuts and type. At present there are four strips of type or cuts running down the page, thus:

Type	Cut	Type	Cut
Type	Cut	Type	Cut
Type	Cut	Type	Cut

Better arrangements would be:

Cut	Type	Type	Cut
Type	Cut	Cut	Type
Cut	Type	Type	Cut

Or this:

Cut	Type	Type	Cut
Cut	Type	Type	Cut
Cut	Type	Type	Cut

In the latter form the fists, now used to connect the cut with its type could still be employed, using right and left hand fists as required.

A Line Worth While.

The card is interesting for its simple and direct wording. "We don't stop for supper. Come early," is definite and conveys much more than "continuous from 2 to 11 p.m.," and the entire card is well written.

And a word about cheap stock. The words are used above purely in a descriptive sense. As a card, by itself, it does not present an appearance of importance that will attract attention, but since the envelope does the introducing, the stock is plenty good enough, being on stiff white board that will not easily crease. Where an advertisement must catch the eye, better material is recommended, but here it is merely the secondary consideration. A heavy laid card would have been a needless expense.

The Tenth Street Theatre, of Kansas City, sends its third issue of the house program, getting down to the long run

style with but two printings— in green and black. The design lacks the simple elegance of the first issue, but it still shows good taste and a sense of the artistic. If the cover is run off for each issue, it is suggested that by running in 100,000 lots, or even 50,000, the cost of press work may be materially lessened, or three colors be employed for the same cost, the black impression being held until time for press, that the wording of advertisement on the back covers may be changed.

It is possible to make a deal with some general advertiser for free covers in return for the back page, if it can be shown that the house clientele makes it worth while, in which case even the lithographed front may be reached.

Effective Color Combinations.

For straight printings we suggest these combinations:
Red on black.
Black on green.
Red on yellow.
Black, outlined with red, on yellow.
Purple on green (only if the right tints are used; dull tints of each).
Blue on brown.
White on gray (not quite strong enough as a rule).
Blue on gray (a bright blue and a strong gray).
Red on gray.
Purple on gray.
White on red and black.

The tint color is given second. Strong combinations, such as red and green or red and blue, should be avoided, and in most combinations, if the tint block is cut to show a white tracing, the effect is enhanced.

From the same program we borrow the appeal to the advertiser. It is capable of variation, but the essential points are here:

TO YOU, MR. ADVERTISER, we call especial attention to the fact that the Tenth Street Theater is giving continuous performances every day from 12 m. to 11 p. m., with five minutes intermission between shows, each show lasting one hour and fifteen minutes. Patrons are thus given the opportunity of reading over the program while waiting during intermissions, and as the program has the entire week's showings printed, with a change of bill daily, each day's program giving a full synopsis of all Photo-Plays shown, together with orchestra selections and special songs to be sung, which will cause **90 PER CENT. OF THE PROGRAMS TO BE TAKEN HOME. IN THE HOME**—where the greatest results will come to the advertiser. Program circulation is based upon the popularity of a theater and the number of patrons attending daily. In view of these facts the **TENTH STREET THEATER PROGRAM** is without a peer in Kansas City as a publicity medium, through which the up-to-date advertiser can gain immediate and far-reaching results.

It is the publication that is taken into the home that gets the advertising, and if you can prove home circulation, you can get the advertising.

Appeal to Curiosity.

Effective use of the common trait of curiosity comes from the Imperial Theatre, the location of which is not stated. The main feature is a card which reads:

The Imperial Theatre

55th near Central **Frank Hicks, Prop.**

THIS TICKET with 5 cents will admit two persons to our Saturday or Sunday Matinee.

We run a "Double Show" on both Saturday and Sunday. The regular price of admission is 10 cents for adults and 5 cents for children.

We run a continuous show from 2:00 to 11:00 P. M. We don't stop for supper. COME EARLY.

This Ticket will not be honored unless presented **before 6:30 p. m.** After that hour the price of admission is 10c. for adults and 5c. for children.

By itself this card would be valueless, for it is printed on cheap stock, thought fairly effective in display. In two places the capitalized "This Ticket" is made to stand out to emphasize the fact that it is a ticket, and not merely an adverisement, but the chances are that few of the recipients would read it were it not enclosed in a manila envelope of the sort known as "pay envelopes" on which is printed in heavy black type, "I wonder what's in this?" It is precisely the sentiment of a majority of the readers—and curiosity is satisfied by reading the card.

It is effective if not used too long, since it not only builds up the matinee trade, but may build it up with new patrons, but a date limit would have been more impressive. Say, "Good only through September," or "Not valid after October 15th"; otherwise, the children will stock up on the cards and keep them out of general circulation.

MR. JOHN BUNNY,
The Vitagraph Funny Man and Versatile Player.

John Bunny, who is now character lead and comedian for the Vitagraph Company of America, is one of the most experienced actors in the profession. He has supported Roland Reed for three seasons; with Sol Smith Russell, special World's Fair Company; was with Maude Adams, first tour as star west of the Missouri River, special cast; has appeared in every branch of theatrical work, including Shakespeare, legitimate drama, and comic opera.

In 1897-98 he was manager and director of the Grand Opera House, Salt Lake City; from 1898 to 1905, he was stage manager and director for William A. Brady's productions, including "'Way Down East" and many others; 1905-6 he was with Henry W. Savage in "Easy Dawson"; 1906-7, as Bottom in "A Mid-Summer Night's Dream"; in 1907-8, Henry W. Savage's Opera Company in "Tom Jones"; 1908-9, Hattie Williams' Company in "Fluffy Ruffles"; 1909-10, Lew Fields' Company in "Old Dutch."

The Vitagraph "Bunnygraphs," which he has made so popular as Vitagraph releases, are always looked forward to by motion picture patrons with anticipated pleasure that is more than realized in every instance.

WALES ELECTRIC THEATER COMPANY.

Wales Electric Theater Company opened its seventh year on October 5th. This company, under the management of George H. Wales, is probably one of the oldest motion picture road companies in the country. For the past six seasons it has toured successfully a circuit of six cities in Northern Illinois, playing to good business throughout the hot weather and to S. R. O. when the weather was more favorable. An Edison machine of the best pattern is used, and the pictures are selected from the Spoor branch of the General Film Company, in Chicago, under the personal supervision of Mr. Redfield. Unique advertising methods attract unusual attention to Mr. Wales's entertainments and he says the Moving Picture World is a welcome visitor and is fairly devoured by the different members of his company.

CORRECTION.

In the article, "Lecture on Foul Play," published on page 28 of the last issue, the name "Proserpine" should be substituted for "Prosperine" in line 6 of the second column. In line 12 of the same column the word "Shannon" is to take the place of the word "Proserpine."

Observations by our Man About Town

A MONTHLY magazine recently gave space to an article that served no other purpose than to add strength to the contention that many contributors to such publications are not in touch with the conditions upon which they attempt to enlighten the reading public. A Mr. Matthew White, Jr., attempted to reveal the secret that has brought about the success of motion pictures as box-office drawing cards, but lamentably failed. In part his solution is that thousands of people who patronize picture theaters do so because they have not the means with which to attend higher priced amusements. To an extent he is right in this, but his statement only applies to the picture houses located in the poorer districts and for that reason it is weak. His declaration that pretty girls posted in glass cages as cashiers are important factors is as ridiculous as his contention that "the film habit distinctly lacks class."

* * *

The facts are that the cheap price of admission started the tide of popularity, but today the pictures are not dependent upon it. The continual advancement made by the manufacturers toward improving the construction and production of the pictures, and the improvement in the theaters producing the films have won the approbation of the amusement public to an extent that the higher priced amusements find their strongest competitor in them. As to "class," it would be well for the contributor to try to find it. He would have little difficulty in doing so. It is unfair to select for the purpose of criticism only the cheaper houses in the poorer districts where the shows are of a grade based upon economic conditions. Mr. White's version is very effectively controverted by the number of "classy" managers who have taken the pictures into their houses after endeavoring for several years to stem the tide of their popularity.

* * *

I understand that Lyman H. Howe will have permanent location in Manhattan this winter. His success in the picture field has been phenomenal. He was one of the original road show promoters and is the survivor of scores. In the opinion of many, some of his undertakings have been little short of audacious. He goes into large cities for long runs and takes money by the thousands. When he projected his recent engagement in Chicago the picture men of that city expressed pity for him. All they could see was failure. About two years ago he successfully conducted a season of Sunday exhibitions at the New York Hippodrome, so that he is not a stranger.

* * *

The photoplay director has more troubles than those immediately attending the supervising of productions. A director begged that I do everything possible to discourage about ninety per cent. of the young women and young men seeking positions in picture studios. "I do not know how they get my name," said he, "but they do, and they sometimes have me tormented to a point of desperation. And I am not the only sufferer. The same complaint is made by every director I know. They hound us at the studio, hotels and any place they learn we frequent. If they would only accept a polite reply in the negative the burden would not be so hard to bear. An attempt to give them some fatherly advice is like putting a flame to gasoline. Of course I do not refer to professionals. We can handle them easily enough. They have sense and understand what a waiting list means. The pests I mean are the little Marys and Willies who have met with stupendous success on the Sunday school platform and who, backed by the enthusiasm of a horde of relatives, feel that the salvation of the photoplay is dependent upon their talent. Yes, that's the term, 'talent.' Miss So-and-So comes to me and says, 'I have been sent to you by Mr. ——, who runs a large picture house. I want to pose in your pictures.' 'Have you had any experience?' I ask, and nine out of ten come back with the reply, 'No, but I have the talent.'

* * *

"It is awful at times" continued the director, "and in many instances I have found it necessary to become far more abrupt than I desire. Some of the applicants will argue and almost demand a trial, saying that they only ask the same opportunity other men [illegible] have had. One young woman held me up for almost an hour one day when I was seeking rest after a hard [illegible]. I couldn't get rid of her. Her cleverness balked all my efforts. Her persistence finally won me and I decided upon a test. I sent her to a dressing room to make up for an imaginary part, leaving her to her own resources. She was in the dressing room a long time. What she accomplished I do not know. Her departure from the studio was very unceremonious and her application has not been renewed."

* * *

A large percentage of the young people who become stage-struck imagine that players in the pictures are not required to have professional stage experience. They think the parts can be portrayed with ease by almost anybody because there are no lines to be spoken. Others depend upon beauty of features and form to get them in the stock companies. Experience has no weight in their minds. In the earlier days amateurs easily entered the ranks and professionals were the exception. Some of these amateurs are still in the business and are making good because they have kept up with the progress of studio work. But the opportunity for amateurs has gone. All first-class studios now require talent that has been developed. They cannot spare the time to train aspirants. They have a certain number of photoplays to get out in specified periods, and to do so their operations must be carried out quickly and as near perfection as possible. Quality and quantity work hand in hand these days and the directors who rank best in their line of business are those who can produce a picture with the least number of rehearsals. It is obvious that a director with a bunch of amateurs on his hands cannot accomplish this. We frequently hear of born actors and actresses, but the photoplay director is not disposed to put much faith in it. He is a very busy man and looks only to the practical. He is told that time is money and to hold his job must guide himself accordingly.

* * *

In many instances the studio annoyances complained of are due to mischievousness on the part of people having easily influenced acquaintances. They think it a good joke to send young people to the studios on a fool's errand. I heartily sympathize with a young woman who came to me recently with a story of imposition of this character. She was inexperienced and had unsuccessfully tried for some time to secure a studio engagement. She had sought my aid in that direction without result, but one day came to me with a telegram addressed to her and asking that she report to a studio in Chicago. It surprised her because she had not applied to the studio and up to the time she called upon me did not know of its existence. I surmised that the young woman was the victim of a so-called practical joke, but her intense desire to get into pictures made her inclined to discount my judgment. Acting upon her own impulse, however, she wired the studio and received a reply that the original telegram was a fraud. The cruel part of the affair was that all the telegrams were at the young woman's expense, but the fortunate feature was that her enthusiasm did not carry her to Chicago. It subsequently developed that some of her acquaintances had prevailed upon a traveling friend to send the original wire from Chicago. It looked for a time like a costly practical joke for them, but the young woman relented.

* * *

I see a firm in Paris claims to have secured the first cinematograph film in which Thomas A. Edison has posed, the picture having been made while Mr. Edison was strolling along one of the boulevards of the city. The claim is ruled out. The first picture was taken on this side of the big pond about two years ago, when a banquet was tendered to Mr. Edison on his birthday anniversary. The inventor was shown greeting in turn as they passed him each of the manufacturers and others in attendance. The film was a short one and was not given public exhibition. Prints of it were subsequently issued as souvenirs of the banquet.

Essanay Company Plans Greatest Baseball Film.

"Athletics"-"Giants" Struggle. Fourth Consecutive Film of World's Championship Baseball Series.

THE National Baseball Commission has again awarded the Essanay Film Manufacturing Company, of Chicago, the exclusive rights to motograph the World's Championship baseball series, which makes the Essanay Company pre-eminent as makers of great baseball films. The 1911 series film is the fourth consecutive picture of this great annual sporting event to be made by the Essanay.

If the elaborate plans of the Essanay Company work out as expected and aided by good motion picture weather, which means sunny skies and clear atmosphere, the 1911 series film will be much superior in every way to the series films of previous years.

Aside from scenes of straight playing, the incidentals of the game this year have been carefully planned. All of the important stars of the diamond will be pictured in close-up views; there will be a complete panorama of the parks both at New York and at Philadelphia. Novel and unique scenes showing in close-up views the science and the skill of the various infield and outfield players, their methods of stopping grounders, of catching flies, of stealing bases and sliding for home, will lend zest and new interest to the game. Views of the crowds, of important baseball officials, mascots, etc., will, of course, be included.

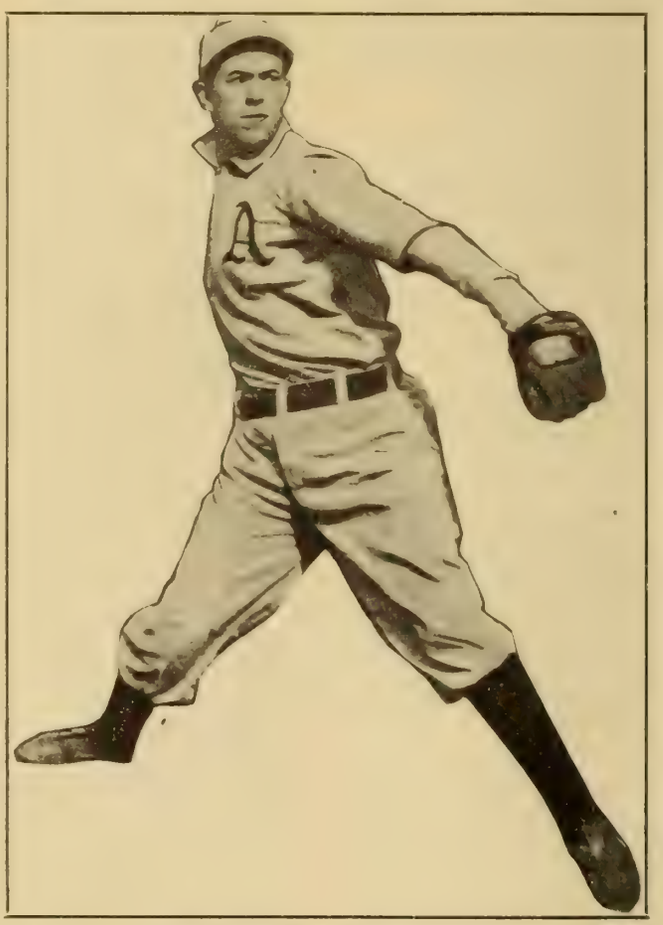
To exhibitors in the Eastern States this year's series game in films will, perhaps, prove of more value, as it is the first time in several years that two Eastern teams have competed for the pennant. Not since 1905 have the Giants, the New York Nationals, figured in a world's series, and this was before any baseball pictures had been made.

With such stars as McGraw, Mathewson, Marquard, Merkle, Wiltse, Doyle, and others, who have never yet appeared on the screen to tempt the nickels, New York exhibitors will reap a harvest in this year's crop of films.

Already seats at the Polo Grounds, which it is estimated can seat 75,000 fans, are nearly all sold out for the New York games, while it is expected that the Philadelphia representation at Shibe Park, the Athletics' home plate, will be as large.

The Giants' struggle with the Chicago bearlings in the few games preceding the series proved that the cubs were hard diers, and this interest evinced by the Chicago fans who hoped patriotically to the last ditch will undoubtedly be a stimulant to the reception the series films will have in Chicago, and especially since the Mackmen of Philadelphia won the pennant. Chicago fandom will turn out to the last man to see living pictures of the Athletics administering the last rites at the bier of the Giants.

This is the second year that Connie Mack's youngsters have appeared on the screen, and a revival of their little sketch will be received with no less enthusiasm and interest than was evinced last year. There is Bender, Coombs, McInnes, Eddie Collins, and a score of other heroes, who so successfully and conclusively trimmed the Murphy cubs of Chicago last year. "Big Chief" Bender will do some stunts in twirling exclusively for the camera, while there will be specialties in all other branches of the various arts of batting, catching and base-stealing put on for the particular edification of baseball-picture fans.



Guy Coombs, of the Athletics.

This is the fourth world series filmed by the Essanay Company. The first series film, pictured in 1908, illustrated the fight for the pennant between the two Chicago teams, the Cubs and Sox. The 1909 series films showed the combat between the Detroit "Tigers" and the Pittsburg "Pirates," while the "Cubs" and the "Athletics" held forth last year. This year's games will show what kind of stuff the Athletics are made of, and it is a sure thing that they will put up a grand little fight for the flag.

While the Essanay Company are the foremost makers of sporting films, they shine particularly bright in baseball, and besides the regular annual series games they have several other baseball features to their credit. Two years ago they released a feature under the title of "Taft in Chicago and at the Ball Game," and showed some excellent views of the President in the grandstand, cheering the Cubs and Giants at the game he attended. A baseball comedy, appearing during the middle of each summer, has always been welcomed by the picture lovers. The first one made was "The Baseball Fan"; the second,

McInnes. Bender. Lord.

Myers. McGraw, Manager. Mathewson.

last year's comedy, appeared under the title of "Take Me Out to the Ball Game," while this year's contribution was released under the title of "The Baseball Star From Bingville."

The interest in the Essanay's baseball films are not merely nation-wide, but the films have been shown in Great Britain and Ireland, Australia, South Africa, and in the Philippine Islands.

This year's release will be made much earlier than any preceding series film, and will be released on Thursday, October 26th, just a few days following the final game. With football crowding close on the heels of the national summer sport, this early release will be of advantage to the exhibitors, although there has always been an eager crowd to view the films when exhibited as late as January and February, and there is inevitably a revival of the films in the early spring, while they are shown all the following summer during the baseball season. Orders for extra prints of last year's series films were received by the Essanay Company as late as June of this year.

An elaborate poster, depicting a thrilling play on the diamond, with pictures of the well known stars of both teams and otherwise handsomely decorated, are now ready for distribution at the various licensed exchanges.

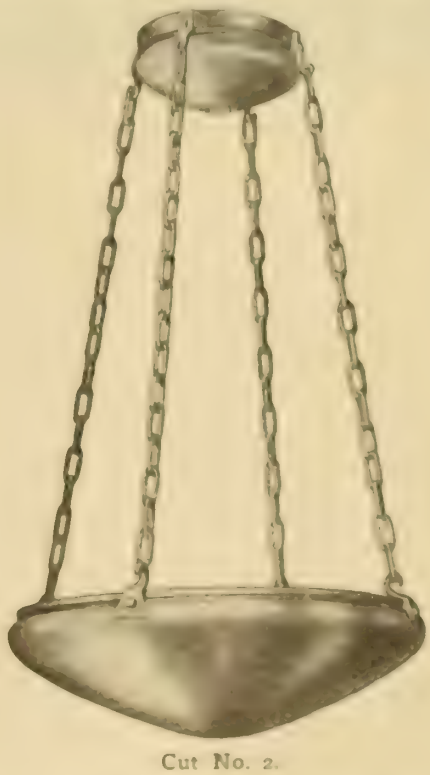
The world's series film will be released under the title of "Athletics vs. Giants," and will be handled by the licensed exchanges exclusively. No [illegible] the right to buy the exhibition of the films will be granted, and all the licensed exhibitors will each have a fair opportunity of getting the films for early release.

ORPHEUM, CHICAGO, INSTALLS X-RAY SYSTEM.

The Eye Comfort System of indirect illumination has recently been installed throughout the auditorium of the Orpheum Theater, Chicago. The opinion of all theater owners who visit this theater is that the result is an improvement in every way—a much lighter house, a better picture, more ornamental and harmonious fixtures and, best of all, a beautiful quality of light.

As is well known, the Orpheum is one of the most beautiful theaters in the moving picture world today. The main floor dimensions are 80 by 38 feet, with a 40-foot ceiling, and the balcony has a floor space of 1,810 square feet. The total seating capacity is 750. An elaborate classic design decorates the ceiling and walls, which is further carried out by the classic Grecian bowl lighting unit. Eight fixtures (as shown in cut I) are installed above the balcony, and six brass bowls (as shown in cut II) below the balcony. The balcony being so large it is possible to consider the lighting above the balcony separately from that below the balcony. The ceiling beneath the balcony of this theater curves up from a 13-foot ceiling to a 17-foot height at the rear, which permits of a brightly lighted entrance without the slightest interference with the picture.

Cut No. 1.



Cut No. 2.

The three Indirect fixtures at the rear are therefore equipped to produce a more intense illumination. The light from the other four units below the balcony is gradually

View of Orpheum Auditorium, Showing Ex-Ray Reflectors Suspended from Ceiling.

reduced as the stage is approached, and as the reflected light from the screen increases in intensity. These two factors—the indirect lighting and the reflection from the screens, when properly taken into account, result in a uniform illumination from stage to entrance. This uniformity is what produces the pleasing effect upon the eye as one enters any theater properly lighted by the Eye Comfort System.

Not considering the emergency lights required by law, the house was originally lighted during the performance by one 60-watt clear bulb tungsten lamp located at the rear above the balcony, and by three 60-watt tungsten lamps below the balcony. There are now in use one 60-watt lamp in each of the four rear fixtures above the balcony and seven 60-watt lamps properly distributed among the various fixtures beneath the balcony. And still with this increased intensity, the picture is much clearer and better defined. The reason for this fact is that, where before, if a light of desirable intensity was reflected toward the picture at all, the picture was ruined; if it was reflected away from the picture and toward the audience, it was thrown into the yes of the people.

Now, by using powerful X-ray reflectors to throw the light to the ceiling, the picture is improved; the people can see without interference, and only that portion of the light is lost which it is desirable to lose; namely, the glare from the high-efficiency tungsten lamp.

Other notable theater installations of this system are: the Colonial, Indianapolis, Ind.; Princess, Milwaukee, Wis.; Pabst, Milwaukee, Wis.; Orpheum, Duluth, Minn; Royal, Winnipeg, Canada; Monarch, Edmondton, Canada; Orpheum, Peoria, Ill.; Plaza, San Antonio, Texas; Majestic, Fort Worth, Texas, and the Plaza, Chicago, Ill.

MAKING THEATERS PANIC PROOF.

Manufacturers of safety devices for theaters claim that there is a steadily increasing demand upon the part of theater owners for the latest and most practical devices calculated to make their theaters safer in case of fire or panic. This demand is accounted for in two ways: one is that theater managers feel that they must protect themselves and their business from criticism, and the other is that the authorities are more exacting in the enforcement of the laws providing for greater safety in theaters, school houses and other places where the public congregates in large numbers.

Among the manufacturers of safety devices the Vonnegut Hardware Company is entitled to mention for the excellence of a peculiar device handled by it. Many have heard of the Von Duprin Self-releasing Fire Exit, but a further and careful investigation will prove the exceptional utility thereof. By means of this device it is possible to lock "exit" doors against outside communication, but they are never locked against exit from the inside. While there are many picture theaters equipped with these appliances, the percentage is smaller than it should be when comparison is made with the legitimate dramatic houses. Picture theater managers should be able to print upon their programs the statement "This theater is equipped with every modern device against panic disasters."

Increasing inquiries would seem to indicate that the percentage of installations of safety appliances will be rapidly increased. The Vonnegut Hardware Company will be pleased to show picture men how they can equip their exit doors with the Von Duprin device.

CHICAGO LETTER.

By Jas. S. McQuade.

INDEPENDENT manufacturers received a severe shock recently when cablegrams from London were received, advising them that all orders for Independent films had been canceled in Australia. The reason assigned was that one McCullough, in Sydney, was beating the releases of West, Williams and Spencer, the three leading exchange owners in Australia.

The question that disturbed the manufacturers most was the source of supply, and since receiving the information, rigorous examination has been made of all recent shipments of films from the United States to Australia. Some indication of their having discovered the nigger in the woodpile is shown by the action of the Sales Company in suspending shipments to the Laemmle Alliance exchange, of Portland, Ore., on Monday, Oct. 2.

The Laemmle Alliance is owned, I understand, by E. J. McCullough, who purchased it from Carl Laemmle for $12,000 near the close of 1909, or early in 1910. Mr. McCullough is residing in Sydney at present and has been there for the past six months, as near as can be ascertained. He is an ex-clergyman, it is said, and at one time represented the interests of the late John Alexander Dowie, of Zion fame, in Australia.

His first connection with the film business was made when the Passion Play came out. He purchased that film and traveled throughout the country giving exhibitions and lecturing on the subject. While thus engaged in Portland, he became connected with the Laemmle Exchange here and had charge of the office in 1908.

Inquiries made reveal that Mr. McCullough has been honest in his dealings while in this country, and always a man of his word. Just how he is connected with the secret importation of films into Australia has not yet been revealed. Nor has it been discovered whether or not duped film has been shipped.

About three months ago a man called Schwartz stopped over in Chicago for a few days and called on several Independents. He was anxious to know if he could secure Independent films direct from America for Australia, instead of through London, and in one instance stated that he would get them direct from this country, whether the Independent manufacturers liked it or not. Schwartz hailed from Australia, I understand, and after his stay here went on to New York. He, most likely, is connected with the present flooding of Australia with duped (or otherwise) Independent films. The action on the license of McCullough's Portland exchange and his presence in Sydney would seem to show that he also is connected with the scheme.

"Colleen Bawn" High in Favor.

William Wright, of the Kalem Company, was in the city Wednesday, September 27, and gave a private exhibition of Kalem's big feature film, "The Colleen Bawn," for licensed exhibitors, at the Theatorium, on State Street. Invitations had been sent by letter, well in advance, and the theater was crowded.

Mr. Wright gave an interesting and instructive address before the exhibition began, touching on the great painstaking and care exercised in the production of the three reels of film, so as to have every scene and background, and property and costume, locally and historically correct.

At the close of the exhibition the opinion was unanimous that "Colleen Bawn" is a strong feature with fine photography and picturesquely beautiful settings.

The acting is praiseworthy and the production is of distinctly high merit.

Mr. Wright left for Kansas City, where an exhibition had been arranged Thursday, Sept. 28; St. Louis and Pittsburg followed.

The first private exhibition was given at the Vendome Theater, Buffalo, on Sept. 25. The following day, Cleveland was visited, the Hippodrome Theater being placed at Mr. Wright's disposal. In both towns "The Colleen Bawn" was received with great favor by exhibitors.

Blind and Deaf Boy Acts in a Picture.

One day last week I met Harry L. Virden and a blind and deaf boy called Walcott Coombs, whom he has befriended as few men ever befriend a stranger.

Walcott is but seven [illegible] years old and, although [illegible] from the [illegible] of vision and sweet sounds, he owes it to Professor Virden that all is not darkness and gloom [illegible] he has pictured the joys and happiness of his fellows.

It is [illegible] years since Mr. Virden took upon himself the burden of this helpless youth. Ten years ago, down in [illegible], the boy was stricken with scarlet fever, which made him deaf and deprived him of the sight of one eye. In less than a year the remaining eye was blind through nervous sympathy. In course of time he lost the power of articulation, and when Mr. Virden first met him, the sounds he uttered were unintelligible.

What a task was here to reach the benighted soul! But Mr. Virden, who has devoted his life to education, took up the burden with faith and confidence. He saw that the boy must be his constant companion, in order to accomplish the purpose in view, and so he has supported the lad as well as taught him for the past three years, the boy's parents being poor.

It is not necessary here to enter into the methods employed by Mr. Virden. It is sufficient to state some of the results.

In the presence of several newspaper men and myself, over in the Selig Polyscope Company's city office, we saw Walcott write a letter with a typewriting machine, draw the outline of objects felt by him, knit cotton rugs and hammocks, and perform numerous other feats that, in his case, might be termed marvelous. The wooden knitting needle used by him was made by himself. Mr. Virden told us, and we were further informed that Walcott could knit fancy and fluff rugs and make chair seating material.

By means of the numeral system used by deaf mutes, Mr. Virden introduced each one present to the boy, and it was pleasant to hear him say intelligibly, "I am glad to meet you."

"But what has this to do with moving pictures?" you ask. Well, Mr. William N. Selig is making an educational film in which Walcott will be seen in his various avocations by millions of clear-sighted eyes. Mr. Virden will be seen also and the methods used by him to educate the lad will doubtless be viewed with great interest.

It is Walcott's dearest ambition to be a university graduate, and Mr. Virden promised him that he would be, although a few days ago he had never dreamed where the money would come from. The other day Mr. Selig solved the big problem. He will furnish the money. And now it is hard to say who is the happier—philanthropic Mr. Virden or blind and deaf Walcott.

Thomas A. Edison, Inc., vs. Swanson.

The case of Thomas A. Edison, Inc., against Wm. H. Swanson, doing business as Wm. H. Swanson & Co., and Thomas Mitchell, who acts as the Chicago manager, is being argued at the time of writing in the United States Circuit Court here.

Among the charges made by counsel for complainant are the following: that the defendant Wm. H. Swanson, conducting an unincorporated business, known as Wm. H. Swanson & Co., has an office and machine shop at 150 Lake Street, Chicago, and that Thomas Mitchell is employed by him as manager of said office and machine shop; that Swanson manufactures moving picture projecting machines in said shop, under Mitchell's direction, by assembling various parts and mechanisms either manufactured in the shop or procured by Swanson and Mitchell from various manufacturers of the same, which parts and mechanisms thus made or procured are close imitations of the parts and mechanisms used by Thomas A. Edison, Inc., and its predecessors in the construction of the projecting machines made by them, especially the Edison exhibition model machine. That said parts and mechanisms are assembled in the same arrangement as are the parts of the projecting machines made and sold by the orator, and the mechanisms so assembled are provided with enclosed casings which are made in close imitation of the casings used by the orator on the projecting machines marketed by it. It is further alleged that the projecting machines so made and assembled are close imitations of the types of projecting machines made and sold by the orator, particularly the Edison exhibition model machine, and tend to deceive the public and the trade into the belief that they are the machines of the manufacture of the orator or the orator's predecessor, because of their resemblance in appearance thereto. The orator further alleges that the resemblance referred to is intentional on the part of the defendants, and that the machines so put out by the defendants are practically "Chinese copies" of the machines of the orator and its immediate predecessor, and that the whole course of the defendants is calculated to deceive the public as stated, as will be hereinafter set forth.

That the defendants have sold many of the projecting machines so assembled and are habitually engaged in selling such machines in such a manner as to cause the purchasers thereof to be deceived into the belief that they are purchasing machines made by the orator, or his predecessor, which conduct has caused great and irreparable loss to the orator and its immediate predecessor and caused the deception and confusion of the public and the trade, and that the machines so sold by the defendants and imitating the orator's product in appearance carried no name, serial number, or other indication of the fact that they were the product of the defendant Swanson.

Chicago Film Brevities.

Morton Cohn and wife, of Portland, Oregon, are spending a few days in the city on their way home from New York.

W. A. Peterson, the veteran and well-known manager of the Colonial theaters at Bloomington and Joliet, Ill., was a visitor last week. He states that his business is increasing steadily.

Manager McMullen, of the Colonial Theater, Rockford, Ill., was in the city last week and booked several special releases at the offices of the G. F. Co., at 17 S. Wabash. Mr. McMullen states that business is away in advance of what it was at the same time last year. Mr. McMullen was accompanied by Manager Noben, of the Rockford theater, who recently purchased that house from Mr. Clark. Mr. Noben was very well satisfied with his box-office receipts. Mr. Clark is now in Kansas City and expects to re-enter the exhibiting business at an early date.

Reports received by Manager F .C. Aiken, of the G. F. Co.'s branch, 17 S. Wabash, from Charles Vance, who recently opened the new Dawn in Streator, Ill., are very encouraging. High-class exclusive pictures are steadily winning patrons for the Dawn. The Dreamland, also owned by Mr. Vance, is doing well with an exclusive picture program.

The opening of the new Idle Hour, of Milwaukee, has been postponed by Manager Wagner from September 30 to October 7.

Manager Cochrane, of the new Bell Theater, North Avenue, Milwaukee, visited the G. F. Co.'s branch at 17 S. Wabash last week and arranged for the bookings for the opening of his house, Saturday, October 7. He also purchased an Edengraph machine and an Edison transformer. The new Bell cost $50,000 and seats 1,200 people.

Miss May O. Hill, owner of the Hill Theater, Watseka, Ill., contracted with the G. F. Co.'s branch, at 17 S. Wabash, for a high quality service starting Saturday, October 7.

Manager Baldwin, of the Orpheum, Wis., was in the city last week, and stated that the remodeling of his theater cost several thousand dollars. He arranged for a high-class service with Manager Aiken at 17 S. Wabash. The Orpheum will re-open October 15.

AMONG THE CHICAGO PICTURE THEATERS.

By C. Young.

The Glenwood Theater, at North Clark Street and Buckingham Place, is one of the prettiest little theaters in Chicago. The front is free from the usual plaster and paint decorations, and is mainly of stained glass in green shades, which is very beautiful at night when illuminated from behind with electric lights. Conspicuous on the front are the words, "Glenwood Theater," and below them, "Moving Pictures." The interior of the theater is as pretty as the front. The walls are frescoed with sprays of a flowering vine; the exit and entrance ways are attractive, and even the exit signs are artistic, being made of stained glass in red, with the word "EXIT" in white capitals. The house lights are of unique design, being located on the side walls, with the lamps enclosed in handsome lanterns, somewhat like the side lights in some other houses. The seats of the house are large, substantial and comfortable, and several fans on the walls make the patrons forget the heat.

But—in this beautiful home for the motion picture, what is the picture itself? Is it a thing of beauty and a joy to the eye? Candor compels me to say no. The side lights are not shaded, being ground glass globes with partly dipped green lamps inside, and as they cast their light directly on the screen, the shadows are not as deep as they should be; besides, much light reaches the screen through the pretty glass front of the house. Projection itself is not up to the average of the better Chicago picture show; the picture is rather unsteady, due to the machine being poorly secured to the floor, and the operator's "whirr-whirr-rr" habit of putting much more force on the down stroke of the crank than necessary and depending on the flywheels to carry the gearing around for the rest of the turn. The light on the picture is by no means bright, and there is a deplorable ghost in the center of the screen. The picture on the curtain, too, is framed badly. The floor of the house has but little pitch, which would make an elevated picture a desirable thing; but here the picture is framed very low on the curtain, with the result that the lower part of it is invisible to the greater part of the audience. There is no real excuse for this, as there is nearly three feet of blank space on the screen above the upper margin of the picture; the picture could be raised to this extent to great advantage. The side lights ought to be shaded, or else deep green lamps used in them, which will light the house sufficiently without injuring the picture seriously. The ghost in the picture is a bad thing, and ought to be removed by pulling the lamphouse back from the machine, which can be done. These defects in the picture are the more noticeable because of the beautiful house in which they are shown, and ought to be remedied. The machine is an excellent one, an Edengraph, and the film service is first-class, Licensed, one and two weeks old, so that there is no fault to be found with this part of the show. Manager Harlow admitted that he was a new man in the picture business, and for that reason he ought to study the projection conditions in his theater and make his picture the best in the locality.

Julian Theater.

This theater, seating 800, and built originally for a stock company, is a good example of what pictures will do as an attraction to draw crowds. It is located on Belmont Avenue, just off Clark Street, and is a handsome looking building, as the accompanying picture shows. The program offered by Manager Conderman consists of three reels of Independent pictures, and especially fine orchestra music, no vaudeville. The pictures are first-run, third-run, and a third reel about ten days old, furnished by the Anti-Trust Film Company, a service of which any theater and exchange may well be proud. Projection is excellent, and the picture, though nearly 18 feet wide, is of very good quality. Contrary to what generally happens in a house not built for the picture (and some that are) there is no drop in the throw, the level of the lens being well below the top margin of the picture.

Julian Theater, Chicago, Ill.

The music in this theater is a feature, and though it is not played to the picture, it is not so far removed from the atmosphere of the photoplay as to injure it; for instance, when the Bison film, "White Fawn's Peril," was on, the orchestra played a pleasing Indian intermezzo. Each member of the orchestra is a good soloist, and during the intermissions to change film, the player renders his or her solo in the spot light. I heard an excellent xylophone solo by the trap drummer, Mr. Shoemaker, played on one of Deagan's

xylophones. Several of Deagan's instruments are in use in this house, and more will probably be added. Mr. Conderman said that he looked upon the house equipment of orchestral instruments as an asset, and did not regret spending money for them.

The patronage of the Julian reflects the character of the management, and it is not uncommon sight to see half a dozen or more automobiles lined up in front of the house while their owners are enjoying the pictures. Mr. Conderman says his Sunday patronage is over 4,000, and often nearly reaches the 5,000 mark. There is perhaps only one other picture house in Chicago which does as well as this.

The Comet Theater.

Across the street from the Julian, the Comet Theater presents a pretty good picture. Two machines are used to project the pictures, but one of them seems to be in bad condition, for a Vitagraph film projected by it was very unsteady. The service is Licensed, second run films being used.

The Chase Theater.

South of Belmont, on Clark, the Chase Theater has perhaps one of the best pictures on Clark Street in this locality. First run Independent films are used, but the second and third reels are in very poor condition. Music in this house is of a high standard, the pianist playing to the pictures pretty well with classical music almost exclusively.

Lake View Theater.

This house is just north of Belmont on Clark Street. Projection is fair, about the average, though the operator has the difficulty of old films to struggle with. The manager, Clarence L. Nelson, bids his patrons welcome from the screen at the opening of the show with a slide bearing his portrait.

Schiller's Crystal Theater.

On Clarke near Halsted is another exclusive picture house—Schiller's Crystal Theater. In fact, I noticed no vaudeville houses whatever in this neighborhood. Projection at the Crystal is not very bad, although the throw is unqualifiedly the worst one I have ever seen. It is about 25 feet for a 9 by 12 picture, and the machine is located nearly 15 feet to one side of the center of the screen. The margin of the picture shows considerable distortion, the lower edge inclined, and the left margin is concave. The definition of the moving picture is not as bad as might be expected, but the stereopticon image runs out of focus at the sides. It seems to me that the operating room ought to be located at the rear of the house. The long throw may have some disadvantages, but poor definition is not one of them. This house also uses second run Licensed service.

PICTURES OF ASHOKAN DAM.

Although the operations of New York City's Water Department known as the Ashokan Dam and Aqueduct is an undertaking greater even than the Panama Canal, from an engineering point of view, it has been strangely ignored by picturemen until now. For the past week the Kalem Company has had a camera outfit and a director on the ground getting scenes for a great industrial picture of that immense project. In New York City, at least, there will be considerable curiosity evinced in this picture, but it should command attention throughout the country, as it will portray one of the greatest engineering feats of modern times.

Mer-Mac Theater, Appleton, Wis. W. A. McCanna, Prop.

With the Western Producers.

By Russell Burgess.

The Selig Co. are starting on a [illegible] production which will be the best thing they have ever turned out on the [illegible]. Anything from the pen of Mr. Boggs is good, and a treat is in store for the fans who like to remember the days of the Spanish Dons when blood was hot and the rapier and money-grubbing natives had not turned their life results.

Everyone visiting the Selig studio is apt to have a lot of people tell him jokes about Sr. Tom Santchi, the guardian of the gate. He only smiles and says nothing. Why not tell the truth about him? He is the oldest actor in the state and has played with Lawrence Barrett when that grand actor was in the height of his power. John McCullough and Edwin Booth are familiar figures on his mental horizon. His greatest triumphs were achieved with Lawrence Barrett at Daly's in New York and in New Orleans. When "Francesca da Rimini," "Pendragon" and "Yorkiss Love" held the boards of the Boston Museum and the old Chambers Street Theater, the name of Edwin Green was in heavy type on the program.

Fritz Polyscope has a new suit and considers himself in John Drew's class. Out of consideration for this sartorial flash, the Selig Company has built Fritz a new house. There are bars on the windows and a clothes closet with one peg in it.

Mystery Note—Why was Dick Turpin promoted from the property room to the developing plant? Dick says it is on account of his superior brain faculties. He meant to slam the questioners, but they didn't get him.

Artistic Note—Fred Clayton wears a linen duster and flowing black tie when he works on the paint bridge. Why? Don't ask foolish questions.

Manager Boggs, of Selig's, took his headliner Tom Santchi, and went after a big oil picture on the outskirts of the city. Some benighted individual touched a match to the Hercules Oil Co.'s plant, and Mr. Boggs and the film patrons will reap the benefit while the oil company stands the cost of the staging.

Mr. Ford has played the part of the villain so many times with the Melies company that members of that company say that he is veritably beginning to feel and act the part in his ordinary life. Not so keenly has he felt the part off the stage, however, as on an occasion last week during the taking of a Melies subject entitled "A Woman's Sacrifice." Mr. Ford, in addition to playing the villain, was directing the actors in the absence of the regular director. Mr. Stanley, as the sheriff, placed handcuffs on Ford. Later, when the scene was completed, it was found that the handcuffs locked by a spring lock and that the director, then on his way to board a train for Los Angeles, had the key with him. There was not much time for thought. Ford was helped on a horse, and made a wild ride, to reach the Santa Paula station just as the train was leaving. The director was seated on the near side and in response to Ford's question answered, "What key?" Ford was almost frantic. As the train drew out, the director wrote on his newspaper and threw it out the window. Ford, believing it to contain the key, rushed eagerly, but found a note reading "On my bureau." The actor rode back, but failed to find the key.

It looked for a time as though a blacksmith would have to be called from many miles distant, when at last the key was found and Mr. Ford released, only to find that he had a duplicate key all the time in his own trousers pockets.

RECORD BREAKING PERFORMANCE BY THE LUBIN COMPANY.

When news of the terrible disaster at Austin, Pa., was flashed over the wires the Lubin Company immediately dispatched a photographer to the scene. He arrived there the following morning, but weather conditions did not permit of photographic work. On Monday and Tuesday, however, excellent views were obtained and the negative was delivered at the Lubin factory on Wednesday morning at nine a. m. Before the factory closed down for the night, prints had been shipped all over the country to the General Film Company offices and cablegrams sent to European agents soliciting their orders. Orders for 75 copies were cabled back on Thursday and these were all printed and shipped before six o'clock on Thursday. This is the fastest work that has yet been done by the Lubin Company and speaks volumes for the organization and capacity of the new plant. The film is being shown in New York as we go to press and is sharp and clear photographically and the photographer has succeeded in graphically presenting the main features of the destruction accompanying the bursting of the great dam. The film is 640 feet in length and is in such great demand that duplicate orders are still pouring in.

New Vaudette Picture Theater.

Handsome House Opened at Atlanta, Ga., by J. G. and A. C. Evins—Model Equipment Throughout.

The new Vaudette, at 74-76 Whitehall Street, Atlanta, which was opened September 4, is claimed by competent critics to be one of the best-equipped and architecturally one of the finest moving picture theaters in the country. It was built by J. G. and A. C. Evins.

The auditorium proper is 90 feet long by 40 feet wide, and 34 feet high from the floor to crown of vault. A spacious lobby flanked by two stores give access to a broad foyer opening on the auditorium. The lobby and vestibule are finished in ceramic tile, marble and mosaic. The proscenium arch of the stage is 20 feet wide by 20 feet high, opening on a stage 21 feet deep by 40 feet wide, and equipped with asbestos drop curtain, gridiron and all the mechanical apparatus of the regular theater stage. The stage draperies, scenery, etc., are from the studios of Lee Lash.

The auditorium has a seating capacity of 700 seats, as the seating is usually disposed, but in order to provide for its patrons the maximum of comfort the management has decided to place the seats 32 inches, back to back, and 22 inches apart, thus giving a seating capacity of 540. The

Vaudette Theater, Atlanta, Ga.

offices are situated above the stores at each side of the operator's room, which is spacious and well ventilated, being 12 by 16 feet, cement floor, steel walls, with 24-inch exhaust, and equipped with two No. 6 Powers machines and a double stereopticon.

The theater will have eight wide exits, five in the rear and three in the front, and will be lighted by indirect lighting, not a light being visible in the whole interior. The ventilation will be by what is known as the "plenum system," forcing the air at the front and drawing it out at the back, thus insuring ideal ventilation both winter and summer. One 60-inch and two 24-inch exhausts will be used.

The front of the theater is an adaptation of the famous "Petit Palais" in Paris, which is probably the most successful design that has yet been evolved for structures of a theatrical character. The height of the entrance arch is 30 feet by a width of 20 feet. It is flanked by two colossal allegorical figures supporting the half dome above.

In the way of conveniences for patrons a ladies' rest room has been installed on the right of the inside lobby and a gentlemen's smoking room on the left.

While the Vaudette has a complete stage, the proprietors, Messrs. J. G. and A. C. Evins, have no intention of introducing vaudeville. The Vaudette program will consist of first run licensed pictures, fine singing and the best music. The Apollo Quartet was secured for the opening and the orchestra consists of five pieces.

In the operating room L. F. Henderson, chief operator and electrician, presides, assisted by two licensed operators, John Henderson and C. G. Wall. A trained staff of ushers and doormen attend to the wants of patrons. The admission prices are ten cents and five cents.

Going About Kansas City.

By Nelson T. Stephens.

I presume that if all motion picture critics were to attempt to make better pictures than those they criticize we would then have a real stuffed market. But if there were no critics, it is probable that the motion picture would be about where it was five or more years ago. In spite of the undoubted fact that the average producer assiduously attempts to ignore the alarmingly increasing mass of criticism which stares him in the face every time he lets loose of a consignment of films—in spite of all this his pictures improve—and for no other reason than the fact that said criticisms slowly but surely permeate his own ideas and those of his working force. Here's a question: What more good could come to the producer himself and his products than the "naming of names?" There seems to be altogether too much hesitancy with critics in coming out flat-footedly and naming in practically every case the maker criticized. When such general faults as bad photography, bum actors, poor stage management or "rum" stories are to be laid at a maker's door, why not name the gentleman? Just because he puts out occasionally a near-faultless picture is no reason his name should be witheld. If we criticize, let's do the thing up right. The motion picture hasn't too many **good** critics—the more the better. The critic shouldn't be asked to make one just as good—this is not a parallel case of the old clergyman's telling the young man who scoffed at the magnificence of the Psalms to "make a few." It's a rare dramatic critic who could write a play as good as the worst he criticizes.

The other evening—Sunday—I dropped into five or six of Kansas City's downtown theaters. I first tackled the Tenth Street Theater, a really handsome house using first run Licensed. A "rough-house" Gaumont was on the screen. Perhaps the operator had gone to sleep—perhaps the machine motor had a hot box—I don't know, but I do know that it was ludicrous the way the actors crawled over the screen. You'd have thought it was a funeral procession instead of a fox hunt. I was next treated to a Pathe American Revolution story which took eighteen and a half minutes to run—according to my Elgin. The picture was murdered by slow running and impossible music. The piano player, with a distant look, drummed out national airs to the picture until I thought I'd go crazy. I arose and walked out, unable to stomach the other reel and a half of the show. There you are—Sunday evening crowd—handsome house—well lighted picture—all spoiled because of incompetent music and poorly run pictures. Two weeks before I was in the Tenth Street and a fine Pathe was ruined because of excessive speed, all because it happened to be ten-thirty p. m., and the operator wanted to keep his eleven o'clock date, in all probability. Poor operators and worse pianists never did anything for any picture show except to kill trade.

I paid my next admission at Yale's Twelfth Street theater, the Lyric, I believe. Here the projection was excellent in every way. Accompanied by an automatic organ of some kind playing stale tunes, Kalem's "Day and Night"—a poor picture at best—failed to draw either a snicker or a sympathetic expression, so far as I could ascertain. When Edison's "Then You'll Remember Me" was thrown on the screen, the raucous-toned impossibility was suppressed and a pianist assumed control; but he just played—he did not interpret the picture. By the way, when is that old loss-of-memory gag going to be stopped in pictures? Actually, if I've seen one picture with that theme in the past two years, I've seen a dozen. The only thing that saved this picture for me was the strong finish—a really commendable piece of acting and stage arrangement.

At the Princess, an Independent house, I witnessed a Reliance projected in an intelligent manner with a Powers Six and a plain cloth curtain. I am unable to recall or find the name of the picture, but is a fair example of Reliance's productions. Henry Walthall, who took the lead, is always dependable; he has saved many a picture from oblivion. The violin and piano accompaniment to this picture was fair. Expressions from those about me indicated that the picture and music were being enjoyed.

At the Subway, on Eighth and Walnut, I was ushered to my seat by a nice looking young woman. A trap drummer

Vaudette Theater, Atlanta, Ga. View of Auditorium and Stage. Auditorium Dimensions: 40 ft. by 90 ft.; Mean Height of Ceiling, 27 ft. Number of Seats, 540. **(See page 120.)**

in this place managed to remain subdued during Kalem's "Little Cripple." But during a following Gaumont and Lubin this gentleman managed also to come to, and his interpretation of horses' hoofs, etc., was really enlightening. For a whole flock of cowboys, his little tickety-tick-tick was entrancing. Oh, why did the Lord perpetrate trap drummers upon the motion picture! Projection in this theater is fair—the operator is not quite careful enough with his light, for several times I saw yellow and blue in the picture. This is perhaps one of the busiest theaters in the city, being on an excellent corner.

The Palace, on Main Street, has seats and curtain arranged vice versa to the usual plan. It is a handsomely decorated house and does a fine business; has good music—a piano and violin—but has either a bad machine or a poor operator. The pictures, Biograph's "Diving Girl," a Pathe Indian, and Kalem's "Wasp" were mercilessly butchered, all because they were run too fast and because they were jumpy at the same time. I am told the machine is an old worn-out Motiograph—maybe, but I think even with that I could put on a better picture than the Palace operator treated us to. Decent speed, new sprockets, and star and cam would work wonders for projection in the Palace. The operator did keep a good, white light.

At Rose's Lyric, on Seventh and Main, a sign bids the passerby to enter and listen to the 25-piece orchestral musical instrument within. I obeyed and heard it through Eclipse's "Taming of the Shrew," a split reel Edison comedy; "The Unfinished Letter" and "Money to Burn," two very amusing little pieces, and Selig's "Saved by the Pony Express." Assuredly a good program—and the Wurlitzer (the name of the instrument, I believe) did very creditable work in accompaniment. Fortunately, the manager of the place had good judgment to turn the instrument off onto a different vein when the picture demanded. Tho' it was very near eleven o'clock p. m. when this show was out, the operator did not rush matters and he held a very good light.

On the whole, enthusiasm for pictures has not waned in Kansas City in spite of the fact that in no one of the downtown theaters I visited did I find my ideal. But the average picture patron hasn't such fastidious ideals as I have, I presume. The nearest to my ideal that I know of in these parts is right here in Lawrence. Its name is the Aurora, managed by Mr. N. H. Gibbons. With a Mirror Screen, a Powers No. 6, a Mercury Arc Rectifier, good projection and remarkably fine piano music, Mr. Gibbons has a show that absolutely stands for no criticism. In his house, Licensed, a picture is sympathetically interpreted—it is not simply "showed."

The other day I saw a Vitagraph which had for its theme the love of a man for a Vestal Virgin—"The Fires of Fate." And do you know that on the sub-title we received the intelligence that "Calchas (I believe the name was) was the sweetheart of his boyhood days." They were words to that effect, anyway. Now how hard could Calchas have loved her when she entered the nunnery, or rather, the College of Vestals, somewhere between the ages of six and ten? In Rome, no girl entered the college after the latter age. Again, I wonder if the producing manager of Vitagraph has any idea of the architecture of the Temple of Vesta. Oh, well, what's the difference?—it's a cinch none of the public has. Do the Vitagraph people know that Vestal Virgins had shaved heads and wore no such garment as this picture depicted? Does the Vitagraph director know that Imperial guards would be on hand for such a disturbance as depicted, and not trust the handling of prisoners to the mob? And that no man was allowed within the Temple of Vesta, not even the mob after the outrage? And what a silly ending this picture had! As if [illegible] possible from a human

dungeon hollowed out of rock six feet underground. The very fact that there are people among picture patrons over the country who have intelligence slightly in advance of that of the ordinary run of people is argument enough for the admonition to picture makers that they first acquaint themselves with every historic detail connected with a story before producing it, and thus avoid such gross blunders as the Vitagraph made in the picture mentioned. There are some other recent pictures which I might pick out, but I refrain for the present.

WANTS PROTECTION FOR SCENARIO WRITERS.

By Leonard L. Hess.

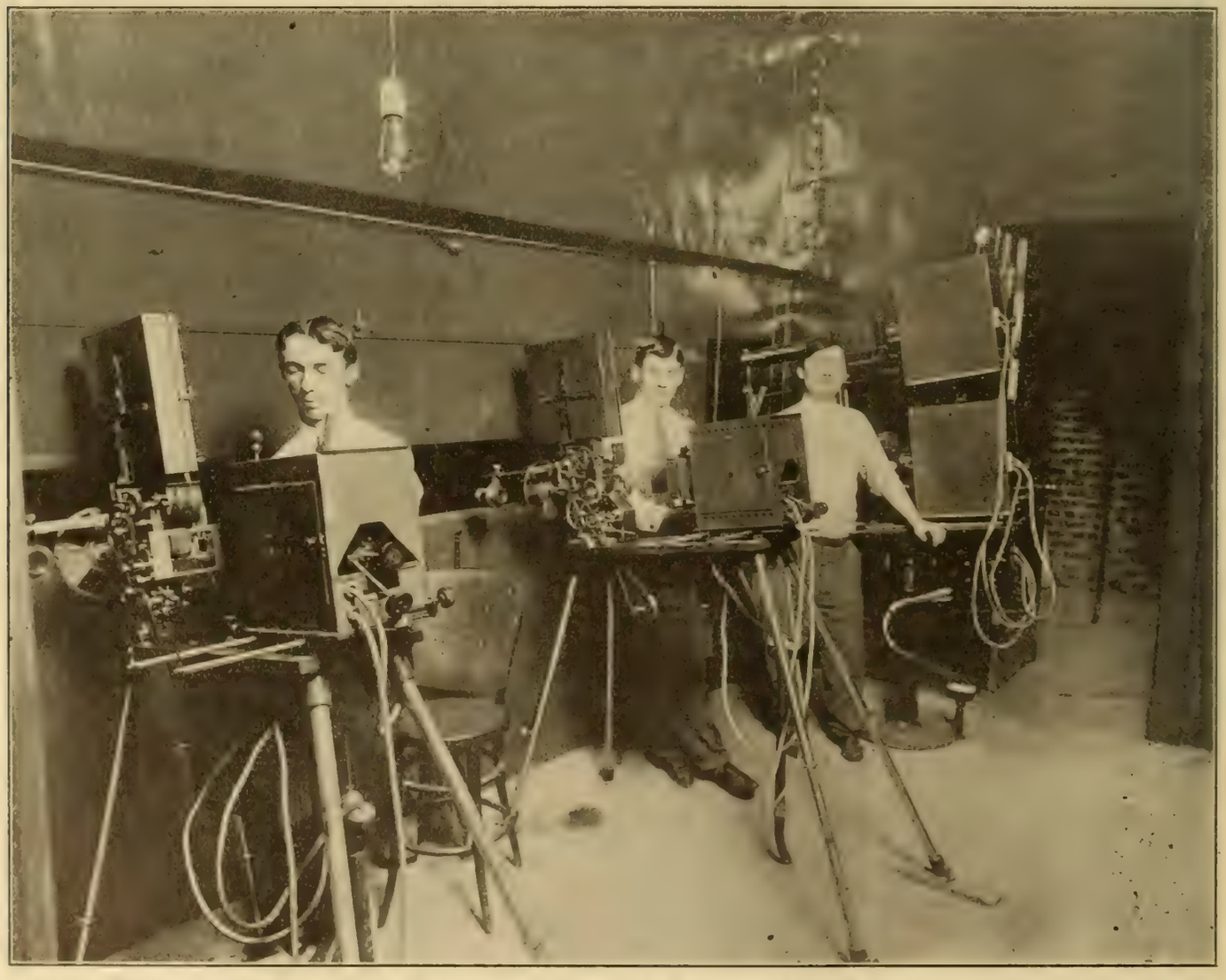
I shall begin by the statement of a grievance, lodged against some of the most prominent film-producing companies; this grievance, since it has so often been discussed in the Moving Picture World, I shall state briefly: it is the immoderate length of time which these said companies take before returning rejected manuscripts; I use the term immoderate, because there is no conceivable reason for this conduct on their parts. The editorial staffs of prominent magazines are more burdened with manuscripts than are the editorial staffs of film companies, and in no instance have I known a magazine to keep a manuscript as long as do these companies.

I wish now to mention a personal experience, which is an expansion of the above complaint. I sent two scenarios for consideration to a film company. Within a few days one of the scenarios, accompanied by a neat rejection-slip was shoved under my door by the postman; also there was a note to the effect that the other scenario was being reconsidered. The process of reconsideration occupied time fully sufficient to stage, act and fully prepare for production, the scenario, which was then returned, honored not even by a rejection-slip. I ask whether this conduct is not censurable. To me it appears so to the last degree, and I do not hesitate to proclaim my belief that the scenario was kept by the company with no other end in view, except that of filching.

Despite the opinions voiced in an article published in your magazine some months ago, declaring that no copyright was necessary for the protection of scenarios; that the editors of the film companies are honorable; that manuscripts are sent unprotected to magazines; and finally that it constitutes an insult to the editors of the film companies to send them manuscripts so protected, I say that such protection is absolutely imperative; and I deplore the extent to which the submittor of scenarios is left entirely at the mercy of the companies to which he submits them, the tactics of which may be often highly unscrupulous. I do not consider the honor of the film companies as great as that of the magazines, nor even the integrity of their respective heads to be on a par. I believe that a letter to you, published in the recent issue of September 2, fully confirms my convictions in these respects.

Some action ought to be speedily taken to prevent the future long-retaining of scenarios, and also for the better protection of the scenario writer's property; I believe that through the medium of your pages this can be accomplished.

A well-known motion picture studio director was asked the other day what he thought was the most sought and the most difficult to find in connection with the making of the pictures and he replied, "Good, wholesome, original ideas. We receive many scenarios of merit, but they lack originality. It is the sameness we have great difficulty in keeping away from. It does not surprise me. Think of the number of pictures that are produced annually. One company is now turning out 312 and another 260, and others, almost innumerable, are producing 100 to 200 each year."



Vaudette Theater, Atlanta, Ga. View of Operating Room, 16 ft. long by 12 ft. wide and 14 ft. high; 24-inch Ventilating Exhaust Fan; 2 No. 6 Powers Machines; 1 Double Stereopticon. (See page 120.)

Working the Sound Effects

BY CLYDE MARTIN

ONE of the most important and useful effects that will be found in the average drummer's collection of traps is the "baby cry" imitation, and still there are many drummers in the business that do not seem to appreciate the usefulness of this little effect when handled in the proper manner.

Some drummers are inclined to believe that every time a baby appears in one of the pictures they are supposed to get busy with the baby cry imitation. This is a sad mistake that is made by many.

To my notion, the "baby cry" imitation should be used in very few dramatic pictures unless there is a vein of comedy mingled with the dramatic scenes. During the showing of a purely dramatic production, the use of the "baby cry" is entirely out of place, as it only has the tendency to burlesque the scene portrayed and sets the audience laughing, which spoils the theme of the story and makes the audience lose interest.

As an illustration to my argument, I will use the Kalem release of August 23rd as an example. In this picture, "Don Ramon's Daughter," there is an important scene that shows the mother and her small baby arriving at the monastery where the child is to be cared for. It is a pathetic scene, a parting of mother and child. The use of a "baby cry" imitation would be entirely out of keeping with the seriousness of the scene and would be out of place, notwithstanding the fact that the child is crying all through the action of this scene. On the other hand, where you have a chance to work the crying effect in a comedy picture, never let the scene get by you, as it only helps the intentions of the producer along. It is a good idea to never work the baby cry even in a comedy picture unless the audience can plainly see that the child is crying.

Not long ago I had the pleasure of playing for the Essanay picture called "Summer Babies." It was a short educational subject on the same reel with "Gossiping Yapville," the Essanay release of August 22nd. In the closing scene of this baby picture it shows a group of babies in a very discontented mood; in fact, the majority of them were crying. On this occasion I cut out the effect for the simple reason that the drummer had but one "baby cry" imitation in his collection, and the use of one imitation would have been far from realistic, considering the fact that several babies were shown crying. In such a scene as this, five or six "baby cry" imitations should have been used in order to get the desired effect. Don't do things half way. If you cannot put on an effect in a realistic manner, it is better to cut it out entirely.

Another picture of recent date in which the "baby cry" came in to good advantage, was the Edison release of August 9th, a seven hundred foot comedy with a crying baby as the center of attraction. If you have not as yet run this comedy, be on the lookout for it, as it is out of the ordinary and gives the effect man several opportunities to get in some good work.

The "horse hoof" imitation is another effect that is used with little discretion by many of the drummers over the country. The "horse hoof" imitation is one of the first effects that the average drummer will secure in making up his collection of traps. Most all effect men and drummers use "horse hoofs" on a marble slab, which is very good indeed when the scene shows the horses running or walking on a brick or stone pavement, but great care should be used when the horses are shown running on the grass or even a country road, which is usually the case in most Western and riding pictures. One of the best ideas I have found in use where the horses are shown running on the grass is to use the imitation on a leather cushion or a padded board, thus giving it a muffled effect.

From this, some people may be inclined to think I am trying to get the working of such effects down to a fine point, which I am undoubtedly trying to do, and you will find that I am right. The picture fans of to-day are critical and they will comment on your effects the same as they do the music. There are many people in your audience that delight in looking for the mistakes; they watch for flaws in the pictures; they watch the piano player to see if he will play anything through a death scene, and you should bear in mind that they are watching the work of the drummers and effect man. If they were not, the manager would have little use for one. The piano player can easily smooth over a little mistake, but the effect man never can.

In a great many of the picture theaters that I have visited I have found that they have been working the electric doorbell overtime. It seems to be the general opinion that the common electric bell will take the place of everything, from a telephone bell to the bell on an electric runabout. You wouldn't think of using a cowbell for a cathedral chime. Why then should you use a little doorbell for a telephone bell? There is certainly as much difference.

There is hardly a program in your theater that does not call for a telephone bell and it is just as cheap in the long run to give them the real article. It is a very easy matter to pick up a junk phone from your local telephone company and the difference in the effect will soon show a marked improvement. At Louisville, Kentucky, I found a drummer that had mounted all of his different bells and gongs on a large board. Most of them were operated by batteries and he had a keyboard of push-buttons arranged in such a manner that he had no difficulty in working them. The board arrangement is very simple and inexpensive and would prove a valuable addition to any effect outfit.

I have, in the past few days, received a number of inquiries as to what effects are the most essential in making up a list for a picture theater. I will print this list and trust it will prove what the correspondents desire:

Railroad imitation, railroad bell, air brake, street car gong, fire gong, auto horn, electric doorbell, telephone bell, small table bell, small hand bell, cathedral chimes, wind whistle, canary whistle, cow bawl, steamboat whistle, locomotive whistle, rifleshot cushion, surf and steam or sand blocks, horse hoofs, slap stick, police rattle, sleigh bells, tambourine, castanets, thunder sheet, hen cackle, duck quack, rooster crow, baby cry, tom-tom, large Chinese cymbal, Chinese musette, wood block, cowbell, anvil, auto chug-chug, wind machine, crash box.

There are some of the above listed effects that you will find little use for; still, it is best to have them on hand, for you will find that, when the opportunity does come to use them, they will be greatly appreciated by the audience. Then, again, you will find many traps listed above that can be made by the effect men, but it always pays to have the best so you will find that it is better to buy them from some good firm where you are getting the advantage of its years of experience.

The railroad imitation made by every manufacturer is the steam engine effect, and this same imitation can be used in pictures where dredges, steam shovels, etc., are at work, with the correct effect. When the train is shown pulling into the station the audience hears the engine, the whistle, the locomotive bell, etc., but when you go into the detail of letting them hear the whistle of the air brake, you have won a point, and a good one.

I recently found a very good detail in working a telephone bell. If the scene shows an office or a dwelling and the telephone is calling someone, it is a very good idea to keep the bell ringing until the party takes down the receiver from the hook. This is just another one of my "crank" details, but it is good. Try it the next time.

The Chinese musette that is mentioned in the list is one of the traps that you will find very little occasion to use; still it should be included in the collection. The Vitagraph Company recently released a comedy picture called "Queer Folks," and in his picture it shows the bally-hoo of a side-show with the oriental snake charmer doing a few stunts on the platform in front of the tent. The effect of the Chinese musette in this scene alone would justify anyone in buying one of these horns. Then they come in to good advantage in Chinese or in any oriental scenic pictures. In some of the scenic pictures it is hard to supply the music, let alone the sound effects. But in any of the celestial scenics a musette would make the hit of the evening.

Education and Science

GOVERNMENTAL USES OF THE PICTURE.

The United States Government is now using the cinematograph in a large way. To give details would be to catalogue the various departments of the government, for all are now adopting the picture as a means of educating those within its various departments, as also for the purpose of enlightening those who are without—the general public.

It is officially stated that the problem of educating the public to the work being done by its own government was carefully considered by the President and the members of his cabinet before authority was given to proceed in the larger methods now adopted.

The government of the City of New York is this month holding its annual budget display, which is one of the most advanced methods of enlightening the public on civic affairs, but with the addition of the pictures convert the exhibition into a school to which not only knowledge-seeking citizens go but where high school scholars may go to get at first hand practical lessons in civil government.

In state affairs also it will soon be a rare thing for any department to be without its picture displays, the result being that more perfect knowledge of their possibilities is provoking greater efficiency and economy in every way, besides enlightening the public in a most interesting, even an entertaining, manner concerning the detail workings of their own affairs. Conventions and congresses, with their long talks and prolonged sessions, will be largely curtailed, yet with greater directness and precision together with more practical results.

EDUCATION WITHOUT BOOKS.

An astonishing advance due to the introduction of the picture method of teaching is an increasing elimination of books and the use of practical methods. Books are theoretical, and as such are giving way to the practical; only so far as their explanatory uses are required do they retain much of their old value.

The otherwise dead museums are also being quickened into life under the rapidly developing new order of things. The combination of the living illustration in the picture and the specimens in the museums are starting new courses of lectures in such important centers as the Natural History Museum in New York and in the Brooklyn Institute. Whatever is done in these important places is also followed up in all large cities similarly well equipped.

The large numbers of teachers and others interested in educational work who are attending these new courses is sufficient proof of their great value. In colleges, too, similar methods are being adopted in all possible practical work. It is no uncommon thing now for these halls of learning to have their own farms and other industrial plants; these are not merely experimental but practical and profitable, because if not profitable their whole object fails. The cities are the market places for all kinds of products for educational institutions, although purchasers and users may be ignorant of the fact.

This is again but the beginning of another of the large and numerous class of opportunities and possibilities which the moving picture has opened up; where is it going to stop? There is no stopping place! A continuous chronology of events will be the duty of this page, for the field of venture is as wide as the universe.

THE CHILDREN IN THE PICTURES.

Child acting is always attractive, not the occasional prodigy but the usual necessary addition to the portrayal of life upon the stage, which belongs alone and especially to childhood. In the old theater the great labor attached to nightly appearances of the young actors became a hardship so that in the commoner phases of child acting the law was compelled to adjudge the same as belonging to that class of child labor which became a cruelty. Happily the cinematograph has removed this difficulty and all other barriers, giving us the child actor in all naturalness, simplicity and thoroughness. The educational value of acting to the child, with its many histrionic accomplishments may be easily comprehended; further, the fact that but a few portrayals before the camera are necessary and all sufficient for public presentation, all labor and other attendant hardships are removed.

A consequent result of this is the helpfulness to the children who see the pictures; it has been with great interest that the writer has listened to children's comments upon the "children in the picture" and it is a pleasure to recall that all have been helpful.

While there is nothing of the "stage-struck" desire to emulate, there is often a well defined idea of the correct or incorrect, the natural or the strained; for indeed children are the keenest and best judges of children. Out of this spirit there grows an educational advantage, not in rhetoric but in action, emphasis, deportment and comprehensive personality.

Several of the film manufacturers have been happy in the children secured for their scenes, even of an age younger than would be possible upon the stage. Of these it can be said that the natural innocence they showed immediately won the hearts of all who saw them.

Even as the automobile has removed the fear and cruelty of overdriving the horse, so the cinematograph has removed all fear of abusing the child, thereby giving us the great freedom of securing and enjoying the true portrayal of life in one of its most interesting stages in a manner hitherto impossible.

No child actor, prodigy or genius could possibly be found to give the extremely juvenile productions now enjoyed; and apart from the pleasure given by these young actors, they are unconscious teachers of both young and old in many ways, imparting a value not anticipated before.

It has been wondered how early in life the moving picture may be proved valuable to children in school; the opinion of those interested in the child actor is that as soon as children can intelligently discern anything they begin to learn, and therefore the cinematograph will meet them on the very threshhold of life's knowledge.

A STRANGE MISUSE OF THE PICTURE.

A minister has recently been boasting of two things: first, his progressiveness; he has installed a picture machine in his church for evening services; second, his success; he is drawing the crowds. This man is entirely wrong, and it is easy to predict that before long not only will the crowds be gone but also the church; and a minister who will not be looking for a pastorate, but for a job.

The right use of the moving picture in the church is as an illustrative aid, an auxiliary to religion and not a substitute therefor. People are wise; their united opinion is good; they know the difference between true religion and a picture show, and even the most hardened or indifferent are true enough to believe religion should not be adulterated with an exhibition. Any religion or any church which needs the help of even legitimate worldly attractions to sustain its Sabbath services, had better consider the necessity of discontinuing.

For helping in social, educational or even indirectly in inspirational work, by the uses of Biblical illustrations, each rightly timed and placed, the moving picture has a valuable mission field in the church instructional work of to-day. In wise hands it can be made a power for good and indeed is rapidly becoming so, but let it not be forgotten that a blessing perverted becomes a curse, and it is even possible for a minister in blind enthusiasm to go wild. Keep the valuable aids in their place, and they increase in value and prove a blessing.

It is reported from London that an English syndicate has completed negotiations with the Chinese government for the establishment of a circuit of motion picture theaters in the large cities of China. The houses will be financed by the local mandarins and will be operated by Chinese. The syndicate is granted the right to take films of any part of the Chinese Empire.

Projection Department

Edited by F. H. RICHARDSON

A Few Questions.—Georgia (name of town suppressed) writes: "When my 110 volt gasoline engine driven generator outfit broke down on me a few days ago, I bought power from a neighbor who has a 220 volt outfit. I changed my incandescent lamps to 220 volts, hooked up the fans in series, connected up my 25 ampere adjustable Power rheostat in series with 150 feet of hay bale wire resistance, and projected as good a picture as before. This extra resistance was made by nailing insulation knobs 4 inches apart, and running back and forth to another line of knobs some 20 inches away. There is very little heat to it. All is D. C. Where I was getting 45 volts at the arc with my own power, I am now getting 52. Friend Montgomery is right about love sick dramas; while they are not as vicious as the old, cheap melodrama, they are very wearying, and might profitably be replaced with pictures of travel, industrial films, etc. What do you have to do to join the I. A. T. S. E., besides having the price and being a decent citizen? If there is a vertical jump in the picture, and you know your star and cam shafts to be parallel, where do you look for trouble? Where do the photoplay actors get their funny wigs and whiskers? Did you ever see a real live human being with a beard like the old man in Khmara, in Making Mother Over, and the laughing miner at the end of the Tenderfoot's Claim? Can't they do better? I marked a coin and put it in circulation at the box office, advertising freely and offering a $5.00 reward for its return on a certain night. Everybody was talking about it, and some 50 coins were brought in. It worked well. Hope brother managers can use the scheme. What percentage of light is reflected from an aluminum coated curtain, and what from white plain news print paper? What is a good scheme to fill the house in the afternoon in a small town—5,000? Am glad to say that after reading your valuable handbook, I have the best projection for 30 miles around, but there will be another house opened in a few days, so I cannot predict later results. Can I get any information about the use of storage batteries, cost, etc.? Do the exchanges give as close care to the condition of the reel as they should? Many thanks for the enjoyment I get out of reading your section of the Moving Picture World."

Am surprised to learn that you are able to pull 52 amperes over ordinary iron baling wire "without much heat." It is far above its capacity. To join the I. A. T. S. E. you must be a practical operator and (I have just been told) a resident of the city in which you join, except where a union has been given jurisdiction over other territory. You might write Mr. John McMillian, secretary L. U. 41, Box 267, Atlanta, Ga., for information. It depends on what kind of a jump the picture has. If it jumps up and down four times to each turn of the crank it means the intermittent sprocket is not true or its shaft is sprung. If it is in quick short jerks probably your tension springs bear too lightly or your sprocket teeth are badly worn. As to the wigs and whiskers, you are at liberty to search me. Don't know whether or not they can do better, but do know some of them couldn't do much worse. The marked coin stunt is passed along to our readers for experiment. Plain white plaster reflects about 82 per cent. of the light. An ordinary commercial mirror reflects about 87 per cent. I have no figures on aluminum. It would depend considerably on the surface. We would be very glad to have the department readers suggest schemes for "filling the house afternoons." Would suggest you look up books on use of storage batteries in your public library. You might also write (enclosing stamp) the Thomas A. Edison Company, Orange, N. J. Very likely they could give you a lot of information, or tell you where to get it. S-h-h-h. It's a secret! No, exchanges don't give reels as close care and attention as they should. S-h-h-h! Keep it dark. Glad you like the handbook and department.

Norfolk Comes Back.—Norfolk, Va., writes: "I notice under heading 'An Argument,' page 885, September 23 issue, a criticism of my former letter and sketch; also one from Galveston, both of which I will answer; also your own comments on their arguments. Taking Leadville first: It is not clear to him what I meant by 'machine.' Not having copy of my original letter I will begin at the beginning of the matter. If my memory serves me correctly I said nothing to offend anyone. What I wrote was written with a good will and for what I believed to be the interest of the department in general. I answered Leadville's argument by backing up his claim that it was impossible to maintain a projection arc without other resistance than that peculiar to the arc itself. When I said that he probably did not know how the result was produced, I meant that he, as well as others may have been doing the same thing and were too modest to come forward and say so for fear they might be contradicted and not be able to explain how it is done, though they were actually doing it. Leadville said it could be done. You said such a thing was an impossibility, hence my letter and the present argument, which I am pleased to see. You remember I said it would wake up somebody who was from 'Missouri' and would have to be shown.

"By 'machine' I meant my motor-generator set and not the lamp. I thought I made my sketch plain enough, but now see where I made one error, not in the drawing, for that is absolutely correct, but in not stating that the motor and generator armatures are both mounted on one shaft, but entirely separate from each other; consequently both must revolve at exactly the same speed. I did not think it necessary to set this fact forth as such sets are usually on one shaft. Now, Leadville, study the connections again and you will see that I have a compound wound motor, driving a shunt wound generator, with a practically permanent field. So far as concerns the compounding of the motor, tapping the brush leads of the generator on one side and the 230 volt lead on the other, if you will study that connection carefully you will find that if the operator should freeze his carbons—that is, keep them together when in the act of striking his arc—it would have a tendency to strengthen the compounding of the motor, thereby preventing it from racing and holding its speed constant. Study the shunt winding of both motor and generator fields. You will see that they are connected in series with each other and that the closed circuit rheostat is in series with it for regulating the strength of the field. The less field resistance you have in circuit the more current you can get from a generator, and vice versa. Don't overlook the fact, however, that the armature of the generator being on the same shaft with the motor, both must travel, or revolve at the same speed, and that speed is controlled by the field rheostat, which in turn controls both motor and generator fields. I think this will, or ought to, make matters clear to Leadville.

"And now, Friend Richardson, here goes for yourself! You say you expected I would be jumped on by somebody because I called my set a 'Compensarc.' Well, that is exactly what it is, according to what the makers claim on the name plate. For further information write the Ft. Wayne Electric Company, its builders. They call it a 'Compensarc,' in large, plain letters and when I said a 'Compensarc,' or what is better known to the electrical fraternity as a booster set, or balancing set, I meant exactly what I said. There are lots of electrical appliances called by names entirely foreign to what they really are. Nevertheless we have to accept their makers' designation, under which they are marketed, so as to be understood. But that is not the point. Leadville said he could produce and maintain an arc without resistance other than that natural to the arc. You disputed this proposition and still do so in the issue of September 23. I must again correct you. It can, and is being done every day. If you doubt it come down to Norfolk and if you are from Missouri I will show you! If I don't I will pay your expenses. In your answer to Leadville you say: as near as you can understand I have a compensarc hitched in between the motor and generator and that would not put it on D. C. Look at that sketch again. Nowhere does it say A. C. It is entirely D. C. Also you say you never heard of a connection between the brushes of a motor and generator. Well, you hear of it now. There are many things we don't hear of until we actually see them and then we are surprised. Of course it is reasonable to suppose you are on the same side of the fence with Leadville, inasmuch as I failed to mention the fact that both armatures are on one shaft. A little thing like that makes all the difference in the world. There is one

thing only in your answer to Leadville I don't like, viz.: you say the sketch is O. K. and then, when its correctness is disputed, tell us you don't always say what you think about such matters. You also say that you hope I won't become angry. Allow me to say that nothing is further from my thoughts. I am more than pleased at the argument brought forth because some of us will learn. But let me tell you one thing, in the most friendly spirit: don't say what you don't think of some things sent in to you for explanation. Either put it up to us for an example for your readers to study on, give your candid opinion, be it right or wrong, or else say nothing at all. I perfectly realize the fact that you are asked questions regarding which make of appliance is best which you cannot, for obvious reasons, answer. But in discussion like the present give your candid opinion and any one with a thimble full of sense will take it the right way and not get angry, because through such discussion we all learn. I trust you, Leadville, are not angry for I meant nothing personal. Far from it! I still say you are right regarding the arc matter. Will be pleased to discuss this matter privately with you if you wish. Letter addressed Manager Arcade Theater will reach me and be promptly answered. This answer, as a whole, ought to satisfy Galveston. If not, will have to come across with further explanations. All this is with best of feeling to all. I sincerely trust it will be thus accepted."

Well, Norfolk, I've taken my verbal spanking like a little man. It is no easy task to edit a department of this kind as you would soon discover were you the man behind the typewriter for a while. I have done what seemed to be best. Doubtless I have made mistakes. Most of us do at times. As to the compensarc: the Ft. Wayne Co. put out a low voltage auto-transformer called a "Compensarc" and sold a lot of them. Just why they would have two different appliances of entirely different nature both sailing under the same name I don't know. That they have is news to me, and I shall write them concerning it. As to the connections, I am not deeply enough versed in the effect of various machine field and armature windings to speak with entire confidence. I therefore think I shall leave you fellows to scrap it out. If, however, it comes to a case of locked horns—meaning that both claim to be right and neither willing to give way, I have advantage of advice from one of the best electrical engineers in New York City. His word I would consider as law. My idea in O. K.-ing things I did not actually believe to be right has been simply this: I want discussion and argument, since that adds interest. It is a queer fact that many men who will sit silent as an owl under almost any circumstances—who will seemingly even go to a lot of trouble to hide their really excellent fund of knowledge lest others learn from them, will jump into the middle of an argument and come forward with their learning the instant they think they see an opportunity to call some one down, particularly if that some one happen to be considered somewhat of an authority. By taking the course I have I fully expected to crack the shell of some supposed-to-be burglar-proof knowledge box. This arc-without-resistance question is of much importance and I think might better be threshed out in the department rather than privately.

"Spurious Parts.—McCook, Neb., writes: "I notice your article under the heading **An Imposition and a Swindle.** Yes, there are several parties making and selling imitation parts for the leading projecting machines, which I think is an imposition on the manufacturers of the machines. They all claim that their machines are fully covered by patents. Why don't they stop these imitators from making these fake parts? Another thing I want to ask is this: Who was it that created a market for these crude, cheap imitations? It's some of the exhibitors that demand such cheap junk, I say some because they are not all that way, but only about half, and that is what brought about this miserable condition. If the exhibitors wouldn't demand such worthless trash the makers of same would soon be forced out of business. You say that these parts are built cheaply for the purpose of catching suckers—yes, and the exhibitor is right there grabbing up the junk and considers it a bargain just because he can buy it at cut rates. Some don't know the difference and others don't care, just so the parts are cheap. You would be surprised if you could see some of the letters from exhibitors asking for the very cheapest work and parts to be had, and when you give them a legitimate price for genuine parts they say, 'Why, I can get that for just half in Chicago and get improved parts at that.' Whenever they buy Edison or Power's parts at half price I can assure them that they are buying crude, cheap imitations which are practically worthless and a detriment to the exhibitor and the business in general."

Comment on the foregoing seems almost unnecessary, except to say that its writer is a dealer in machines and supplies and knows whereof he speaks. Exhibitors who seek to save a few cents, or even a few dollars, on cheap, miserably made machine parts are, as I have said before, not only assisting in what amounts to a swindle, but they are literally saving five cents at the expense of a dollar. The genuine article not only lasts much longer, but gives better service as well. It is almost unbelievable that men claiming to be theater managers will pursue such a short-sighted policy and be penurious enough to demand inferior goods to save a few measley cents or dollars. Yet I know, without McCook's assurance, that a surprising number of them do.

Condenser "Explodes."—Marion, Ill., writes: "I attach clipping from one of our daily papers concerning a small operating room blaze in one of our theaters. The operator was trying out the films before the show. One of the condensing lenses cracked and he moved the lamphouse over, but it stuck before the light was off the film and the latter blazed up at the aperture. In jerking the reel away he flipped a piece of the burning film into a box containing other reels, setting them all aflame. Aside from loss of the films the damage was not over $25. What do you think of the article? I suppose you never had the pleasure of seeing a condensing lens explode. I derive much benefit from the department and your answers to correspondents. Have made a scrapbook of them for reference."

The article referred to shows the usual stupid ignorance of the newspaper reporter who knows nothing of his subject and cares far more for sensation than for facts. He rings in the impossible stock "explosion," only this time he intimates that the condenser exploded instead of the film. "The flames from the condenser shot back to the films," says this cheerful idiot, neither knowing or probably caring that his statement displayed almost childish ignorance. "The firemen subdued the flames before the place was gutted." "Had the explosion occurred while a show was in progress there is hardly a doubt but that lives would have been lost." Thus the article runs, every possible thing magnified in the insane desire for sensation. It is small use to try to stem such outrage and prevent the writing of such blatant nonsense. The daily paper must have sensation to swell sales and it cares little or nothing who is unjustly injured in the process of its money making. It may be noted that had an automatic fire shutter been attached to that machine there would have been no fire at all. Also had the reels been in a covered metal box it would not have been nearly so bad.

Address Wanted.—Will party writing letter published "Sensible Letter," page 621, September 2 issue, send address. Have letter for him, but have lost his address.

Wage Scale.—Editor Projection Department Moving Picture World. Dear Sir and Brother: The Moving Picture Operators' Union, Auxiliary of Local 35, I. A. T. S. E., New York City, has adopted the following scale of wages:

Matinee and evenings (1 hour for supper)	$22.00 per week
Evenings only	18.00 per week
Evenings and Saturday and Sunday Mat.	19.50 per week
Double shift, 12 noon to 11 p. m.	18.00 each man
Double shift, 1 noon to 11 p. m.	18.00 each man
Double shift, 9 a. m. to 12 p. m.	21.00 each man
One shift, two men, 12 noon to 11 p. m. and one hour for supper for each man.	25.00 each man

Relief work at rate of one day's pay, the minimum rate to be paid $3.00 per day.
Relief for supper, 75 cents per hour.
No changing of reels by operators, unless they have commutation tickets.
This schedule to go into effect on November 1, 1911.

Attest: WILLIAM F. McVEY,
Recording Secretary.

Trouble Galore.—Youngstown, O., writes: "Have been a World reader for six months and it is wonderful how clearly you explain things. I am using an Edison machine, 250 volt, 60 cycle A. C., using 75 amperes. There seems to be a blue spot in center and at edges of picture. I have put new bushings on my intermittent sprocket shaft. Before I did this the sprocket holes showed on one side: now they show on both sides and it certainly has got my goat. Have been three years in the business and never saw anything like this. Recently the manager came up and said my picture did not look right. Do you think there is really something wrong? Sometimes I have to take both hands to turn the crank. Do you think my shutter is a little out? When upper feed sprocket slides what is the cause? For the benefit of those who do not know, 3-in-1 oil is good to clean Edison lenses."

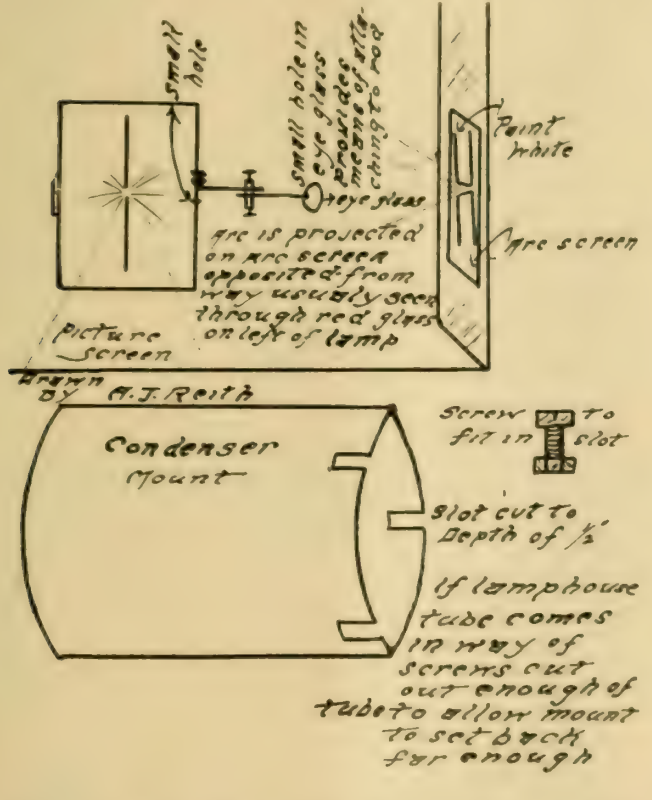
Either you are trying to have some fun with me or—well, I will assume that your rather surprising queries are in good faith, though I've several doubts. Inasmuch as you have failed to give me width of picture and length of throw,

I cannot give positive advice as to the blue ghost. Try moving lamphouse back and forward. If sprocket holes show on both sides there is something wrong with your aperture plate. It has been filed out and is too wide. Get a new one. Yes, there decidedly is something wrong and if you are cleaning your lenses with 3-in-1 oil, or any other kind of oil, wash them off with wood alcohol at once, polishing afterwards with a very clean, very soft cloth. If you have to "take both hands to run the machine," you had better get busy. Probably your star is binding on the cam. Try slacking the star off a little. You ask if I "think your shutter is a little out?" If there are streaks up and down from letters in titles, it is; not otherwise. If you are really using 75 amperes you should have ¼-inch carbons. You will have to explain what you mean "when the upper feed sprocket slides."

Union Wanted.—Indiana (name of town suppressed) writes: "What are requirements for an operator to join the I. A. T. S. E.? What qualifications are necessary? Have owned, managed and operated for more than four years, but sold out a short time since. Where is nearest union?"

The only requirement is that a man be a practical motion picture operator actively engaged in operating and, I believe, a resident of the city or town where he joins. Most unions examine applicants to determine their knowledge of projection and what goes with it. There is an operators' union in Indianapolis, Ind., of which Jno. J. Cook, 137 N. Illinois St., Indianapolis, is secretary. You might write him for further information.

From Boston.—Boston, Mass., writes: "You were right in supposing the rheostat mentioned in my last letter to be a 220-volt one. It proved to be a 220-volt resistance split to accommodate two lamps on 110. I enclose two sketches, one showing how to make a cheap, practical arc projector. Use one of the lenses of an old eyeglass and mount as shown. If the lens is used without the metal eyeglass rim, use leather washers in clamping the same between washers on screw in end of slide-rod. I have also shown a simple and practical way of lessening danger of condenser breakage when the round metal mount is used. The large ring is more or less of a nuisance, being often both difficult to get


Point White
Arc screen
Arc is projected on arc screen opposite from way usually seen through red glass on left of lamp
Picture Screen
Drawn by A. J. Reith
Condenser Mount
Screw to fit in slot
Slot cut to Depth of ½"
If lamphouse tube comes in way of screws cut out enough of tube to allow mount to set back far enough

out and in. The screws have enough play, according to depth of slots, to accommodate lenses of varying thickness. If the lens is a tight fit never force it in unless you wish to invite quick breakage. Any dentist will allow you to use his emery wheel to grind off the lens edge until it is loose in the mount. I have added many things to my store of knowledge through reading the Department, and anything I can contribute (right or wrong, for I wish to be corrected if wrong) will be a pleasure."

A coarse grindstone [illegible] to a [illegible] like to [illegible] better than an [illegible] edge. As [illegible] for the excellent drawings. [illegible] the Department, although the knowledge and help of others from all over the world, may fall to the share of [illegible] by contributing. I want to say again that providing the writing be legible the fear of not being able to write for publication need hinder no one. Just get your ideas set forth and I will fix it up on the printer. Not one letter in a dozen goes to the printer exactly as it was written, but I never change the ideas expressed in any degree; only the wording. Many letters are very crude; so much so that it is sometimes hard work to decipher their real meaning. Still we must thank the writer, for he has at least done his duty as well as he could. I take great pains with such letters, re-writing and smoothing them up for the printer man. Once in a while I misunderstand the meaning myself and then I hear from the outraged correspondent.

Atlanta, Ga., writes: "Probably if Miami, Fla., and McPherson, Kas., will get the right adjustment on the lower sprocket idlers and the right tension on their takeups, they won't have to substitute an out-of-date roller for the steel one on the latest machines. It always worked for me and I have the first time to be obliged to substitute parts of an old model machine for the new."

There was more to this letter, but it was in the nature of comments which would merely have hurt someone's feelings without doing any good at all. We are glad to hear from readers, but this department is not for personal comments.

Edison Gate.—Baltimore, Md., writes: "Will you kindly answer the following question in the Department: Which is the proper way to increase the tension on an Edison Model B; bulge the springs or tighten the gate?"

At the upper and lower right hand corners of the Edison Model B gate will be found a screw protruding through the metal of the gate. The upper one holds the top of the latch. These screws should be set through the gate just far enough so that the gate is exactly square, or level with the face and aperture behind it. That is what the screws are for. The gate should be kept square with the face and aperture thus and any added tension should be secured by bulging the springs by pressing out with a small round rod while running the same up and down under the spring.

In Error.—Lima, O., writes: "I noticed an illustration of method of attaching an outside shutter in Sept. 23 issue. The drawing shows connection to be made by means of a tumbling shaft. I do not understand the use of such a shaft, as the inside shutter bearing is stationary."

Lima then sketches his idea of proper connection, same being a straight shaft connected to inside shutter shaft and supported by a bracket boxing. I have not published his sketch for the reason that I think he is in error. The sketch spoken of is for the Edison Exhibition Model machine. The carriage of this mechanism frames up and down, carrying the shutter with it, while the lens is stationary. You cannot frame an outside shutter up and down in relation to the lens, as would be necessary were Lima's plan followed. The tumbling shaft is to overcome this very thing. If it were practical to frame an outside shutter up and down in relation to the lens, your plan, Lima, would be all right and we would have published your sketch. However, we are indebted to you for submitting it, even though you were in error.

The Law.—Corona, N. Y., writes: "Referring to your answer to Newark, N. J., Sept. 23 issue, would like to inform you that the New York 1911 card is issued to all holding 1910 card. I was looking for information on this point in the Department for some time, not having secured 1911 card on account of the citizenship clause. I finally applied for 1911 card and same was issued at once."

I have stated in the Department the fact that new cards were issued to holders of 1910 cards. The citizenship law was knocked out by the recently enacted state law, as was also stated in this department. Corona must have overlooked it. As the matter now stands there is no citizenship requirement, also the six months' apprenticeship clause is eliminated by a recent judicial decision.

It's a Cage Now.—New York City, N. Y., writes sending in a circular letter from a Brooklyn firm engaged in constructing a fireproof operating room. They say, in part—"Requiring all operators' cages in motion picture theaters to be constructed of—we have a system of fireproof operators' cages."

Well, gentlemen, you are caged at last! I wonder what this enterprising firm, that doesn't know an operating room from a "cage," uses for bars. We have been "cooped" up [illegible] but—caged! Gee!

Comments on the Films

"Her Awakening" (Biograph), September 28.—She worked in a laundry, she was pretty, and didn't chew gum. She dressed as becomingly as a shop girl. Her old mother, on the way to market with a very tattered apron, met her and her "steady," and the girl was ashamed of her mother. A moment later her mother is knocked down by a passing automobile, and taken into the house. She dies in a few minutes. It's a hard awakening for the girl, and the pain is fairly well pictured by the actress. However, it is the portrayal of the old mother that is the most noteworthy thing in the picture. It is a true and human picture, very worth while and commendable.

"Counterfeit Roll" (Lubin), September 29.—The girl at the "Man Haters'" club and the man at his club each left their money beside the respective telephones. They happen to sit at the same table at a restaurant a few moments later. Meanwhile, another man has been arrested for passing counterfeit money; he had picked up a suspicious looking roll. The two at the restaurant finish at the same time, have no money, and are taken to the station-house, where the man with the roll makes a loan, and the two are freed, but—and fate can be cussed mean sometimes—the two meet a little later in a very amusing way, and are taken up again. Club friends come to the rescue. It is certainly a laughable picture, and while not all of it is as good as its best, it is a good film.

"Gypsy Honor" (Pathe), September 28.—The American helped the gypsy girls when they were in the city. The men of the band, later, robbed and bound the American. One of the girls whom he had helped discovered it, and set him free. The band knows this, and breaks camp, the sheriff with a posse in pursuit. The feature of the picture is the running fight, and its end, the capture of the thieves. The girl is spurned by the band, and is taken to his home by the American, where she is befriended by his wife. The picture hardly fulfills the promise of its title; for dramatically it is thin. The pictures are, however, interesting.

"The Mission Waif" (Melies), September 28.—The outlaw, bandit and road agent, with the sheriff and Indians, has been one of the big features of early Western life, and he has figured prominently in many Western motion pictures. About the only way to get heart interest out of a bandit is to make him do some good deed, to reform him. The road agent in this picture defends, from attacking Indians, the mission. The mission waif, a foundling whom the fathers have educated, goes to the cowboy's camp for help. They find the road agent dead at the gate, but they save the mission. The scenes had suggested that it was the road agent's love for the waif, now a grown young woman, that moved him to make the sacrifice. It is an interesting picture. It shows the Indians stealthily creeping up, and also a short fight.

"The Power of Good" (Essanay), September 28.—It looked like the same old hold-up scene, but it is soon apparent that the situation is being handled freshly. The outlaw's actions in the cabin of the woman and her daughter, where, at the point of a pistol, he forces them to give him food and also to send the sheriff's posse on the wrong track, is more commendable for its art than for its ethical value. The next day the outlaw, now wounded, stumbles, fainting, into the cabin of a minister. The minister's daughter bathes his face, and when he is recovering reads to him from the bible. That he falls in love with her and repents is shown with a good measure of effect. He serves his time. It is a very interesting picture, unusually so for its kind.

"Her Hero" (Vitagraph), September 30.—Mr. Brown (Bunny) is one of those men who are very brave when there is no danger and other people are present. Brown's loving wife (Miss Finch) has him bring home a revolver to protect her. It makes him feel big and he yarns to his timid wife about what he would do if he were in the wild West. Bunny pictured as a cowboy is worth seeing. His wife goes to bed. To make her believe that burglars were in the house and that he had frightened them away, he collects the family silver and wraps it up. A real burglar comes and makes no noise. Browne pretends that he hears one and goes down, finds burglar and has a fit. Mrs. Browne picks up the revolver and fires at the retreating burglar. Then she pins a rose on Browne. It's a good comedy.

"His Stubborn Way" (Lubin), October 2.—It might have happened; at least it seems real, for if it had happened it would have happened just that way. The situation is simple. Myrtle's dad was so stubborn that her beau got his friend to let the father see him, playing lover while he courts the old man. It works delightfully. The pantomime is filled with human suggestions as effective as words; more so than any but the truest words could be. It deals almost wholly with those traits of men and women by which we recognize them as kindred human beings. The Lubin Company has been producing some very fine comedies recently. This is as good as the best of them.

"Too Many Burglars (Biograph), October 2.—Dick's wife is so careless with her jewelry that he writes to a friend asking him to play burglar. He doesn't send the letter, but decides to play burglar himself. Wife finds the letter and, for a joke sends it. Real burglar comes; wife makes fun of him. Hubby comes, also his friend. They don't know each other and fight; this scares real burglar, who hides, but sneezes. It is very funny and kept the audience chuckling.

"Eugene Wrayburn" (Edison), October 3.—A very dramatic, though not altogether pleasant, picture. The progress of the girl's love for Wrayburn is plainly depicted, but there are attempted murders caused by jealousy, the death of two persons who struggle beside a canal until they fall in, locked in each other's arms; Wrayburn is thrown into the water and rescued by the girl as he floats down with the current, but eventually he realizes his love for the girl and the gloomy picture ends with happiness in sight. The play will please with its intense dramatic situations.

"The Phoney Strike Breakers" (Kalem), October 2.—A slight but very amusing incident pictured as taking place on a large cattle ranch. The cowboys arranged a "strike" (not in earnest) and carefully rehearsed it. Molly, the ranch girl, was not to be outdone. She got all the girls in the valley together and persuaded them to dress up as men. These are the phoney strike breakers. Everything seems to be going smoothly for the boys, when they happen to notice the strike breakers riding toward the range. They can't see that they are girls and, much concerned, gallop after. There was a good deal of laughter in the house while the film was on. The picture is very fair, but nothing special.

"The Convict's Heart" (Pathe), September 30.—Paul Panzer, as the convict, and little Jack Smith as the boy, play the leading roles in this picture. The convict with chains on his feet escapes by a very skillfully suggested fall over a rocky cliff. The boy, berrying near, helps him and finds him clothes. Five hundred dollars reward is offered for the convict's capture, and the mortgage is past due on the home of the boy's mother. The holder of the mortgage, not getting his money, becomes brutal, and the convict, in hiding near, comes to the rescue. The police are informed. The convict makes the boy arrest him for the reward to pay the mortgage. Mr. Panzer's facial expression is very good, but the whole cast acts with a good deal of naturalness. There is some freshness in the picture.

"A Western Heroine" (Vitagraph), September 27.—The Western heroine (Miss Story) succeeds in getting the large sum of money through to the town office of the mining company. The senior partner had entrusted it to one of his young men. A Mexican saw him start out, and with two Americans determines to rob him. The man sees the bandits in time to save himself from falling into their trap, but they follow him. Desperately wounded, he darts aside and takes refuge in the cottage of the heroine. He gives her the money and tells her to whom it belongs, and then dies. The bandits track the man and attack the house. By a clever ruse, the girl, escaping through a window, gets a good start with the

money. The bandit sees her making off and follows, but cannot overtake her, though it is a close call. It is a clearly told, interesting picture.

"A Summer Adventure" (Selig), October 2.—The feature of this film is the presence of wild animals, deer and wolves. They seem almost out of place in a background so filled with suggestions of an old civilization, but they are at least real. The presence of the wolves also gives, more or less effectively, a sense of danger to a little boy, brother of the heroine, who is pictured as lost. The girl's lover was out of favor with the girl's father and his rescue of the kid from the den of the wolves gives him a chance to square things. There are several comic incidents in the film at which the audience laughed. The story is not at all convincing, but there is a good deal of entertainment in it.

"The Strike at the Little Jonny Mine" (Essanay), September 30.—The mob scene in this film is exciting and it is a tense moment when the superintendent and the faithful Logan are almost overpowered just as the sheriff arrives. So far as the picture dealing with the labor question is concerned, it only shows some scenes in a strike. The heroic action of the woman in rising from a sick bed and riding for aid rouses the sympathy of the audience, while the steadfast determination of Logan to stand by the company is commendable. That he succeeds in securing the consent of the superintendent to increase wages is quite as much to his credit as the superintendent's. The film tells a good story, punctuated with some exciting incidents, but it is in no sense a homily upon labor difficulties.

"The Nearsighted Chaperone" (Lubin), September 30.—A comedy with a new situation. Aunty bothers the lovers. So they induce two servants to don proper toggery and assume their places in the library, while the lovers themselves escape from Aunty's vigilance into the conservatory. The scheme worked admirably and they were unmolested for a considerable time, or until Aunty began to discuss the lateness of the hour, when the servant made the fact known by hurling his slipper. The lovers returned to the library and shortly afterward the young man bade them good-night.

"The Maiden of the Pie-Faced Indians" (Edison), September 30.—A very funny travesty upon the usual Indian, maiden and cowboy rescue story. While it keeps the audience laughing all the time, it goes further, perhaps, than the producers intended and clearly illustrates the absurdities which often creep into the usual Indian story. Silently the maiden is captured, though she is screaming at the top of her lungs. Fauntleroy is tied to a tree and cruelly tortured, and after he is rescued calmly walks away with the tree to which he was fastened. And there are many other equally funny and interesting episodes in the film. It deserves to be popular since it contains humor of a rare and altogether commendable sort.

"Turning the Tables" (Edison), September 30.—A short comedy in which a poor, downtrodden man succeeds in getting the best of his Xantippe wife. He makes her believe her first husband has returned from sea and in the end she is arrested and locked up for creating a very serious disturbance. The success of the experiment seems to justify the attempt. The husband apparently succeeds in accomplishing his purpose to tame her.

"When He Died" (Essanay), September 29.—Some will object to this film upon the ground that it makes mirth of what is a solemn subject. Children placed crêpe upon a sick man's door while at play and his associates believed him dead. Of course, they were pleased to find he was alive, but the mirth which follows appears rather unseemly. A considerable proportion of the average audience will remember times in their own experience when crêpe hung on the door of their own or some friend's house, and the effect will not be altogether pleasing. The story is well told, but is one of those tales which would have been just as well unsaid.

"The Blackfoot Half-Breed" (Kalem), September 29.—This film begins with a proposition that will be repugnant to many—a marriage of a white man and an Indian woman. The daughter born to them, sent East to be educated, returns a beautiful girl. When she goes to visit her mother there is trouble enough for all. The end is that she has to return to her mother's tepee to prevent hostilities breaking out between the Indians and the soldiers. Almost forced into a marriage with a chief, she is rescued by her fiance, the dashing captain, at the head of a party of mounted soldiers. The battle is rather fatal to the Indians. The girl finally renounces her tribe. It is not a human nor a very interesting picture.

"The Death of Nathan Hale" (Edison), September 29.—Another film in the historic series which is being released by this house. It tells the story of Hale well as he has read it in the books and keeps the important dates correct. Perhaps the most striking scene is the last, where the execution suddenly switches into the statue of Hale which stands in City Hall Park in New York. This is startling, since from the scene of the execution to the statue of a great city. The actor who plays Washington has not quite reached the dignity of the person he represents. Gen. Putnam is well reproduced, however, and the likeness of Hale is well maintained. Altogether, however, it is a good film and deserves to be included in the series of educational subjects.

"The Ninety and Nine" (Vitagraph), September 29.—A domestic story presenting in some detail the fortunes of an erring son who is driven from home and finds work on a farm. While motoring in that vicinity, his family meet with an accident and during the time of necessary repairs to the car they meet their son. There is a very pleasant re-union. The picture is one that will appeal strongly to the domestic emotions.

"The Bell Ringer of the Abbey" (Pathe), September 29.—A fairy story which tells how a bell ringer, beset by the Devil, and in terror lest his bells should not ring properly, befriends a ragged boy and discovers that he has really assisted an angel. The angel overcomes the machinations of the evil one and the bells ring the curfew as they should. It is a pretty story and one that will please a large number. There is always something especially attractive in this kind of story. It seems to affect the emotions strangely, but none the less certainly.

"Across the Polar Seas" (Pathe), September 29.—A scenic which will give a good idea of what Arctic explorers have to encounter in their journeys. It makes the sightseer chilly to look at it, so powerfully does it affect the imagination. The photography is well done and the reproduction of polar scenery is sufficiently accurate to satisfy the average critic.

"John Oakhurst, Gambler" (Selig), September 30.—The story of a gambler who falls in love with an innocent girl. She turns away her old sweetheart for the gambler, as many another girl has done before, but the gambler, more of a man than most of them are, realizes that he is unworthy of her and reunites the couple, leaving them in their happiness. His better nature shines out very clearly in this action, and the sympathy of the audience goes with him when he leaves, heavy-hearted and sad.

"The Rival Stage Lines" (Selig), October 3.—This picture exists for the sake of picturing one trip of the rival stages, each trying by fair means and foul to get to Cactus first and so win the express company's contract. The stages were owned by rivals in love. The girl was present with her accepted fiance, who was not known, and rode in one of the stages. One owner employs cowboys, the other Indians, both giving blank cartridges, to hold up his competitor. The cowboys make the first move, but hearing the Indians attacking the other stage, rush to the rescue. In the melee, the girl and her beau drive off one of the stages and claim and also get the contract. It is speedy, but not a vital picture. There is fun of a kind in it, but no heart interest. It isn't powerful.

"Little Moritz Is Too Short" (Pathe), October 2.—The diminutive size of this individual has caused him much trouble. In this instance it costs him the consent of his sweetheart's father. Bill, nothing daunted, re-appears on stilts, and secures the formerly withheld consent. He fell down, however, and couldn't rise. Thus his deceit was discovered, but the stern father relented and little Moritz was made everlastingly happy.

"Rangoon, India" (Pathe), October 2.—A travelog giving a series of excellent views of this old city. Like all of Pathe's pictures of this character it is instructive and affords a clear idea of some of the phases of its life.

"Grandma" (Essanay), October 3.—A picture that is a very welcome tribute to the ideal grandma, and perhaps grandmas come near to the ideal more often than anything else in life. The lady who portrays this grandma invests the part with a charm and sweetness that surely will touch the hearts of thousands. She pictures in truth a dear old grandma. The story is simple. The little girl of very fashionable parents was neglected. The grandmother steps into the mother's place in the child's affections, and the mother sadly comes to realize that she hasn't been doing her duty, and makes up with tenderness for lost time. The scenes at grandma's farm are delightful. It is a very pleasing picture.

(Pathe's Weekly No. 40) October 3.—Before long we will begin to wonder how we ever got along without these topical picturs of the week's most notable events. In diversity of subject matter and general interest this number maintains the high standard set by former topical films. It is an important film to every exhibitor and spectator.

"The Wager" (Vitagraph), October 3.—Young Macey was such a bore talking about his fiancée, Gladys, that his friend Masters made a wager with him that he could kiss Gladys at her party and in Macey's presence. This is the situation of the picture, and it is not a very vital one. The wager was won by Masters, who dressed up as Gladys's aunt, whom the girl had never seen, but who was expected on a visit. There is only one good laugh in it. It is when the true aunt arrives and Masters takes off his disguise. The early scenes were almost wholly conventional and tiresome.

"For $200" (Melies), September 21.—It is not the use of old facts that makes a picture trite; for works of art that are truly human remain young forever. It is the use of conventionalities in place of first-hand observation of life that makes a story or a picture uninteresting. The hero of this picture needed $200 to cure his daughter of blindness. This situation is entirely trite, but the picture doesn't depend upon it. It's purpose is to draw in profile a phase of life and show something of the common bond of sympathy that unites men. The man, seeking work, gets a job at an oil well, and shortly after is the means of saving the life of his foreman's little girl. It is a heroic act, and the workmen at the well, when they hear of his own child's pitiful predicament, led by the foreman, put in the hat passed by the foreman's wife the funds necessary to have the girl's eyes attended to. This part of the story is fresh. The scenes that show the cure of the child's eyes are wholly conventional and if they had been simply omitted, it would have helped the picture.

"The Saving Sign" (Kalem), October 4.—An Indian story which represents an Indian making a sign, which he says is sacred. The white man to whom he explains it, teaches it to his daughter, and, later, when she is captured by the Indians, now become hostile, it saves her from torture and causes the amazed chief to bury the hatchet and agree to permanent peace. The picture is well acted, and the idea of the sacred character of the sign is well emphasized.

"The Idle Boast" (Lubin), October 4.—Here is a film that preaches a good sermon. Success as measured by money and the success of accomplishment are contrasted. The arrest of the one man at the banquet, who had acquired a large fortune, may appeal strongly to a considerable proportion of discontented individuals who envy such men their possessions. The suggested suicides are quite as effective as though the audience was treated to the grewsome spectacle. The picture throughout is well conceived and clearly acted, and will, no doubt, be very popular.

"A Jealous Wife" (Eclipse), October 4.—The principal center of attraction is the attempted suicide of a wife, who fails, through jealousy for "Fifi," whom her husband persists in sending to the house. Imagine the consternation when it is discovered that Fifi is only a pet toy dog.

"The Grand Chartreuse" (Eclipse), October 4.—A beautiful outdoor picture, showing the scenery along one of those marvelous French mountain roads.

"Ezra and the Fortune Teller" (Eclipse), October 4.—A trick film of merit, baffling in some of its manifestations. It possesses a number of novel scenes, and if all audiences like it as well as one in New York did its popularity is assured.

"The Summer Girl" (Edison), October 4.—To gain his point and make a rival unable to keep his promise to a girl, a young fellow puts on dresses and sits near the rival's clothes when he is in swimming. Of course he can't come out and dress and he can't keep his appointment. Later, when the supposed lady wanders away, it is too late. The feminine apparel is discarded and the young man condoles with the girl and wins her. The audience enjoys the contest of wits and is quite disposed to applaud the winner.

"The Mate of The John M." (Vitagraph), October 4.—A lovestory of the sea, told with a fervor and convincing power that carries conviction. The shipwreck, the escape of all but the mate, their safe arrival home, is followed some time later by the mate's. The girl couldn't forget him, and, thought he suspected a rival, he discovered upon his return that his jealousy was groundless. The film closes with a pretty picture. The audience made its appreciation understood.

"Crazy Dope" (Pathe), October 4.—A film combining several comedy features. Its principal feature is the showing of increased efficiency which results after partaking of a quantity of the elixirs. The assistant drinks all of them, and the result is funny enough to make any audience laugh. It created a stir in New York.

"Circus in Australia" (Pathe), October 4.—A picture of scenic value and intended to give some idea of the country, its life and scenery. The picture admirably accomplishes its purpose.

Independent

"The Derelict" (Rex), September 28.—This reviewer is under the impression that this is the strongest film of the week. There is the old story of the girl cast up from the sea, with the love of a young fisherman as the result. But even while the young people are dreaming of bliss, a chest is cast up, which shows that the girl is a leper who was being conveyed to the leper colony. The young man, true to his love, will not give her up, and together they depart for a lone island. She, realizing the sacrifice he is making, takes the only course to prevent it, and makes herself the bride of the sea forever. It seems a simple story, yet the pathos of two blighted lives casts a gloom over it. The sacrifice of the young man, and following that the sacrifice of the young woman, are both examples of nobility of character well worth seeing. It must help anyone to see these two scenes. Not many motion pictures have offered anything better. Indeed, the film in all its qualities is well worth seeing. The acting is up to the usual standard of the Rex films, while the mechanical work is well done. The pictures of the sea are interesting in themselves, apart from their connection with the story. This film should be one of the most interesting the Rex people have released.

"The East and the West" (Thanhouser), October 6.—O San, the little Japanese girl, was a dancer. She was attracted by the West, and came to New York, where her art made her successful. She thought she was in love with the New York man. He married an American girl. The hour seems gloomy, but the mist is swept away from her heart by a love letter from Japan. She returns to her home, and we see a wedding ceremony as it is performed in Japan. For the most part (not wholly) the situation is handled in a dainty way, quite fresh and sweet. It seems a pity, though, to have the Japanese girl dance in costume like a New York ballet dancer. It is a very interesting picture.

"Riding Feats of the 15th Cavalry" (Solax), October 4.—Cavalry feats of this kind have been shown before, even recently, by Solax films. It is an interesting exhibition.

"A Breezy Morning" (Solax), October 4.—On the same reel with Cavalry Feats, this overdrawn farce pictures the complicated happenings in two adjoining apartments and in the hall. The morning was breezy. The girl who was expecting her sister left her apartment for a moment. The man in the next apartment left to get his newspaper. The wind blew the door closed. He was in pajamas, and had no key. He foolishly went into the girl's apartment and shut the door. She, with her sister, arrives, and she has no key. The man's wife and son arrive later, and there are more complications. The picture is poorly acted, and will be considered by many as foolish.

"The Call of the Hills" (Powers), October 3.—The call of the hills came to the violinist as he played. His boyhood had been spent among the hills, but there no one cared for his music save a girl. His father cast him off. He found a friend in the city, and presumably became famous. This friend was loved by him, but she chose another, and he returned to the hills. There he meets the former sweetheart, and both are happy. It is not very well acted.

"A Matrimonial Idyl" (Powers), October 3.—There was a rhyme some years ago that was popular and told the whole story from the time the man with a mustache made a mash with the girl in a hammock with a book, to the time when the man walking back and forth with the baby stepped on a tack and said what was, perhaps, profane. It is now shown in this picture, which makes fair light entertainment.

"The Love of the West" (American), October 2.—An atmosphere of expanse and bigness and freedom is one of this picture's most noticeable features. It is a humanly truthful story, with a slight, but significant, incident behind it. It deals with a man's love for the great West, and with a girl's love for the social city. These young people were engaged, but when the girl came to spend a few weeks at the ranch, she became homesick. The man couldn't give up the West, and go with her back to the city, so they wisely separated. It is fairly well acted, although there is a little camera consciousness in three or four scenes; and there is also a touch of conventionality in the acting apparent at

times. It is, however, a good and very commendable picture, true, not shallow, and interesting.

"The Miner's Wife" (American), October 5.—"Thanks for the grub and the woman." That is what the "undesirable" man, kicked out elsewhere, but befriended by the miner, left pinned to the door of the cabin. He then dragged the young miner's wife away. The old Indian hag (in fine portrayal) brings the miner the news. In the picture's showing of the chase of this villain and the rescue of the weary and terrified woman, there is a freshness and a dramatic force that is remarkable. It is a pity that the camera work should be below American standard in so effective and dramatic a picture as this. A skillful operator was compelled to hunt for clear focus all through it. Otherwise the picture is very strong.

"Barbara Frietchie" (Champion), October 2.—It's an emotional picture, but only because of Barbara Frietchie. Her face is like Joan of Arc's, and her part of the picture is fine. The rest of it is mostly Barbara's niece's love story, and is neither better nor worse than other so-called historical pictures. This one may be unhistorical, but it certainly is not slow. It is fairly well set and photographed.

"The Red Man's Penalty" (Bison), October 3.—This is a cavalry and Indian picture, with a rescue after a brisk engagement. Some of the scenes are pictorially excellent, with much depth and atmosphere. The uprising which led to the capture of the lieutenant and the girl was caused by the bad meat the brutal and dishonest commissioner for that reservation gave to the Indians. He was killed, but the Indians were very heavily punished. It is a good, stirring picture.

"A Quiet Evening" (Reliance), October 4.—There was no room in the house where the old man with a numerous family could find a quiet place to read his paper in. It is a farce comedy. It drags a little, but has some laughs.

"Winning Papa's Consent" (Reliance), October 4.—The couple, even after they were married, were very, very, very affectionate. Papa's vehemently expressed rage was in contrast. The parent came to the hotel where they were stopping and behaved so harshly that the son ran to get his mother. When he brought her in his father's motor-car, they found that the young wife and her father-in-law were getting on splendidly. The interiors of the picture are very garishly furnished. The film is acceptable as light entertainment, but it is not an artistic film.

"The Branded Indian" (Powers), October 7.—Indian plays poker with half-breed, wins all his money and his horse and then the half-breed claims he stole it. After Indian is captured, the half-breed brands him on the cheek. He becomes an outlaw. Half-breed wounds the sheriff's daughter, is killed by the Indian, who dies of his wounds while bringing the girl in. It is not an artistic play. It has no elements that are likely to please any but rough audiences. It hardly can be called a commendable picture.

"The Story of the Rose" (Imp), October 2.—The rose is given to a discontented city man by a girl in the country whom he asked for a drink of water. Almost wholly by poetry the growth of love between them is pictured. The young wife finds the withered rose where he had left it, pressed in his Bible. It is a pretty and acceptable picture.

"Through the Air" (Imp), October 5.—An immense airship, a dirigible, plays an important part in this melodrama. The villain tries to rob the heroine's father of his claim when he finds that the man has discovered pay dirt. The air man can go faster in his balloon than the villain can ride, and to help the girl he uses his ship and beats the villain, who is in a motor car, to the claim office. The great ship creeps out of its hangar, then takes life and moves. There is no race; we merely see the aeronaut there first. The airship alone makes the film worth while. It tells no strong story.

"The Goose Girl" (Yankee), October 6.—She was an American girl and there were geese on her father's farm. She was flighty and the city man turned her head. Sue, the girl, broke with her sweetheart and came to the city and married the city man, who soon deserted her. The sweetheart comes to the city, finds her impoverished and steals money from her husband for her. When arrested, he shows up the man and the charge isn't pressed. The man drowns himself. The picture isn't strong artistically, and ethically and in human values, is pitiably weak.

"Neighbors" (Lux), October 6.—One who saw the policeman taking the two neighbors to the station house would probably be at a loss to decide who was being taken up—the two neighbors, their dogs, or the cop, with odds on the cop. One day later these two neighbors found that their dogs had made friends. One would hardly believe it. It

amusing and will be acceptable.

"Bill Has a Bath" (Lux), October 6.—[illegible] had fallen in an ink black gutter. He gets many pails of baths, but the one that the home boys give will be more likely to make the audience laugh than any in the dozen rooms at his girl's home. But that was a long [illegible] a film that is amusing.

"The White Tulip" (Great Northern), October 7.—In answer to an old maid's matrimonial advertisement to her young blades proposed a meeting place with a white tulip in the coat. Many different kinds of flowers met the ad, and there's a good market for white tulips. Meanwhile the [illegible] young men have given their white tulips to a fully unknown who is surprised at the interest of attention he receives from all the girls who come to the meeting place. A cop, the police, thinking it a meeting of women pickpockets, raid the place and force them to the police court. It is a most laughable and commendable farce.

"The Five Rose Sisters" (Thanhouser), October 6.—The Five Rose Sisters were a theatrical troupe [illegible] left his farm to them. In the little village they were received well at first till the deacon's daughter found out that they had been on the stage; then they were in hard luck, especially the pretty one whom the minister loved. But if all the people who self-righteously make trouble for others were roasted before death as badly as this deacon and his daughter, it would be well. The picture has the elements of popularity. It is interesting and well-made.

"The Anonymous Letter" (Reliance), October 7.—The situation behind the picture is, or seems to be, quite impossible. To make matters worse, it is very unpleasant. Supposing, however, that a son, old enough to be at college, and brought home sick, could be kept in ignorance, even in convalescence, that the woman who was acting as his nurse was his stepmother when he knew that his father had just been married and also that the father could have been made so jealous by an anonymous letter, the situation is dramatic. There is little good acting in the picture except that of William Walthall as Carter, the sender of the letter. He portrays with a remarkable power of suggestion a foreign, snaky character.

"Those Jersey Cowpunchers" (Nestor), October 4.—This is a dandy burlesque on the moving picture cowboy situation. The Nestor people went out West to take a real "Western," but the producer found no cowboys. He had to telegraph home for the "prop" cow punchers. The picture shows just how the picture was taken and Miss Violet is rescued. The producer is always present in the picture and we see him scolding the Indians. One Indian got hit too hard and the scene had to be taken over. At night the party washed up and went home. This picture is likely to be a thorough-going success. It is worthy of it.

"Lost Illusions" (Rex), October 5.—Nell lived in a forest cabin with her father and has a forest lover; but an artist spends the summer in the neighborhood and she falls in love with him. He returns to the East. Two years later, when the father dies, Nell marries the forest lover, who sells his claim and takes her to the East. Nell's clothes humiliate her and she buys much fine raiment. She meets the artist. After a tense scene or two, her husband leaves her and returns to his cabin alone. The girl finds that the artist is married. She loses an illusion. Returning home, she is wounded by her husband, who takes her for an intruder. This is the cause of a reconciliation. The picture has much of interest, is well-knit and intelligently acted. The subject is sensational; that is its chief drawback.

"Meddling Parson" (Nestor), October 7.—A slight satire on the meddling parson. This parson interrupted a quiet game and then got the captain of the precinct to raid the house as a joke. The men were using stage money only. Before the real cop arrived, a burglar in police uniform held up the party. So everybody was "stung." There is some amusement in it, but it is very slight and its fun is on the [illegible] order.

SEE ADVERTISEMENT ON PAGE 100

Manufacturers Advance Notes

THE BITER BITTEN.

An Imp Comedy of a Deal in Worthless Summer Resort Property in which the Tables Are Turned.

It is seldom that a shark real estate dealer gets the worst of it in a transaction, but the Imp company has produced a very funny comedy in which the victim profits in the end. An aged bookkeeper, with a large family, is induced to purchase a lot on the installment plan, to the consternation of his wife, as she needs his weekly salary to pay bills. The family packs lunch baskets and goes out to inspect the purchase and finds it located in a swamp—worthless. They are

Scene from "A Biting Business" (Imp).

all disgusted and the father chucks the deed in the water. One of the sharks who sold him the lot has bought a bungalow in that locality and is annoyed by mosquitoes. The only way to rid himself of the pests is to drain and fill the swamp. The matter is talked over and the victim overhears. He hustles back and resurrects his deed and eventually sells his lot for a fabulous price, as the wealthier men must have it to make their possessions habitable. It is a case of turning the tables very neatly and the sharks lose in the end.

MILTON'S MASTERPIECES IN PICTURES.

Great things have already been done in motion pictures that bear the imprint of the Vitagraph Company of America. Still greater things are to be done by this same company. They have in course of preparation two classics from the pen of John Milton, which will be given animated interpretations, both masterpieces of this great mind, "Paradise Lost" and "Paradise Regained." The Vitagraph aim is to make these productions even more wonderful than anything they have ever evolved, meeting the high standard of quality and the cultured tastes which the Vitagraph life portrayals have established in the minds of the people.

"THE SCANDAL MONGERS" (Lubin).

"For greatest scandal waits on greatest state," says the Bard of Avon. A cleverly acted story depicting the growth of scandal will be released by the Lubin Company on October 23rd. It is entitled "The Scandal Mongers" and has to do with Norrine Lucas and Ethel Gerhart, who were as different from each other as Dr. Jekyll and Mr. Hyde.

Norrine's unselfish and winning ways had made her extremely popular. Her popularity was a constant source of annoyance to Ethel and her mother, both of whom possessed natures jealous of the virtues of others.

It happened that the two girls were sent to the same private school where Norrine's popularity continued and finally aroused the jealousy of Ethel to such an extent that she hit upon a scheme to throw a shadow upon Norrine's character. Ethel accordingly hid some money taken from another student's room between two towels belonging to Norrine. Ethel also saw to it that the money was discovered.

Scene from "The Scandal Mongers" (Lubin).

Norrine, too dazed to defend herself, was expelled and returned home broken-hearted. Ethel hypocritically pretended belief in Norrine's innocence, but wrote home to her mother full particulars of the accusation, which mother quickly spread through the town. Norrine was shunned by everybody.

A young evangelist, attracted by the sad, sweet face of the accused girl, wrote to the principal of the school and finally arrived at a knowledge of Ethel's part in the little plot. Then he preached a sermon, taking for his text, "Thou shalt not steal," and presented it with such magnetism that Ethel suddenly jumped to her feet, confessed her part in the plot and threw herself sobbing convulsively into her mother's arms.

The picture ends with a pretty love scene between the minister and Norrine.

REPORTS GOOD BUSINESS AT WICHITA.

The Wichita Film and Supply Company, of Wichita, Kan., reports that business has opened fine in its territory. The exchange has more business than it can take care of. Olsen Brothers, the proprietors, are also running the Pastime Theatre, which has a seating capacity of 1,000, and are playing to capacity business at five-cent admissions.

"MAUD MULLER" (Selig).

The Selig Company are releasing on Oct. 5th an exceptionally beautiful production of Maud Muller, that immortal poetic masterpiece of Whittier's.

"Of all sad words of tongue or pen,
The saddest are these—It might have been'"

This quotation will be recognized as a mighty bit of word painting from that wonderfully human verse. It has been extensively used in song and story and the poem itself has been dramatized in a dozen languages. Further than that, it has been used several times as the foundation for picturization, so our subject is not new except in its treatment.

Mr. Selig, who has given the picture world so many productions of this nature, has given to this old classic a setting and environment that will, it is believed, far outshadow any previous handling of the subject. Critics who have witnessed the production at private exhibition declare that once again Selig has proven that even material that has been used can be again and again vitalized and made more interesting each time when it is produced with a view to the artistic rather than the commercial needs. In the Selig production, Miss Kathlyn Williams plays the part of Maud Muller, and Mr. Charles Clary, the dignified judge.

With all that poetic charm of which Whittier was absolute master, he pictures to us a midsummer day's casual meeting between Maud Muller, a simple country lass, and the Judge, refined, dignified, and born to the purple. The Judge tarries a moment by Maud's hayfield to quaff a cup of spring water. Perchance he lingers a little longer than necessary—at any rate, as they separate, each becomes conscious of a pitiful longing that has lodged in their hearts. The years roll on—Maud marries a man, unlearned and poor; the Judge weds a woman of his own caste, who lives for fashion, while he lives for power; and still, in the heart of both the Judge and the country lass, there lingers that aching void—that pitiful yearning that will never realize satisfaction—and many a time and oft into the mind of each comes this thought: "And of all sad words of tongue or pen, the saddest are these—'It might have been.'"

ADVANCE CO.'S TOPICAL PICTURES.

A superior picture of the big aviation meet held under the auspices of the Aero Club of Illinois, at Chicago, in August, and a Labor Day parade at Aurora, Ill., are among the recent productions of the Advance Motion Picture Co., of Chicago. The aviation picture will be released as a special subject and is said to be the best picture of the kind. It contains many interesting scenes about the aerodrome, showing the process of making ascensions, the hangars and other matters of import relating to aviation. An arrangement has been made with the Aero Club to take exclusive pictures of the contestants for the Hearst coast to coast prize.

The Aurora Labor Day pictures were taken especially for Frank Thielen, of the Star and Fox theaters of that city. This subject covers scenes from the time the head of the parade, showing the floats and other displays, to the department run which illustrates the fire fighting methods of Aurora. The picture is concluded with views of Fox River Park, showing the crowds listening to the various speakers. These pictures were first exhibited at the Fox Theater and were given a rousing reception. From that house they went over the entire Thielen circuit.

This idea of picturing cities the motion picture way is becoming quite popular throughout the West, and the Advance Motion Picture Company has secured a number of contracts for that line of work.

AMERICAN SLIDE COMPANY.

Under the above title the good will and chattels of the Cleaveland Slide Company, of Washington C. H., Ohio, have been transferred to Columbus, Ohio, where the business will henceforth be conducted. The new company will have its offices in the Columbia Building, 162½ North High Street, where a full equipment for the manufacture of advertising and announcement slides has been installed. Ned Cleaveland, the well-known artist, will be in charge of the art department of the American Slide Company, which insures the patrons of the highest quality of work.

Scene from "Maud Muller" (Selig).

The Mercury Arc-Rectifier.

A Device Popular in San Francisco Photo-Play Houses—Proves Good Advertisement.

By C. L. Mosely.

THE innate desire of Westerners to be amused when not at work makes San Francisco a good show town. They truly appreciate grand opera, vaudeville and photoplays. The straight moving picture theaters and mixed vaudeville houses, however, receive the bulk of patronage, and are first-class in all respects. Market street alone has fourteen vaudeville houses within a distance of four blocks, with other "circuit" vaudeville theaters only a few paces off Market. The Mission and Fillmore Street districts each have an equal or higher percentage. There are about one hundred houses showing moving pictures, or an average of one to every 4,000 of population.

The photoplay houses are unquestionably the best of their kind and are completely supplied with all classes of up-to-date apparatus and conveniences. Each theater is assured of its proper supply of films through the operation of a well-maintained delivery system. The reel-chute is located just behind the operator, thus permitting him to snatch up a new reel without delay as soon as it is delivered by the circuit messengers. The film exchanges furnish these messengers. They make a predetermined circuit of the theaters under contract, and their arrival is so accurately timed as to be almost simultaneous with the moment the operator extracts a used film from the machine.

The advent of mercury arc rectifiers inaugurated a great boom in the moving picture show business. The Premium theaters, a string of seven houses incorporated in San Francisco by Mr. Ross, president and manager of the Premium Theaters Company, were among the first to adopt them. The results obtained at these theaters served to clearly demonstrate the advantages of the rectifiers. They not only cut the current bills in half, but also caused such an increase of patronage that the cost of installation became a secondary consideration.

During the seasons of '09 and '10, small, renovated houses, of about 200 seating capacity, sprang up at nearly every corner, with the chairs purchased on the instalment plan and the one machine usually "placed" upon a sixty days' trial. Business proved so profitable that a man could start with only a grubstake and in a few months' time pay for his rectifier without any inconvenience. On the other hand, owing to the great saving in the rectifier owner's light bills, and the assured increase and hold of patronage, the contract agents instead of taking any chances reaped a good profit on the sale of the rectifier and also on the wiring and installation.

About this time the representatives of the General Electric Company gave a series of lectures before the operators' union, explaining the simplicity of operation of the G. E. Rectifier and demonstrating by lantern slides the superior quality of the light obtained at approximately half the cost of other methods. As a result, the selling enthusiasm of the various contract agents reached such a pitch that three of the most prominent dealers drew straws to determine who should receive the next shipment of rectifiers.

An interesting phase in the use of the rectifiers was the various methods adopted by their inherent advertising value. In the Premium theaters the rectifiers were placed in the show cases displaying the premiums given away by the management. These cases were placed directly opposite the box office in the lobby and naturally attracted much attention. Others built glass booths in the center of the lobby so that the people could walk around the rectifier. Gold lettering on the glass advised them as to the character and use of the apparatus, and incidentally called attention to the vast difference between the pictures shown inside and those exhibited elsewhere by other means of illumination. The introduction of something very much alive into the design of the lobby never failed to attract the crowd and the astonishing spectacle of "fire floating on mercury" seemed to guarantee

Operating Room Showing Mercury Arc Rectifier Installation.

that they would "get their money's worth" there and nowhere else.

Another interesting scheme suggested the installation of the rectifier under a plate glass sidewalk paneled in front of the lobby; it certainly has the ear marks of a unique and clever form of advertising.

In order to fully realize how much the rectifiers are appreciated by the photoplayhouse managers in San Francisco, it should be known that in many cases old direct current ser-

Maio Biograph Theater, San Francisco, Cal.

vice was changed over to alternating current for operating the rectifiers, thus enabling them to obtain in a roundabout but more efficient way the more desirable direct current from the rectifier. The ease with which this could be done was demonstrated at the Premium theaters and was quickly followed in the other houses already having direct current supply.

Premium Theater, San Francisco, Cal.

Furthermore, a general consideration of the subject of the value of rectifiers in the Moving Picture World shows that the results obtained have more than warranted the expense of developing a special type of mercury arc rectifier for use with moving picture machines.

Another point of interest to rectifier users is the maintenance cost, which depends largely upon the length of life of the tubes. The San Francisco operators find this more than satisfactory. The guaranteed average life of a tube is 600 hours, but records of 5,000 hours and over for both 40 and 50 ampere tubes are so common now that the factor of tube life practically has no bearing on the present availability or future success of mercury-arc rectifiers as indispensable accessories of a successful photoplayhouse.

At a recent meeting of the Royal Geographical Society in London, Captain G. U. Rawling, in giving a lecture descriptive of the work of an expedition to Dutch New Guinea, exhibited a number of interesting films of the principal scenes and incidents witnessed by the explorer.

Reliance Under New Management.

C. O. Baumann Withdraws to Devote His Time to Bison Interests—J. C. Graham and J. V. Ritchey Now in Control.

Independent motion picture circles were startled last week by the announcement that Mr. C. O. Baumann had disposed of his interests in the Reliance Company which was organized by him and conducted under his personal direction with considerable success for some time. The purchasers are announced to be Mr. J. C. Graham, of St. Louis, Mo., and Mr. J. V. Ritchey of Chicago, Ill. Mr. Graham was associated for a long time with Mr. H. E. Aitken in the Old Western Film Exchange, since consolidated with the Cranford and Swanson interests of that city. Mr. Ritchey has been engaged in the amusement business for the past ten years and his interests are distributed widely, embracing a number of large vaudeville and picture houses.

In speaking of the change, Mr. Baumann explained to a representative that he had found the burdens which he had taken up too onerous, and believed that he was benefitting the varied interests which he represented by relieving himself of part of them.

"It has been a heavy task to properly supervise the production of Bison films, the making of Reliance films, the handling of our Itala and Ambrosio imports, and the conduct of the large factory at Coney Island.

"I have determined to bend all my energies toward the production of sensational, spectacular Western dramas, and believe that with the Reliance company off my shoulders I can give the exhibitors of America a line of Bison films which will attract the masses into their theaters, thereby giving an added impetus to the entire industry.

"It is with mingled regret and pleasure that I withdraw from the Reliance Company—regret that I will not see the fulfillment under my personal supervision of many ambitious plans now under way, and pleasure that the men at the wheel who will henceforth guide the destinies of the company are so ably fitted to conduct the business on a plane which must mean success to themselves and gratification to exhibitors.

"I am thoroughly convinced that Messrs. Graham and Ritchey will more than keep every promise made to exhibitors. Those familiar with the moving picture trade know that the first year of a company's existence is necessarily a stormy one, and the Reliance Company has passed all the rocks and shoals and is sailing smoothly in safe waters.

"On behalf of myself and my associates, I want to extend to the film renters and exhibitors our hearty appreciation of the co-operation we have experienced. I have found more sentiment in the film business, and more loyalty in times of stress, than in any other field of endeavor I have ever been connected with. Now that Messrs. Graham and Ritchey are taking up the work with what is perhaps the best equipped studio in America and a factory in perfect condition, by devoting their efforts to the production of good plays they cannot fail to give the trade the quality of film which has been the goal strived for.

"The change means better Reliance and better Bison films," concluded Mr. Baumann.

IMPROVEMENTS AT THE LUBIN PLANT.

Though the large and handsome new plant of the Lubin Company at 20th Street and Indiana Avenue, Philadelphia has been completed only about a year, a number of enlargements and improvements have already been found necessary to keep pace with the increasing business.

A large brick and concrete garage has been completed of sufficient capacity to hold all the machines of the company. Another large building just completed is a film vault made entirely of brick, steel and concrete without one splinter of combustible material in it. It is divided into a number of compartments separated from each other by fire-proof walls.

An excavation has been made and the foundations are already laid for a new high-pressure steam heating plant which will be equipped with the latest and best boilers and appliances for heating the buildings.

The immense daylight studio is about to undergo alterations which will more than double its capacity. Another floor will be added which will be lighted by daylight through the prism glass roofing and sides. On the first floor another artificial light stage will be added.

Another large Mack auto bus has been added to the equipment for the use of the actors. It is so arranged that it can be used as a dressing-room.

Wages of English operators are, according to British trade journals, ridiculously small. Eleven and twelve dollars is considered "good pay" and fifteen dollars a week is regarded as a princely wage.

O'KALEMS RETURN.

Members of the O'Kalem Company of photoplayers who have been in Ireland for the past four months, returned home on the White Star steamship Cedric, Friday, October 6, and were greeted by a host of friends. The only absentee of the number who sailed away on June 3 last was Mr. Arthur Donaldson, who has gone on to Stockholm, Sweden, to fill a long and lucrative engagement in the Oscar Theater. As for the rest of the company, they were in the best of spirits and well browned by the ocean breezes.

Miss Gauntier as "The Colleen Bawn."

In this connection we are pleased to reproduce a postcard photograph of Miss Gauntier in the character of "The Colleen," as she appeared in the three-reel Kalem production of "The Colleen Bawn."

According to the present plans of the Irish company, they will complete a few studio scenes upon their arrival in New York, and then prepare for the winter campaign in Florida. The Dense mansion on the St. John's River, near Jacksonville, has been leased for the company's accommodation, and a studio will be erected for the staging of interior scenes. The Southern company will be materially strengthened.

NEW NESTOR PLAYERS.

New talent has been added to the company of Nestor players. Among the recent acquisitions are Miss Dorothy Davenport, a niece of Fanny Davenport and granddaughter of E. L. Davenport, famous dramatic artists. She will play leading parts in the Nestor Eastern company. Miss Eugenie Forde, an actress of long stock experience, will fill a similar position with the Western company. Work is progressing rapidly on the new Nestor factory, which will be ready for occupancy by December 1.

HERBERT MILES RESIGNS.

Herbert L. Miles, for some time secretary and general manager of the Motion Picture Distributing and Sales Company, has tendered his resignation to the board of directors of that company. The Moving Picture World has been informed upon reliable authority that the position occupied by Mr. Miles has been practically abolished and that the business of the company will be placed in the hands of a competent man who will work under the direction of the board.

THANHOUSER GETS AUSTIN FLOOD PICTURES.

The heart-rending scenes of suffering, horror and devastation wrought by the Austin Flood, the most disastrous flood since the Johnstown, was filmed by the Thanhouser Company. As soon as the news of the breaking of the Bayless Dam was flashed across the country, the Thanhouser Company dispatched a staff of camera men down to the seat of the calamity. The men were back Monday with 2,000 feet; 750 feet of the most remarkable of the pictures taken were used. By Monday evening, prints were exhibited in the

Scene of Great Disaster at Austin, Pa.

Thanhouser studio. This is one of the most remarkable feats recorded, and is an example of the enterprise and the working facilities of the Thanhouser Company.

The pictures graphically show the havoc that has been done and the chaos created by the sweeping of twenty-five feet of water over an entire city, washing away, with battering-ram force, blocks of houses, factories and trains of railway cars, and burying beneath its current more than one hundred lives.

Scene of Great Disaster at Austin, Pa.

The pictures also show the work of rescue, the clearing of the débris and the state constabulary protecting property. They show the conditions of the streets and houses, and the bereaved people. The heroic work of rescue presents a striking picture of self-sacrifice. Laborers and townspeople, bent on finding the bodies of friends or relatives, move about the destroyed town with ceaseless and indefatigable energy.

Many charitable folks have come to the rescue and their work in alleviating the suffering is a striking example of American generosity.

THE PATHE WEEKLY.

This popular and interesting innovation in the moving picture field is certainly upholding the reputation of the Pathe's for having a cameraman everywhere that anything is happening. The current weekly contains views of the disastrous flood at Austin, Pa., besides many other events of world-wide interest. The Pathe camera was on the spot as soon as the fastest train could take him there and what he did not record was not worth seeing. Another feature of National interest in a coming issue will be the funeral obsequies of the late Admiral Schley.

Scene from "The Lost Kerchief" (Yankee).

ATAXIA SHOWN BY CINEMATOGRAPH.

The application of motion pictures to the study of the symptoms of certain nervous diseases was recently undertaken by Siegmund Lubin, the head of the manufacturing company bearing his name, at a meeting of physicians recently in Philadelphia. The pictures were in illustration of a lecture by Dr. Theodore H. Weisenburg entitled, "The Gait, Station, Tremors and Other Symptoms of Various Forms of Nervous Diseases," given recently before an alumni association of the Medico-Chirurgical College in Philadelphia, in the clinical amphitheater. The films furnished by Mr. Lubin for the occasion were characterized as remarkable by those who were present at the meeting. There are some very interesting features in the presentation by films rather than by patients, in that they are always at command, they may be repeated, and they permit of the examination of phenomena that to the eye are transparent and fleeting. No matter how well the patient may be observed in life, there are always some items that in the review of the subject the physician wishes he had seen better. These the film catches and repeats faithfully once, a dozen times or a thousand times at the will of the investigator. The process has apparently a further great value in the historical record made and the possibility of comparing patients with others or perhaps with standards. Then again, in the change of symptoms from time to time, the cinematograph affords here the opportunity for comparison. In so fleeting and differentiated a study as symptomology, it would seem as if the motion pictures can be of the greatest aid.—Chicago Medical Recorder.

Flats overlooking airdomes have been renting well all summer despite objections of flat-owners earlier in the season. In some case rents went up. Another blessing in disguise.

SEE ADVERTISEMENT ON PAGE 100.

Calendar of Independent Releases.

MONDAY, OCTOBER 9th, 1911.

AMERICAN—The Land Thieves (Dramatic)
CHAMPION—The National Guard Encampment at Fort Riley (Topical) 969
ECLAIR—Better to Have Remained Blind (Dramatic) 980
ECLAIR—The Motor Chair (Comedy) 966
IMP—The Last G. A. R. Parade at Rochester, N. Y. (Topical) 990
YANKEE—His Second Wife (Dramatic)

TUESDAY, OCTOBER 10th, 1911.

BISON—The Pioneer's Mistake (Dramatic)
POWERS—Large Lakes of Italy (Scenic) 985
POWERS—Thou Shalt Not Steal (Comedy) 790
THANHOUSER—The Higher Law (Dramatic)

WEDNESDAY, OCTOBER 11th, 1911.

AMBROSIO—The Little Chimney Sweep (Dramatic)
CHAMPION—What the Indians Did (Dramatic) 959
NESTOR—Let Us Smooth the Way (Dramatic)
RELIANCE—The Human Sacrifice (Dramatic)
SOLAX—He Was a Millionaire (Comedy)

THURSDAY, OCTOBER 12th, 1911.

AMERICAN—The Cowboy and the Outlaw (Dramatic) 1000
IMP—The Better Way (Dramatic) 1000
REX—Chasing a Rainbow (Dramatic)

FRIDAY, OCTOBER 13th, 1911.

BISON—The Indian Rustlers (Dramatic)
LUX—A Dog in the Miners' Den (Dramatic) 393
LUX—Bill, Police Cyclist (Comedy) 390
SOLAX—His Mother's Hymn (Dramatic)
THANHOUSER—The Temper and Dan Cupid (Dr.)
YANKEE—Society Hoboes (Comedy)

SATURDAY, OCTOBER 14th, 1911.

GREAT NORTHERN—Secret of the Underground Passage (Dramatic)
AMBROSIO—Tweedledum's Monkey (Comedy)
AMBROSIO—Tweedledum and One of His Tricks (C.)
POWERS—Running Fawn's Chief (Dramatic) 990
RELIANCE—A Narrow Escape (Dramatic)
NESTOR—Mutt and Jeff and the Black Hand (Comedy)
NESTOR—Romance and Uppercuts (Comedy)

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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, OCTOBER 9th, 1911.

BIOGRAPH—Italian Blood (Dramatic) 999
KALEM—The Mistress of Hacienda del Cerro (Dr.)..1000
LUBIN—What Will Be, Will Be (Comedy) 1000
PATHE—The Little Animal Trainer (Dramatic) 525
PATHE—Betty's Boat (Comedy)..... 245
PATHE—Marvelous Transformations (Novelty) 210
SELIG—An Indian Vestal (Dramatic) 1000
VITAGRAPH—Daddy's Boy and Mammy (Military Drama) 1000

TUESDAY, OCTOBER 10th, 1911.

EDISON—How Mrs. Murray Saved the American Army (Dramatic) 1000
ESSANAY—Reparation (Dramatic) 1000
GAUMONT—Jimmie's Midnight Flight (Com. Dr.).... 675
GAUMONT—Ajaccio, the Birthplace of Napoleon (Sc.). 325
PATHE—Pathe's Weekly No. 41 (Topical) 10000
SELIG—Told in Colorado (Comedy Drama) 1000
VITAGRAPH—The Missing Will (Dramatic) 1000

WEDNESDAY, OCTOBER 11th, 1911.

EDISON—Mae's Suitors (Comedy) 1000
ECLIPSE—Pardoned by the Governor (Dramatic) 630
ECLIPSE—Making Cheddar Cheese (Ind.) 342
KALEM—For the Flag of France (Dramatic) 1000
LUBIN—The Slavey's Affinity (Dramatic) 1000
PATHE—One on the Masher (Comedy) 760
PATHE—Scenes on the U. S. Ship Connecticut (Top.).. 230
VITAGRAPH—The Indian Flute (Dramatic) 1000

THURSDAY, OCTOBER 12th, 1911.

BIOGRAPH—Trailing the Counterfeiter (Comedy) 529
BIOGRAPH—Josh's Suicide (Comedy) 469
ESSANAY—Get Rich Quick Hall & Ford (Comedy) ...1000
LUBIN—The Gambler's Influence (Dramatic) 1000
MELIES—Tommy's Rocking Horse (Dramatic) 1000
PATHE—Romance of the Desert (American Drama) .1000
SELIG—Out-Generaled (Comedy) 1000

FRIDAY, OCTOBER 13th, 1911.

EDISON—At the Threshold of Life (Educational) 1000
ESSANAY—The Deacon's Reward (Dramatic) 1000
KALEM—The Smugglers (Dramatic) 1000
PATHE—Raffles Caught (Dramatic) 715
PATHE—Guerrero Troupe (Acrobatic) 210
SELIG—Making a Six-Ton Cheese (Educational) 425
SELIG—Seeing Washington (Scenic) 575
VITAGRAPH—Answer of the Roses (Dramatic).....1000

SATURDAY, OCTOBER 14th, 1911.

EDISON—Her Wedding Ring (Dramatic) 1000
GAUMONT—The Upward Way (Dramatic)..... 726
ESSANAY—The Stage Driver's Daughter (W. Dr.)..1000
GAUMONT—Cinta, a Picturesque Town of Portugal (Scenic) 269
LUBIN—A Hot Time in Atlantic City (Comedy) 1000
PATHE—Marooned (Comedy Drama) 1000
VITAGRAPH—By Way of Mrs. Browning (Dramatic).1000

ADVANCE RELEASES.

MONDAY, OCTOBER 16th, 1911.

BIOGRAPH—The Unveiling (Dramatic) 998
KALEM—The Colleen Bawn (Three Reels, Dramatic) 3000
LUBIN—The Maniac (Comedy) 1000
PATHE—The Gambler's Dream (Dramatic) 1000
SELIG—Making of a Man (Comedy-Drama) 1000
VITAGRAPH—The Fighting Parson (Dramatic) 1000

TUESDAY, OCTOBER 17th, 1911.

EDISON—An Old Sweetheart of Mine (Dramatic) 1000
ESSANAY—A False Suspicion (Dramatic) 1000
GAUMONT—Done Brown (Comedy-Drama) 833
GAUMONT—A Fairyland of Frost and Snow (Scenic) 163
PATHE—Pathe's Weekly No. 42 (Topical) 1000
SELIG—On Separate Paths (Western Drama) 1000
VITAGRAPH—Vitagraph Monthly (Topical) 1000

WEDNESDAY, OCTOBER 18th, 1911.

EDISON—Mike's Hero (Comedy) 1000
ECLIPSE—Ordered to Move On (Dramatic) 605
ECLIPSE—Madeira, Portugal (Scenic) 385
KALEM—Daniel Boone's Bravery (Dramatic) 1000
LUBIN—The Cure of John Douglas (Dramatic) 1000
PATHE—The Ranch Girl's Terrible Mistake (Am. Dr.) 1000
VITAGRAPH—Selecting His Heiress (Comedy) 1000

THURSDAY, OCTOBER 19th, 1911.

BIOGRAPH—The Adventures of Billy (Dramatic) 999
ESSANAY—Their Tiny Babies (Comedy) .....
ESSANAY—'Tis Better to Have Loved and Lost (Com.) 1000
LUBIN—Git a Hoss (Comedy) 1000
MELIES—The Cross of Pearls (Dramatic) 1000
PATHE—The Renegade Brother (American Drama) ..1000
SELIG—How They Stopped the Run on the Bank (C.) 1000

FRIDAY, OCTOBER 20th, 1911.

EDISON—A Conspiracy Against the King (Dramatic) 1000
ESSANAY—Dr. Bill's Patient (Comedy) 1000
KALEM—The Mesquite's Gratitude (Dramatic) 1000
PATHE—A Trip Down the Magdapis River (Scenic) ...
PATHE—Eva Moves In (Comedy) .....
PATHE—Up the Flue (Comedy).....1000
SELIG—His Better Self (Dramatic) 1000
VITAGRAPH—The Cabin Boy (Dramatic) 1000

SATURDAY, OCTOBER 21st, 1911.

EDISON—Three of a Kind (Comedy) 1000
ESSANAY—A Western Redemption (Western Drama) 1000
GAUMONT—The Masked Huntsman (Dramatic) 784
GAUMONT—Opening Flowers (Horticultural) 216
LUBIN—Tobacco Industry (Educational) .....
LUBIN—Her Exclusive Hat (Comedy) .....
LUBIN—Willie's Conscience (Comedy) 1000
PATHE—A Puritan Courtship (American Drama) 1000
VITAGRAPH—Lady Godiva (Historical Drama) 1000

DANTE'S INFERNO STEREOPTICON LECTURE.

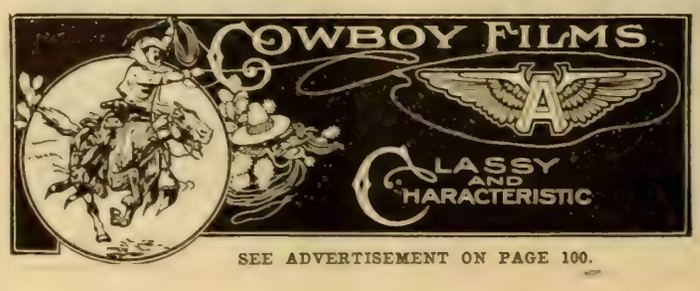
Dante's Inferno is a classic that contains unlimited possibilities for every branch of projection work. It is one of those subjects that will live forever, and money spent in the reproduction of classical works is a better investment than putting it in subjects of more ephemeral nature.

Since "Dante's Inferno" made its appearance in motion pictures, the poem has been revived with fresh interest. The pictures have instituted a further research into the works of Dante, and at the present time his famous epic poem may be considered a live topic. There is so much to the work of Dante that the subject of the Inferno is practically inexhaustible. It has its own peculiar interest, whether presented as plain reading, or a moving picture, or a stereopticon lecture.

Realizing the large field for study in this well-known poem, Mr. A. J. Clapham has prepared a full and complete stereopticon lecture which comes at a time when the poem is being widely discussed. There is a full descriptive printed lecture accompanying a magnificent set of 77 slides. These slides are photographed from the original steel engravings of Gustave Dore's paintings, and for that reason are as authentic as it is possible for them to be. The Dore illustrations are well-known to most readers of good books, and on that account the pictures do not require a detailed description at this writing, other than to say that they are beautifully colored and enhanced in value thereby.

Any exhibitor who is looking for an interesting novelty, as well as an educational feature, will find these slides to be just the proper thing. There is no doubt but that they will interest all classes. They concern the rich and poor alike.

A representative of The World called personally at Mr. Clapham's offices and saw the slides, and it can be said that they are all that they are advertised to be and all that they should be. Mr. Clapham has removed to 130 West 37th St.



SEE ADVERTISEMENT ON PAGE 100.

Tuesday, October 17th

A YARN OF A BABY'S SHIRT

A sad case of love's labor lost. The baby's shirt was made of yarn. In its unfinished state the pickaninny was having a "try-on." The baby's half-grown brother was flying a kite and needed string. He spied the ball of yarn. The yarn was attached to the shirt. The shirt began to unravel. Baby, nearly nude, suddenly becomes the world's youngest aviator. A Riot. Book it sure.

On the Same Reel—Two Other Subjects

ACROBATS AND AIRSHIPS

HEADLINE ACROBATS—A reproduction of a well known acrobatic act now playing the big time circuits. An act too expensive for picture house vaudeville. A $200 act for ten cents.

FIRST MAIL BY AEROPLANE—A topical picture showing the first mail pouch carried by airship as a regular government carrier. Showing aviation field postoffice, Garden City, L. I.

Saturday, October 21st

AWAKENING OF JOHN CLARK

A picture sermon on the loyalty of woman. Though most women are constant to men, there are other women known as "love-pirates," who sometimes make loyalty a test. The tale of a cowboy who wedded an Indian maid and was content until a clash of feminine interest brought about a crisis and also brought out the true worth of both women. A strong story, strongly acted.

POWERS PICTURE PLAYS

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HALLBERG, "THE ECONOMIZER MAN" Exchanges NEW MACHINES FOR OLD!

Stop Tinkering Your Old M. P. Machine. Write me, stating Make, Factory Number, and Condition of your machine, also what make of new machine you desire—I WILL DO THE REST!

Any Old Machine Will Project a Picture. Any OF the Latest Models Will Give You a Good Picture. When Used in Connection with the Hallberg Standard Economizer. You Get the Best that Money Can Buy, Not only in Saving on Your Electric Bill, but in Quality of Light on Screen. If You Are Using any Other Make of Current Saver, Write for my Exchange Proposition for the "Hallberg," Stating Make You Have, and Particulars of Your Current.

All makes Moving Picture Machines, Supplies, Electra Carbons, Etc., always in stock.

Send 25 cents for Hallberg's 1912 Motion Picture Catalogue and Reference Book; on first order of $2.00 or more, credit will be given for the 25 cents.

Complete line of Opera Chairs and all supplies for M. P. Theatre

I EQUIP YOUR THEATRE COMPLETELY

I furnish free catalogue of any make M. P. Machine, and circulars of supplies.

J. H. HALLBERG, 36 East 23rd St., New York

Song Slide Releases

De Witt C. Wheeler.

"If You Only Knew"—Pub. by Faber Pub. Co.
"In the Evening When the Church Bells Ring"—Pub. by F. B. Haviland Pub. Co.
"Then Will Your Dreams Come True"—Pub. by G. W. Setchell.
"I'd Love to Love a Girl Like You"—Pub. by J. H. Remick & Co.
"Have You a Little Fairy in Your Home?" Pub. by J. H. Remick & Co.
"Oh, That Navajo Rag"—Pub. by J. H. Remick & Co.
"Oh, You Beautiful Doll"—Pub. by J. H. Remick & Co.
"That's Why the Violets Live"—Pub. by Theodore Morse Music Co.
"I'd Like to Have You Like Me as Much as I Like You"—Pub. by Jos. M. Daly.

A. L. Simpson, Inc.

"Little White Rose of Mine"—Published by Chas. K. Harris, New York City.
"Can't You Take It Back and Change It for a Boy?"—Published by F. B. Haviland Pub. Co., New York City.
"A Dream of a Garden and You"—Published by the Ideal Music Publishers, Brooklyn, N. Y.
"I Am Lonesome Without You, My Dear"—Published by Joe Reinhorn, Music Pub., New York City.
"Honey, You Can Turn the World Around for Me"—Published by Musicians' Music Pub Co., New York City.
"You're the Queen in the Kingdom of My Heart"—Published by Musicians' Music Pub. Co., New York City.
"Be a Good Little Girl"—Published by Harold Rossiter Music Co., New York City.
"The Owl in the Old Oak Tree"—Published by F. B. Haviland Pub. Co., New York City.
"Memories of You"—Published by Harold Rossiter Music Co., New York City.
"It Looks Like a Good Old Summertime"—Published by Harold Rossiter Music Co., New York City.

Scott & Van Altena.

"Good-night, Mr. Moon."—York Music Company.
"You'll Want Me Back."—Kendris & Paley.
"Knock Wood."—Harry Von Tilzer.
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INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or noms de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help our readers when we can.

W. R.—James Kirkwood is still with the Reliance company and is appearing regularly in the films. The Reliance Company issues two reels a week and very naturally Mr. Kirkwood cannot appear in both. If you have not seen him lately it is merely one of those kinks of chance that lead to the daily murder of the Photoplay stars by ushers and piano players. Why not ask the manager of the theater you attend to get his exchange to hunt up a couple? We are unable to give titles.

H. P. C.—We are unable to advise you as to Miss Leonard's intentions, but she has returned from abroad and it is not unlikely that we shall hear presently. Keep an eye on the news columns.

T. M. G.
Alva.
S. K. H. } You, too.

V. N. J.—We do not know whether Flora Finch is the real stage name of the Vitagraph player. Just suppose that her "real" name was Sally Brown. Would her acting be any better or any worse? Such questions are not in the province of this department.

T. J.—You seem to have gotten John Bunny of the Vitagraph and John R. Cumpson of the Edison players confused.

A. D. H.—The person you mistake for S. Lubin in the pictures is Charles Brandt. In some pictures the resemblance is startling, but Brandt has more hair. Mr. Lubin unconsciously posed in the station scene of "When the Cat's Away" made about a year ago, being caught by the camera as he came from the train. That is the extent of his recent activities.

V. M. B.—Since you are the first in with the question this week—Miss Turner is not dead or away from the Vitagraph. The same for Leo Delaney and Maurice Costello, Florence Lawrence, Arthur Johnson and Mary Pickford.

C. L. K.—If you'll look on page 963 of your paper dated September 30th, you'll find "the girl who looks so much like the Thanhouser actress." This is not such a remarkable resemblance, seeing that Miss Glynn recently changed to the Lubin company. (2) The best way to sell a scenario is to pick out some company that seems to be using stories in that style and send in your scenario. You can judge the style of production by reading the film stories in each issue of the Moving Picture World, and get the addresses out of the advertisements. Send a stamped and addressed envelope for the return of the story in case it is not accepted. See answer to "V. M. B."

D. G. I.—Maurice Costello and Tefft Johnson are the two men in the Vitagraph Company's "Foraging." James Gordon had the title part in Edison's "The Sheriff." We cannot answer personal questions.

G. K. T.—See answer to "V. M. B."

George L.—We would suggest a want advertisement in this paper as being most likely to bring you what you require.

W. H. K.—We do not know what has become of "all the Pathe microscopic stuff." Doubtless more will be released as it becomes available, but this is the product of the home studios, the two establishments here being devoted to the production of purely American plays. The Pathe "Billy" is Billy Quirk, an American player with a considerable stage reputation.

A. D. C.—The Melies company is no longer in Texas, having migrated to California, riding stock and all, early in the Spring.

Davis.—The Selig "Joe and Jim" was not a steal from Hal Reid's poem, but was based on that composition by arrangement with the author.

M. S.—May Hotaling played the "mother" in Lubin's "A Question of Modesty." Elsie Glynn was the girl. See answer to "V. M. B." for Miss Lawrence. She does not work under the director who made this picture.

J. G. R.—Edwin Clarke was the good young man in Edison's "The Baby of the Boarding House." Edwin Boulden was the lazy youth.

Jake.—Your inquiry is answered in the reply to "W. R." We might add that as Mr. Kirkwood both acts and produces he cannot be expected to take part in all the productions.

Esther.—You're right in locating the Viva and Vita II as Vitagraph boats in the Harmsworth races. They are the property of J. Stuart Blackton; but don't overlook the speedy little Ethel, A. E. Smith's hydroplane that made the fast Gould yacht look like a canal boat with the tow horse backing up in a distance race across the Sound. Mr. Smith is also an officer of the Vitagraph Company.

T. Y. G.—The Richard Harding Davis stories are not written for the Edison Company, but are adapted from published stories by arrangement with the publisher. (2) Where a story is not copyrighted there still exist rights under common law. Better stick to original stories. (3) The astronomical stories might possess limited interest, but wherein would they differ from lantern slides of the same subject? The man in the moon is no photoplayer.

P. T. L.—See answer to "S. P. C."

C. E. K.—Florence Turner was the new stenographer in the Vitagraph production by that name. Flora Finch was the girl replaced. (2) Jimmie, of the Gaumont company, is not an American. The films are imported and data as to the players is not at hand. Kenneth Casey is probably the Vitagraph boy you refer to, but he did not play "Jimmie."

K. L. E.—Your comment upon the unconvincingness of some of the letters in the films has been made before. The explanation is simple. Letters are all in one handwriting in the production of the company you single out because the chief of production believes in saving time on the screen by having the letters written by one person familiar with the work—and there is a knack in getting the letters just right for the camera. You might better have based your complaint on the practice of using script type or even the plain Roman fonts. There are arguments for and against the practice which are too long to be recited here.

H. I.—The reason that Arthur Johnson is so far behind the leaders in the "popularity contest you mention is that he is not spending his salary on votes. Popularity contests are based on the votes bought; not upon the following of the contestants.

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G. K. E.—Frankenstein as a film subject was done by the Edison company something more than a year ago, but only in one reel. Most companies prefer to make their own arrangements of standard works ,and we believe that you would only waste time and postage. At any rate, query the companies before you send on the script, enclosing stamped cover for reply.

B. W. D.—The Selig release, "Back to the Primitive," was made in Florida, not in Africa. The flora is much the same, sufficiently so to be entirely convincing. Kathryn Williams played the part. Florence Turner had the lead in "A Tale of Two Cities." The placement of the scenes was a matter of technique necessitated by the fact that in the story the parts first shown in film are told in explanation. In picture it is better to have them appear in chronological order to avoid confusion. We most assuredly do not regard the change as inartistic—quite to the contrary.

B. J.—Frank Crane was the Silas Marner of the Thanhouser film. The Biograph Company has also made the production. The Vitagraph title was Silas Warner, a difference of a letter only, but an entirely different story.

George.—"The Fall of Troy" and "The Inferno" were not produced by the same company. The former was done by the Itala and the latter by the Milano. The latter company does not regularly release in America.

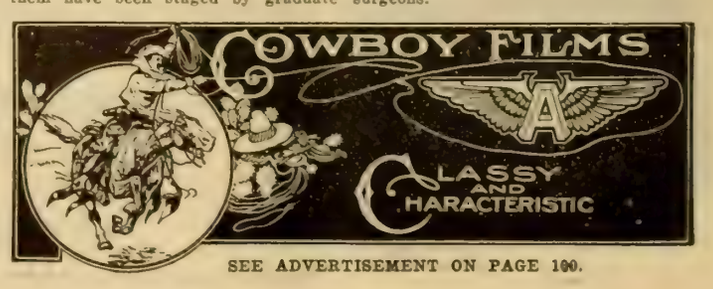
C. B. B.—There were two Atlantic City stories made this season by the Lubin producers. The first was "A Gay Time at Atlantic City," already released. "A Hot Time in Atlantic City," originally done three summers ago, was made again the early part of September.

B. W. S.—Owen Moore and King Baggott are the leading men with the Imp. Arthur Johnson was with Reliance (not Imp) before he went to Lubin. Henry Walthall was the boy in the Reliance film you mention. He was formerly with Pathe Freres. Maurice Costello has been steadfast in his preference for the Vitgraph. Leo Costello is still with the Vitagraph. It just happened he has not figured in many recent films.

K. T. T.—The outlaw in "Archibald the Hero" (Lubin) is William Louis, and not Lewis, as it is generally spelled. He is an Italian and has been with the Lubin company for a number of years.

L. S. H.—Guy Coombs was the young husband in "The Baggage Coach Ahead." He is not now with the Edison players. (2) There are several companies making a specialty of advertising films and both independent and licensed companies have made them. They do not, as a rule, employ scenarios.

S. L. G.—We do not agree with the suggestion conveyed in your letter of inquiry. Pictured operations are not always unconvincing. Many of them have been staged by graduate surgeons.



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SPECIAL NOTICE: On Friday, October 6th, the Edison Company will release a three reel production, consisting of a dramatized version of the great story, "Foul Play," by Charles Reade. Exhibitors running a three or four reel program are in a position to make these releases the subject of a "special feature night with lecture." In view of the decided successes scored by artistic films of greater length, both in moving picture houses and in the big theaters of the country, it seems quite probable that such a feature will prove a source of profit. I have prepared a set of press notices and matter for announcement slides, which will be sent to every exhibitor who wishes to have them in connection with my services as lecturer. If unable to come myself, I am in a position to send a competent substitute, but will endeavor to answer all calls personally as far as possible. Send applications at earliest possible moment.

W. Stephen Bush
Care of Moving Picture World
125 East 23rd Street New York City

Licensed Film Stories.

KALEM.

THE COLLEEN BAWN (Oct. 16) (Reel 1).—In all Ireland there existed no more beautiful estate than Torc Cregan, the baronial home of the Cregans. But with all its natural beauty, a shadow, in the form of a heavy mortgage, hung over the estate. Mrs. Cregan, therefore, laid careful plans that her son, Hardress, should marry Anne Chute, whose fortune would lift the indebtedness of the family.

But her plans were shattered when Hardress met Eily O'Connor, "The Colleen Bawn." Hardress wooed the simple maid and quietly married her. It was easy to persuade her to keep the secret—she did not aspire to a place by his side in the world.

Knowing nothing of the nuptials, Mrs. Cregan resented the attentions of Kyrle Daly to Anne and informed her son, who shocked her by his indifference.

Squire Corrigan, the holder of the mortgage, offered Mrs. Cregan two alternatives before he foreclosed—she must either marry him or secure Anne's written consent to marry Hardress. He told her of Hardress' meetings with the Colleen, which the young man admitted, making no mention of his marriage.

Danny Mann, with his misshapen body, was a faithful servant of Hardress, and formed a clumsy plan of taking a note to Anne, given him by Eily for Hardress, and stated it was for Daly, whom he was to row across the lake to meet the Colleen. Anne's confidence in Daly was therefore shaken.

Myles, a young rustic, who also loved Eily, paid her a visit, along with Father Tom. Hardress came in, while all but the Colleen were in a back room, and begged her for the marriage certificate. In her great love she delivered it to him for destruction, but Myles stepped in and secured a return of the paper. When Hardress had departed, Father Tom had Eily promise him solemnly that the marriage lines would never leave her hands again.

(Reel 2).—Danny Mann, meeting his master after the latter's ineffectual interview with Eily, tells Hardress, if he will give him his glove as a token, he will make away with the Colleen. This infuriates Hardress so that he handles his poor servant unmercifully. Nonetheless, the devoted Danny goes to Mrs. Cregan, before whom he lays his plan, and secures the glove, thinking she has influenced her son to give his approval, whereas she has taken it without the knowledge of Hardress. Danny now meets the Colleen and tells her she is to meet her husband that night in a lonely spot on the lake. Thither he conducts her, and, taking her by surprise, throws her into the water. Myles, who secretly conducts a whiskey still nearby, heard the commotion and taking his gun, hurries to the scene, where he shoots Danny and rescues the Colleen.

(Reel 3).—Danny manages to crawl to his home, and, burning with fever, becomes delirious. In his ravings he tells of the supposed murder of the Colleen and Shelah, his mother, hurries out to secure Father Tom. Squire Corrigan, the moneylender, happens in and secrets himself, overhearing and writing down the confession which Danny makes to Father Tom. Old Sheelah finds the torn and water-soaked cloak of the Colleen at the shore and shows it to Hardress, both concluding that Eily has committed suicide. There is now no impediment in the way of Hardress' forced marriage with Anne, who has paid the mortgage. He confesses to her that he was married to the Colleen.

Father Tom, thinking Myles knows something of the affair, goes to the latter's hut and there finds Eily, who has escaped death by Myles' timely rescue.

Corrigan gathers the soldiers, takes Sheelah as a witness and marches to the place where Hardress and Anne are about to be married. He confronts Hardress with Danny's confession, which reads that Danny committed the deed at his master's instigation and received Hardress' glove as a token of agreement. The heart-broken mother confesses that it was she who delivered the glove. Just then the door opens and Father Tom and Myles lead in the Colleen. She comes to the waiting arms of her husband, who now openly acknowledges her. The marriage ceremony with Anne is stopped and the plotting Corrigan is humbled.

DANIEL BOONE'S BRAVERY (Oct. 18).—The horses of the settlers are turned loose, with bells about their necks, that they may be easily located. Indians capture the horses and remove the bells. In the morning, the Indians, crouching in the grass, tinkle the bells and decoy the settlers, who are slain. Boone, sitting before his cabin with his boy, hears the shots and hastens to the rescue. He is captured by two Indians and led away a prisoner. After a fierce struggle, Boone overcomes his captors and escapes. He rushes home, followed by the redskins, and takes his son into the loft of a tobacco shed. As the two Indians creep up, the boy shoots one and Boone throws powdered tobacco into the eyes of the other.

Covering his son with tobacco leaves, Boone goes out, but is pursued by the Indian, who has wiped out his eyes and overtakes the daring settler, leading him to the Indian camp. There a great pow wow takes place as Boone has long been hated and feared by the Indians.

In the night Boone, with hands and feet bound, rolls into the fire and burns off his bonds. He loses no time in covering the ground to the settlement, hotly pursued by the furious redskins. With a few brave companions, Boone crawls into the loft and brings out his son, who has not dared to show himself, and the party barely have time to reach the stockade before the whole tribe of Indians sweeps down upon them. A sharp fight takes place, in which the Indians are repulsed and peace again reigns in the valley.

THE MESQUITE'S GRATITUDE (Oct. 20).—When Mesquite, a young Indian girl, passed through the ranch, it was the signal for a number of inconsiderate young ranchmen to gather about and taunt her. She was therefore much relieved when Kid appeared on the scene, telling the men in no uncertain language what he thought of their conduct. There seemed to be a particularly rough element on the ranch at that time, for within a few days after befriending Mesquite, Kid was called upon to take the part of a young white woman who suffered insult at the hands of the rowdies. This time, however, Kid did not escape without a quarrel, in which he roundly punished the main offender, leaving him in an unconscious condition. Kid thought it well to "make himself scarce," until peace was restored and hurried away from the scene of trouble, pursued by the sheriff.

Then it was that Mesquite displayed her gratitude. Encountering Kid in his flight, she formed a clever plan of hiding him in a tree until the sheriff's party had passed, when she conducted him to her camp and secured the chief's permission to hide him. Kid sends the girl with a note to his friends, inquiring if the coast is clear, and she conducts them to his hiding-place. The roughs awaken to their ill-bred conduct and resolve to cause Kid no more annoyance. He is therefore permitted to return unmolested to the ranch, but it is not long before he again visits the Indian camp, this time to lead Mesquite away to become his bride.

LUBIN.

THE MANIAC (Oct. 16).—This story opens in an insane asylum where two of the inmates, Sam and Johns, are seen mopping the floor. Johns picked up a newspaper and noticed the engagement of a Miss Dora Elsmore and Mr. Harry Danen. The article stated that Miss Elsmore was an orphan. Johns immediately conceived a scheme whereby he would appear as the long lost father of Miss Elsmore.

He and Sam escaped from the Asylum and in due time Johns appeared before Dora and proclaimed himself her long lost parent. Being a dutiful daughter, she prepared a comfortable room for him and determined to take care of him for the rest of his life. Dora wrote to Harry, explaining the family disgrace and breaking their engagement. Of course, this letter brought Harry post haste. He begged Dora to allow him to investigate and discover whether this man really was her father. Johns overheard the conversation and filled with maniacal rage, secured a butcher knife, intending to kill Harry.

In the chase they met Sam, whom Johns felled with one blow. He also overtook Harry and there was a terrific fight, which ended only when the guards from the asylum arrived. Johns was taken back while Harry rejoined Dora, told her of his experience and urged her to marry him. Dora was still reluctant because now she believed the taint of insanity was in her family. Finally the whole scheme was explained and, of course, the wedding bells rang.

THE CURE OF JOHN DOUGLAS (Oct. 18).—Drink had secured such a strong hold on John Douglas that it threatened to ruin a life which was most promising. He had a brilliant mind for the law.

He was in love with Ruth Boyton. One day when Ruth was out walking with another suitor, Henry Briston, they met John, who was intoxicated. This settled all Ruth's doubts, and shortly afterward she was married to Briston.

The two men were the best of friends, and Briston often tried to break Douglas of his besetting sin, offering him a place in his law firm if he would only quit drink. Finally, when all efforts had failed, Briston and some of his friends determined on a scheme, which they believed would succeed.

One evening, when they knew he had been drinking heavily, Briston called at his apartments and begged him to sober up. Douglas became angry and later fell into a drunken stupor. Briston telephoned to his friends, and they soon arrived to put the scheme into operation. They daubed his shirt bosom with red paint, giving the appearance of blood. Then they placed a revolver in the unconscious hand of Douglas. After a time Douglas awoke. He saw the form of his friend apparently dead and beheld the revolver in his own hand. He was half crazed with the thought that he was a murderer. He quickly placed the body in a large trunk, and then wandered out into the street still dazed. There he met some of the friends who were in the plot, and decided to make a clean breast of it.

When he learned that the whole thing was a plan to get him to stop drinking, and that Briston was still alive and well, he was overcome with joy, and from that day he never drank another drop.

GIT A HOSS (Oct. 19).—Pretty Mary Conway was the belle of the town. Tom and Jim were both striving for her favor, but Tom had the advantage because he owned a rubber-tired buggy and a span of dapple grays, but Jim's day was coming. One day he received a circular advertising an automobile. He lost no time in ordering one of the machines and when it arrived he promptly took a spin around to Mary's home. That fair girl was just about being helped by Tom into his buggy. Tom might as well have had an ice wagon for all the attraction it was to Mary. She made a pretty excuse to him. Then Jim had the delight to hand her into his new machine, Mary having suggested that Tom could take her Aunt in the buggy.

Away spun happy Jim, with Tom and Aunty following at a slower pace. All went well for a few miles and then something went wrong with the automobile. It refused to budge another foot. Jim consulted his instruction book and found that the thing to do was to crawl under the car and tighten up the universal joint.

While he was thus engaged Tom drove up and suggested to Mary that she give Aunty a chance to ride in the machine, which good-hearted Mary agreed to. They drove off and when Tom had completed his operations under the automobile, he came out only to face Aunty. Then he collapsed.

TOBACCO INDUSTRY (Oct. 21).—This educational film shows the different stages of tobacco culture, from the planting of the seeds to the finished cigar. The process shows the planting of the seed, transplanting the tender young sprouts, hoeing, cultivating, placing the matured leaves upon sticks to hang in sheds to dry, trimming the leaves, rolling the cigars, labeling, boxing and sealing the boxes for shipment.

HER EXCLUSIVE HAT (Oct. 21).—The milliner said it was a grand creation of the most fashionable designer of the Rue de la Paix or the Place Ven Dome or some other swell Parisian millinery shop. Oh, how proud Mrs. Aitkens was as she walked along the street. In the distance Mrs. Aitkens discerned a hat, the counterpart of hers. As she drew closer she saw that the hat was worn by a lady of the Ethiopian race. Both women eyed each other with the greatest haughtiness as they passed. Rip, rip. Mr. Aitkens beheld his wife tearing the $40 bonnet to shreds.

WILLIE'S CONSCIENCE (Oct. 21).—Willie was given a penny, with which he bought a stick of candy. He remembered that his little sister's bank was full of pennies. He ran back home and extracted a penny. Then with guilty conscience he ran back to purchase the rosy apple. Just as he was about to hand the Italian his penny the fruit vender changed into a policeman. Willie ran. Horrors! every man he passed was suddenly and mysteriously changed into a policeman seeking for little Willie. He finally arrived home and hid. When he felt the danger was passed he replaced the penny in the bank and then was comforted by his mother.

VITAGRAPH.

THE FIGHTING SCHOOLMASTER (Oct. 16).—Before the Civil War, George Harris, a Yankee school teacher, takes charge of a southern country school. He is attracted by Nellie Gardner, his prettiest pupil, but his attentions are resented by her big brother Phil, also a pupil. They quarrel and a fight ensues, in which the teacher gets the better of Phil. Nellie will not forgive Harris for striking her brother.

Word is received in the village that President Lincoln has called for troops for the Union army. Harris, in sympathy with the north, is pointed out as a Yankee by Phil, to the town's people. The crowd attack the schoolmaster, but through the intervention of Nellie, he passes on unmolested.

Phil enlists in the Confederate army. The school is closed and Harris joins the Union forces. Nellie refuses to bid him goodby before he leaves for the front.

Four years pass. Phil is now an officer in the Confederate army, while Harris wears shoulder straps in the Union army. In a battle in which the Union forces are victors, Phil falls wounded into a nearby stream. Harris, who sees him fall, plunges into the water and rescues him. After the battle, word is received that the war is over. Harris is granted permission to take Phil home, which he does. Phil tells his sister that he owes his life to Harris. Surprised and pleased, she thanks Harris. He tells her of his love and asks her to marry him. She replies to this by saying that he must ask Phil's consent. It is readily granted and Nellie is only too happy to acknowledge her love for Harris.

VITAGRAPH MONTHLY OF CURRENT EVENTS (Oct. 17).—First is the International Motor Boat Races at Huntington, Long Island, for the Harmsworth Trophy, successfully defended by the Dixie IV.

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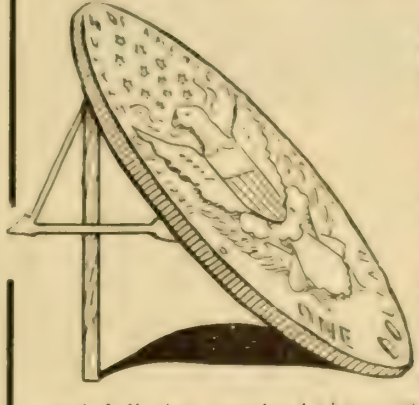

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We next see the start of the aviators at Sheepshead Bay, and the flight of the intrepid Rogers on his way from New York to San Francisco.

The foregoing are supplemented by a visualization of the last grand union of the Grand Army of the Republic, at Rochester, New York. This is probably the last gathering together of the veterans who fought in the Civil War.

A very pretty picture, which will be pleasing to see, introduced by way of variety, are the Diving Girls, at Sheepshead Bay, New York. There are other matters of equal interest and attractiveness in this popular and entertaining magazine of current events and exceptional doings.

SELECTING HIS HEIRESS (Oct. 18).—Uncle Doughbags, a rich old bachelor, has so much money it is a question of some concern to him. He has three nieces, next of kin. In order to become better acquainted with them and learn their fitness for handling such a large inheritance, he pays them a visit. When the girls hear that he is coming, the two younger nieces, who are two overgrown twin "boobies," decide to win their uncle's favor by being very attentive to him, and naturally suppose that he will be very much impressed by their sensitiveness and sympathetic natures. On the other hand, their older sister is of a very literary, chilly temperament, and is too much absorbed in her own interests to show any special interest in her uncle or his affairs. She does not seem to care.

Uncle Doughbags is received with much "gush" and demonstration by the two "kid" sisters, while the elder sister receives him in a very matter-of-fact way. The over demonstrative manner in which the two younger girls force their attentions upon him and their readiness to cry over anything that displeases him, gets on their uncle's nerves, and the quiet indifference of the elder sister makes him feel very much disconcerted, so, between them all, he is entirely undecided as to who is the most deserving of his wealth. He consults a lawyer, and is told the only way he can decide is to die. Uncle Doughbags makes up his mind to do this and makes all arrangements for a respectable demise. The effusive twins give one outburst of grief and then get busy, asking about their uncle's will and speculating on the good times they will have with the money he has left them.

The uncle takes all this in and makes a mental note of it. The elder sister respectfully evidences her grief by subdued tears and a sincere sorrow for the loss of her generous and kind uncle, whom she speaks of in endearing terms, mentioning his many good traits. She makes preparations for his funeral with decency and propriety, showing no interest as to how he has willed his fortune, in fact, caring little and knowing less about it. Uncle Doughbags "is wise," and it does not take him very long to make up his mind as to whom he shall bequeath his possessions. He suddenly comes to life, explains his pretended death, and declares his heiress to be the elder sister.

THE CABIN BOY (Oct. 20).—Young Captain Brisk, just as he is about to leave on a long trip, receives a letter from his sister, saying: "My dear Ernest:—I am so glad you are coming to see me on your next voyage, as you say your marriage will not change your love. I thank you for the money. With love, Your sister Ruth." In opening it, he cuts through the last phrase, "Your sister Ruth," and after reading the letter, in putting it back in the envelope, drops the main part on the floor, carrying the signature away with him.

After he leaves, his wife discovers the letter on the floor. At once she decides that her husband is unfaithful to her and that he has an "affinity" in some other port. She makes up her mind to leave the home forever. She writes a note to him which she places on the table, together with the letter which she found after his departure.

Sixteen months later the Captain returns and finds his once happy home deserted, discovering the note from his wife on the table, and the explanation. He is distracted. He makes every effort to find his wife and child, but cannot trace them. He leaves on another voyage, from which he does not return for twelve years.

The Captain's little girl, grown up, tries to be of assistance to her mother and conceives the idea of dressing like a boy, selling newspapers and securing employment wherever it is possible. Running about the docks, she sees a sign, "Cabin Boy Wanted," makes application for the position, secures it, and sends word to her mother. In a spirit of fun, the sailors get her to walk the string-piece of the vessel, from which she falls overboard. The captain hears her cries, jumps in and saves her. Meanwhile, Ella's mother receives the note, rushes down along the wharves until she comes to the brig, goes aboard and finds her child in the embrace of her husband. He takes from his trunk the torn letter and places the two pieces together, showing her that it was from his sister. She acknowledges her unjust mistake and once more they are united and happy.

LADY GODIVA (Oct. 21).—Earl Leofric, of Coventry, England, placed a grievous tax upon his townspeople, who have already been so heavily levied upon that they are on the verge of starvation. Lady Godiva, the Earl's wife, pleads with him to revoke the tax and relieve the sufferings of the people. He answers in a spirit half in jest, and whole in earnest, thinking that she will not agree to such a proposition, that if she will ride naked through the town, he will repeal the tax. Her heart is wrung with the sufferings of her people, and she is neither contented in mind, nor easy in spirit, until she replies she will pay the price of their freedom and perform the undertaking, cost what it may.

She sends heralds forth through the town, saying that she will free the people from their bonds according to the edict of her husband, by riding unclothed through the town. Nature has blessed her with an abundant growth of hair, which hangs far below her waist and covers her as with a mantle. But notwithstanding, a notice is posted that at the hour of midday, on the day set for the payment of her debt of devotion, that all the people shall stay within closed doors and no eye shall look upon her.

Her task done, the debt paid, she returns to her home and only one curious person disobeys the injunction that "no eye shall look upon her." That person was ever afterward called "Peeping Tom," and in punishment for his disobedience, he is struck blind and Lady Godiva is worshiped as a saint unto this day in the minds of the grateful inhabitants of Coventry.

SELIG.

MAKING A MAN OF HIM (Oct. 16).—Bertie Bouner, a clerk, marries Sallie Morgan, from the country, and wishing to make a good impression on his wife's family, takes them for a day's outing. This so depletes his pocket-book, that he asks his father-in-law for a loan of $100.00. Later, through love of gambling, Bertie neglects his business, and is discharged, while his wife returns to her home in the country. But Bertie has reckoned without Sallie's father, who immediately goes to the city to have a settlement with Bertie.

Bertie is thrashed by the irate father and then taken to the farm and put to "doing chores," much to the delight of Pete and Ike, Sallie's brothers.

Three months later, Bertie has paid his debt to Mr. Morgan, and realizing that "life on the farm" is not so bad after all, he decides to stay. His coming to his senses effects a reconciliation with his wife.

ON SEPARATE PATHS (Oct. 17).—Widow Maitland's two sons, Ralph and Steve, after being tattooed by an old sailor, return home, where both receive a thrashing. Ralph resents it and runs away.

Fifteen years pass. Steve and his mother go West, where he is elected sheriff. Ralph comes to the very county in which his brother and mother are living. He has drifted from bad to worse, and after a poker game, he suggests to his pals that they go to a dance in a neighboring town. Arriving there, a quarrel takes place in which a young man is shot by Ralph, who makes his escape.

The sheriff starts out with a posse after the murder. He is finally overtaken, and wounded, and is captured. After being taken back to the town, his wounds are cared for and during that process, his tattoo is discovered, and Steve recognizes his brother. All the medical attendance at hand is given him, but he sinks, and only regains consciousness long enough to ask forgiveness of Steve, and say goodby to his mother.

HOW THEY STOPPED THE RUN ON THE BANK (Oct. 19).—Rumor has it that the Forest City State Bank, one of the oldest and most conservative institutions in the country, is hard pressed for cash. The news spreads like wildfire and a run is imminent. Money has been wired for but the question of the moment is to quiet the frantic crowd until it arrives. Mr. Church, the president, faces ruin and disgrace if the run starts. Quite by chance, young Dick Thatcher, the cashier, and Dorothy Church, his fiancée, hit upon a novel idea to quell the panic. They secure a ferocious live lion and his tamer from the circus, which is in town, and when the doors of the bank are thrown open to the surging crowd, they forget all about their deposited money in a wild effort to get as far away from the bank as possible

The ensemble in this delightful comedy was composed of members of the Motion Picture Exhibitors' League of Illinois. Over two hundred of them acted in this unique production.

HIS BETTER SELF (Oct. 20).—Nellie and Jim are happy, care free, country lovers. But in their case, as in all others the world over, true love refuses to run smooth. The shadow that crosses their paradise in this particular instance is the advent of handsome John Crowell, a city chap. John comes to town after a siege of illness, and in the course of time he meets Nellie. The girl finds herself making comparisons between Jim and the city man, and Jim suffers—until the crucial test comes. "All is fair in love and war," it is said, and this is demonstrated when Nellie and Jim approach the rough spots in their country drama. Love wins in the end.

GET A "REP"

ESSANAY.

A FALSE SUSPICION (Oct. 17).—A spendthrift wife is rebuked by her husband for her extravagance, but despite his entreaties to pay less for her gowns, the mania for dress is irresistible and he is finally compelled to tell her that he will no longer be responsible for her debts. She is besieged by creditors and after failing to borrow money without her husband finding it out, she appeals to a gentleman friend of the family. He loans her the money and later, her husband finding receipts signed by his friend, demands an explanation from his wife, whom he unjustly suspects of too close an intimacy with the friend. Matters, however, are happily adjusted and the wife promises never to be extravagant again.

THEIR TINY BABIES (Oct. 19).—A decidedly novel comedy photoplay which will prove exceptionally pleasing to the children. The adventures of the tiny babies are decidedly amusing.

'TIS BETTER TO HAVE LOVED AND LOST (Oct. 19).—Pretty Kitty sends Smaxon and Jimstack, her two unwelcome suitors, off to await her under the old oak tree when she will elope with them. (Of course, neither knows of each other.) Kitty then elopes with Tom. Smaxon and Jimstack do not realize how lucky they have been until one day they peep into Parker's window and find him scrubbing the floor and she reading a novel. They then agree that "'tis better to have loved and lost"—and so does Tom!

DR. BILL'S PATIENT (Oct. 20).—It is love at first sight with Dr. Bill and Cynthia, when they meet for the first time on the street. Later, when the Bingle poodle is ill, its distracted mistress asks that Dr. Bill be sent for. When the doctor arrives to treat "Violet," who the note leads him to believe is the pretty daughter, he is surprised and indignant at finding that "Violet" is a canine. Though his professional pride is injured, Cynthia's charms win him over. Later, when asked to call again at the Bingle home to treat "Cynthia, who has been injured," he goes prepared with a complete veterinary outfit, only to be again surprised in finding that "Cynthia" is the pretty daughter. Cynthia then explains that she has not been hurt at all but—Dr. Bill then sees his opportunity, takes Cynthia in his arms, and soon wins her father over.

A WESTERN REDEMPTION (Oct. 21).—Tom Perkins, a Chicago youth, is arrested, charged with being one of the carbarn bandits, to whom is attributed a series of bold robberies. The disgraced parents also suffer for their son's crimes, the elder Perkins being thrown out of a job, and they are forced to leave their rented cottage, on account of the bad character of their son. Perkins and his wife then go West to begin life anew. Tom, liberated from prison, goes West and becomes a bandit. He and his pal, Steve Ray, rob an express office in a general store, which is in charge of Tom's father, though the fact is unknown to Tom. Later, when he discovers that he has robbed his own father, he forces Ray to accompany him to the sheriff's office, where Tom confesses and asks that they be made to pay for their crime. In later years, when Tom is again released, he seeks out his parents, and having given proof of his reformation, obtains their blessing.

BIOGRAPH.

THE UNVEILING (Oct. 16).—The boy, who is the idol of his widowed mother, returns from college with a collegiate record she is justly proud of. To mark the occasion his boyhood sweetheart and her mother come to spend a few days. The too-indulgent mother, however, is blind to the fact that the boy is spending most of his evenings in full dress, which should have told her that Bohemian society was engaging his attention. A showgirl, who learns that he will soon come into great wealth, determines to win him. Unsophisticated as he is, he is an easy prey. A friend of the family warns the mother of her boy's danger, which she is loath to believe until positive proof is presented. Pleadings are in vain, for the boy is fascinated, and so the sorrowing mother, feeling she has lost all that she has lived for, determines upon self-destruction and is prevented only by the timely appearance of her visiting friend, who devises the plan that awakens the boy. She has the mother pretend suicide on account of the loss of fortune. This shows the boy the true nature and design of the object of his infatuation.

THE ADVENTURES OF BILLY (Oct. 19).—Little Billy, the bootblack, finding luck against him, decides to move to some other town. To do this he must walk, as he hasn't the wherewith for a railroad ticket. While trudging through the country, he falls into the hands of a couple of sinister-looking tramps, and they at once, by threats, force him to beg for them. A day or so later, the tramps hold up an old man, and while procuring his money throw him down with such force as to unintentionally kill him. Panic-stricken at their awful deed, they feel that the boy's knowledge of the affair will prove disastrous for them, and so they decide to get rid of him. Through the sagacity of a dog the boy is saved and the tramps are captured.

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A Comedy Drama. About 837 ft.

A FAIRY LAND OF FROST AND SNOW

A Scenic. About 163 ft.

Eclipse, Wed., Oct. 18. About 905 ft.

ORDERED TO MOVE ON

A Drama. About 605 ft.

MADEIRA, PORTUGAL

A Travelogue. About 385 ft.

Gaumont, Sat., Oct. 21. About 1000 ft.

THE MASKED HUNTSMAN

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DONE BROWN (Oct. 17).—George, who has been married two years, plans to attend a masked ball without the knowledge of Bernice, his wife. She however, learns of his scheme, and after failing to keep him at home by many wifely attentions, she masks as a domino and in haste follows George to the ball.

At the dance she attracts his attention and accepts his escort to her home only on condition that he be blindfolded during the journey thither. When on their entry into his own home, he tears the bandage from his eyes. His attitude is best described by the words of the title: "Done Brown."

A FAIRYLAND OF FROST AND SNOW (Oct. 17).—A curious and exceptional film aptly described by the title. It introduces positively the finest winter scenes ever shown to the patrons of moving pictures.

Roads, fields and forests fairly buried in ermine, every twig and bough outlined in purest white.

GAUMONT.

THE MASKED HUNTSMAN (Oct. 21).—A game warden is fired upon by a hooded huntsman who is trespassing.

The same evening the warden's daughter dons a hood similar to that worn by the poacher, and unknown to her father starts to keep an appointment with her sweetheart to whom the fond parent objects.

The old man, thinking she is his mysterious enemy, fires upon and seriously wounds his daughter. As a pleasing sequel, the sad accident has the effect of developing a strong friendship between the father and the youth of his daughter's choice.

OPENING FLOWERS (Oct. 21).—Another of the excellent flower series which has grown so popular with the American audience because of their realistic portrayal, artistic grouping, delicacy of coloring and general interest.

MELIES.

THE CROSS OF PEARLS (Oct. 19).—Each morning and evening the villagers receive Father Anselm's blessing, administered with the beautiful, time honored Cross of Pearls. Each morning, after the blessing, Jose and his sweetheart meet and talk and love. And each morning Gabriel sees the girl of his passions paying more and more attention to his hated rival, Jose.

Jose proposes and is accepted, while Gabriel is rejected. Jose's brother, the Padre Antone, performs the marriage ceremony, and presents to Jose a beautiful silk handkerchief, which is later lost, but found by Gabriel.

Gabriel, penniless, conceives to steal the Cross of Pearls. As he approaches the Grotto, Father Anselm surprises him, and there follows a struggle which proves fatal to the monk. The crime was committed with Jose's silk handkerchief.

To the horror of Padre Antone, Gabriel confesses to him the deed that may mean death to his own brother. Upon being begged to give himself up to the authorities, Gabriel smiles wickedly, defiantly, self-satisfied, knowing well that the Padre cannot give up the secrets of the confessional, even when his own brother is involved.

Scene from "The Cross of Pearls" (Melies).

Circumstantial evidence convicts Jose and he is condemned to die. But conscience, a factor Gabriel had not counted upon, began to play its part. The vision of Father Anselm haunted his dreams, and the Cross of Pearls appeared ever before him. He was going gradually mad and was terrified lest Jose should be hung before he could make the truth known. The tension was too great. He gasped the truth and expired at the very place where the execution of an innocent man would have taken place but a moment later.

PATHE.

THE GAMBLER'S DREAM (Oct. 16).—A gambler, in the good old days, when gambling was at its height, and every gentleman spent his evenings at the table, leaves his wife at home with their child, while he goes to the Casino. Here he is ruined. Coming home in despair, he falls asleep upon the library table. He is visited with terrible dreams; he sees himself again in the gaming hall. He loses, and, the winner leaving the hall, he follows him and commits a crime to get more money with which to satisfy his abnormal craving for excitement. He is subsequently arrested and thrown into jail. Then he awakes, but the dream has had its effect and to a joyful wife and a happy child he swears never again to gamble.

THE RANCH GIRL'S TERRIBLE MISTAKE (Oct. 18).—The daughter of a ranch owner is in love with one of the cowpunchers, but her father refuses his consent; in consequence, she runs away with him and for the time they are lost to her parents. Ultimately the father receives an anonymous letter, telling him that his daughter and her husband are keeping a saloon within a few miles of his ranch. He seeks them out and attacks the cowboy. The daughter, failing to recognize her father, shoots him. Others see the deed and the sheriff comes and arrests her, but the husband takes the blame upon himself. Just how the story ends, it would be a shame to tell, as much of the piquancy of the tale rests in its denouement.

THE RENEGADE BROTHER (Oct. 19).—In Old Mexico, a father has two sons, one beloved and the other one less so. As is usual in such cases, the son upon whom all the affection is lavished is of little account, and finally he becomes so unbearably bad that his father has to drive him from home, in spite of his great love for him. Jose, the bad son, has one more trick in his pack of cards, he runs away with his brother's sweetheart. Years pass and Tony has become a priest, while Jose has gone from bad to worse, and finally he and his wife and little child have sunk to the lowest depths of degradation. One day Jose, pursued by a howling mob, seeking for vengeance against this thieving drunkard, runs into the arms of Tony, his brother, who, garbed in his priest's gown, protects him from the violence of the mob. The story ends with a touching picture of Jose's promise to his brother to make a desperate struggle to regain his self respect.

A TRIP DOWN THE MAGDAPIS RIVER (Oct. 20).—Our party leaves the heights near the source of the river in long, dugout canoes. For the first few miles the trip is uneventful, except for the magnificent scenery and the wild mountains rearing their magnificent heads high into the azure above us. Soon, however, the faint sound of the roaring waters of the first rapids reach our ears, and with a tremor of fearful expectation, we feel ourselves rushing forward, faster and faster, with the current of the stream. Soon we see the white water ahead and in a moment we find ourselves dashing through the seething mass of foam that dashes over the cruel rocks, which seem to reach from their resting places to catch us in their terrible jaws. In some places the going is very rough, and it is necessary for our guides to get out into the water and guide the boat by hand. The thrill of the trip and the magnificence of the scenery makes this an event never to be forgotten.

A PURITAN COURTSHIP (Oct. 21).—In old New England, in the days of witchcraft, the austere Puritans looker askant on anything that resembled magic, and Carlos, as the stranger in Gloucester, who by simple means cures a young girl of her indisposition, wins the enmity of the populace and the love of his patient. Carlos is tried for witchcraft, and condemned to be banished, with the further injunction that if he should return he should be burned at the stake. Ruth Windsor, the following day, seeking her lover, and failing to find him, throws herself in despair into the sea. This act is seen by Carlos, who rescues her, and returns her to a spot near her home. He is seen, arrested and re-tried, and about to be burned at the stake, when a message from the governor of the colony arrives, repealing the laws against witchcraft.

PATHE'S WEEKLY, NO. 41, 1911 (Oct.10).—**Paris, France.**—Hellen wins the Michelin trophy in a flight of 13 hours and 47 minutes without landing, covering 700 miles, or about the distance between New York and Toledo.

Brooklyn, N. Y.—The U. S. Battleship Florida is put in commission at the Brooklyn Navy Yard.

Baku, Russia.—A great oil well on fire in the Rothschild concessions, threatens the entire plant.

Chicago, Ill.—Jake De Rosier wins the Illinois Athletic Club Sweepstakes for motor cycles.

Havana, Cuba.—The progress of the work of

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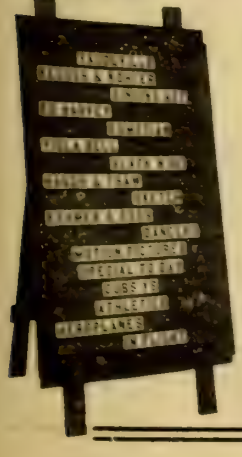

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raising the U. S. Battleship Maine, the sinking of which, on February 15, 1898, forced the opening of hostilities in the Spanish-American War.

Los Angeles, Cal.—A spectator at an amateur bullfight creates a sensation by leaping into the arena and playing toreador.

London, England.—Lord Roberts presents the flag to the 7th Essex Regiment.

Milwaukee, Wis.—The fire chiefs of America meet and try new models of fire-fighting apparatus.

New York, N. Y.—Mlle. Hélène Dutrieu, now at the aviation meet, at Nassau Boulevard, in one of her flights.

Camden, N. J.—The sister ship of the Rivadavia, the Moreno, destined for the Argentine Republic's navy, is successfully launched.

Potsdam, Germany.—The Zeppelin airship Schwaben, makes a successful trip with several passengers.

Philadelphia, Pa.—A great fire destroys an entire block in the Quaker City—one killed and eight injured.

Constantinople, Turkey.—The Sultan sends his representatives with gifts to the Holy Mohammedan city of Mecca.

Toulon, France.—The French battleship Liberté, in the harbor, just before the terrific explosion which destroyed the ship and killed between 350 and 400 officers and men.

Detroit, Mich.—President Taft speaks at the opening of the Michigan State Fair.

EDISON.

AN OLD SWEETHEART OF MINE (Oct. 17).—A nicely furnished room with the moon showing through the window, a man of middle age with slightly silvered hair, everything indicating comfort. Lighting his pipe the man settles himself comfortably, picking up idly an old photograph album. Soon his interest is aroused.

The scene fades into the laughing face of a sweet young girl. Musing, the man goes to the window.

The scene fades into the moon-lit lawn with a woman and three happy children playing and singing. Still the fascination of the old sweetheart is strong, the past rising in visions before him.

The country boy and girl are seen through the curling smoke of the pipe and fireplace.

The young man and young woman are in one of nature's fairest scenes. He is to be a great composer and she listens rapturously to his eloquence. But visions cannot last forever. Suddenly the man is recalled to the present as

"Now my dream is broken by a step upon the stair
And the door is softly opened and—my wife is standing there."

With her back to the audience she stands in almost an accusing attitude. He gives up his pipe and then slowly shows her the album, confessing his love even now for that old sweetheart. She takes it, faces to the front for the first time, and he turns

"To greet the living presence of that old sweetheart of mine."

The girl of the album, of the visions and his wife are one and the same. Slowly the picture fades as they come together.

MIKE'S HERO (Oct. 18).—Mike, the plumber, is ordered to solder the leaking pipes of a motor boat and accidentally falls headlong into the lake. Being unable to swim, his lusty cries for help bring a tramp, who rescues him with a boat hook. Mike rewards the tramp by taking him home, feeding him and giving him his best and only suit of clothes, while he himself is obliged to go about in his overalls.

In more ways than one the tramp takes advantage of Mike's kindness, imposing on him and making himself a general nuisance around the house, all of which Mike cannot resent because he owes his life to him. He even goes so far as to become attentive to Mike's sweetheart. This is the last straw—poor Mike becomes despondent and decides to commit suicide by drowning. He goes to the very place where the tramp rescued him from a watery grave and deliberately jumps in, but to his surprise and amazement finds shallow water, hardly up to his waist. It now dawns upon him that the ungrateful tramp did not save his life after all. Accordingly he goes home, kicks the tramp out, becomes reconciled to his sweetheart, and once more happiness and peace reign supreme in Mike's home.

A CONSPIRACY AGAINST THE KING (Oct. 20).—Cicely and young Sir Walter are very fond of one another, but owing to the political differences of Walter and her father, they are obliged to meet secretly. At one of these meetings Walter confides to her that he is about to embark on a dangerous mission for his party, which is in opposition to the King, and that if he is taken with the treasonable papers in his possession, it means certain death. He is deaf to all pleas from Cicely and departs, promising to be with her at a certain inn on his way.

Walter meets his fellow conspirators and obtains the message. Unknown to them, however, a spy has discovered them and hurries away and informs Sir Charles, Cicely's father, of their plans. He at once sends his men out to try to catch the messenger. Cicely overhears this and resolves to warn Walter, and, mounting her horse, spurs on to the inn. Here she is disappointed. No one is there but Richard Ryder, known as Galloping Dick, a knight of the road, a merry rascal, but yet a gallant gentleman to whom no woman appeals in vain. Cicely tells him of Walter's peril and begs him to obtain the papers and save her lover. He promises; Walter soon arrives, but Dick finds his friendly advances coldly received. He follows Walter as he rides away, and, overtaking him, demands the message. Walter refuses to deliver it and having no alternative, Galloping Dick disarms him, takes the paper, dumps him in a pool, and rides on. Hardly has he gone, when Sir Charles' troopers come down the road, and seeing a horseman ahead, chase after Dick and soon overpower him. They bring him before Sir Charles, who orders him confined. Just then Cicely enters and recognizes her gallant acquaintance of the inn. Cicely suggests that he be locked in the pantry, as it will save standing guard all night. This is done and while the troopers are making merry she manages to steal the key from the cook. When all is dark, she silently unlocks the door and releases Dick. Guiding him to the garden gate they are suddenly confronted by Walter, who at once makes for Dick. But when Cicely explains Dick's gallantry he hangs his head in shame and asks forgiveness. Readily granting this, Dick gaily mounts and goes his way, leaving two happy lovers.

LAUNCHING OF THE BATTLESHIP RIVADAVIA, QUINCY, MASS., AUG. 26, 1911 (Oct. 18).—The Rivadavia was constructed at Quincy, Mass., for the Argentine Republic. She is 585 feet long, weighed 11,000 tons at the time of launching, and when fully completed, with her armament, will will have a total displacement of 30,000 tons. We are first introduced to her as she lies in the ways, with a close view of the stern, showing her enormous rudder and triple screws. Next we see the workmen driving wedges, preparatory to removing all supporting stays, except the cradle, which goes into the water with the ship. The ship was christened by Mme. de Naon, sponsor, acting for the wife of the president of the Argentine Republic. Immediately upon her smashing the bottle of champagne, the great mass begins to move. As she finally strikes the water, we see restraining ropes, fastened to enormous chains, which are attached to the shore, break, one by one, thus gradually retarding her speed and preventing her from going out into the stream too rapidly. As she gets out into the stream, she is immediately picked up by tugs and we leave her there, after a glance at the activity on the river.

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Independent Film Stories

POWERS.

YARN OF A BABY'S SHIRT (Oct. 17).—A heavyweight colored lady is sitting outside the kitchen door knitting a shirt for her piccaninny, who sits contentedly by in his high-chair counting his toes. Presently another colored woman calls the mammy inside and she goes inside after putting the unfinished shirt on the piccaninny and the ball of yarn on her chair. The baby's half grown brother is flying a kite, but has not enough string and is looking for some when he spies the ball of yarn, which he steals and goes away to tie it to the kite. The kite is soon in the air, but the other end of the yarn is attached to the baby's shirt. As the kite rises the shirt begins to unravel and the poor piccaninny is losing his shirt! Finally the kite gets away and carries the youngster with it. There is great commotion in the village and a crowd is soon in pursuit of the infant aviator. At length the string breaks and the baby is caught in the arms of a farmer. The heavyweight colored lady arrives on the scene and there metes out deserved punishment to her first-born.

FIRST MAIL BY AEROPLANE (Oct. 17).—A topical picture showing the first letter and the first mail pouch ever carried in an airship as a regular government carrier. A U. S. postoffice was officially opened at each end of the course at Garden City, L. I., N. Y. Souvenir postcards were sent to their home addresses by the spectators. These were collected and canceled in the regular way, after which they were taken to the aeroplane by a U. S. letter carrier. The aviator, Captain Beck, U. S. A., strapped the pouch to the machine and started on his way. The cards were delivered and the owners will no doubt prize them as souvenirs. The flights are well taken and clearly shown.

HEADLINE ACROBATS (Oct. 17).—A comedy acrobatic act by a well-known knockabout team now playing over the large vaudeville circuits. Their amazing feats are a pleasing contrast to the regular run of pictures and furnishes a vaudeville act far above the usual class of picture house vaudeville. A $2.50 act for ten cents.

THE AWAKENING OF JOHN CLARK (Oct. 21).—John Clark is a ranch hand and Blue Feather an Indian maid. They have learned to love each other and decide to marry. Following the Indian custom, Clark goes to the camp to make a bargain for the hand of the girl. He offers a bag of gold to the chief, her father, who is satisfied with the amount, and the pair are allowed to wed. They go to live in a log cabin and get along nicely until one day two Eastern women, a mother and her daughter, visit the ranch. Clark becomes interested and beats the other cowboys to the task of escorting the ladies about the ranch. The younger woman encourages the advances of Clark and before long there is a love affair on foot. Clark becomes infatuated and regrets his marriage to the Indian girl. Finally he comes home and tells her he is tired of her and advises her to go back to her people.

Blue Feather, heartbroken, does as she is told, whereat the Indians want to revenge the insult, but the girl induces them to desist. Shortly afterward Clark is taken sick with typhoid fever and needs nursing badly. The two Eastern ladies come to the cabin, but when they learn that Clark is suffering from a contagious disease they do not care to enter. Blue Feather at the camp hears of Clark's illness and considers it her duty to go to him. She nurses him back to health and strength. While Clark is recovering the Eastern women visit him, but he realizes now that they are not true friends and bids them go. Blue Feather has proved her worth and brought about the awakening of John Clark.

AMBROSIO.

THE LITTLE CHIMNEY SWEEPER (Oct. 11).—The heartless stepmother apprentices little Gianni to a chimney-sweep, by whom he is cruelly treated. Other children shrink from his grimy garments and sad face, but Nina, the child of rich parents, gives him pennies, toys and clothes. Nina becomes very ill and in her delirium cries for Gianni, who comes to the bedside of the dying girl. Every day he brings flowers to the little grave and is seen by Nina's mother, who, deeply touched by his devotion to her departed darling, takes him into her home and gives him a mother's love.

RELIANCE.

THE ANONYMOUS LETTER (Oct. 7).—Her education completed, Marie leaves the convent school and returns home. She is courted by two men, one, George Barnes, an elderly, wealthy man, and the other Paul Carter. Carter's sinister appearance fills her with revulsion and dread, which she is unable to control, and which angers Carter. After she is married to Barnes he writes to his son in college, who is displeased that his departed mother's place has been taken by another. Shortly thereafter he is taken sick and brought home, and the young stepmother decides to impersonate a nurse and try to win his affection. She succeeds too well, for the youth falls in love with her. He is then told the truth, and the family would have been happy but for Carter, who writes an anonymous letter to Barnes, telling him his wife and son are deceiving him and to be on his guard. Mrs. Carter and her stepson go for an automobile ride and about 35 miles from home the machine breaks down. They meet friends residing in the vicinity and are persuaded to remain over night, notwithstanding ineffectual attempts to reach the Barnes' home by 'phone. The letter preys on Barnes' mind, and when his wife and son fail to return he imagines they have eloped and works himself up into a terrible state. The next morning the party returns and explanations are made, but the shock has so affected Barnes' heart that he dies. The last scenes show the young widow leaving the home and entering a convent, safe from the cruel world.

A NARROW ESCAPE (Oct. 14).—Jim Smith has been without work for some time, and his efforts to secure a job proved fruitless. He meets Red Leary and Black Pete; two thugs, in a saloon, and the look of desperation on his face prompts them to invite him to join in a burglary. He indignantly refuses, and on the way home finds a lost hand-bag containing jewelry and money, which he takes home. His wife persuades him to return the property, the owner's cards giving the address. The butler receives him at the door and takes his name, but gives no reward. Smith is furious and bitterly upbraids himself for a fool, and in this state of mind goes back to the saloon and informs the thugs that he will become a thief. As the three start out Mrs. Smith follows, entreating her husband to come home with her, and finally he gives in to her. She tries to cheer him up, telling him how thankful they should be that they have their beautiful child, but he is still despondent. The next day he reads in the paper an account of the capture of Red Leary and the fatal wounding of Black Pete in the act of committing a robbery, and realizes what a narrow escape he had. He is further convinced that the path of honesty is the right one when he receives a letter from the owner of the purse, enclosing a substantial reward and offering him employment.

BISON.

THE PIONEER'S MISTAKE (Oct. 10).—Mistaking the feathered headdress of a crouching Indian for a bird, the pioneer wounds the red man. Angered, he rouses his tribe to go on the warpath and they attack the village. A stirring battle takes place. The whites are in desperate straits when a party of trappers gallops to the rescue and drives the savages away.

THE INDIAN RUSTLERS (Oct. 13).—The unsuccessful hunting party returns to the village, and being in need of meat the Indians descend upon the grazing herd and rustle off a bunch of cattle. They are seen by a cowboy and his sweetheart, and try to kill him so he will be unable to expose them. A thrilling fight takes place, the Indians being reinforced by the rest of the tribe, and the cowboys, hearing the shots, gallop madly to the rescue of their pal. The Indians are routed and the cowboy and his sweetheart saved from death.

LUX.

A DOG IN A COINER'S DEN (Oct. 13).—Louis, the newsboy, has a pet dog and they are much attached to one another. Whilst strolling through the town, they pick up a pocketbook, and discover that it belongs to a well-known gentleman in the neighborhood, who is possessed of a high sounding French title of the "Castle in Spain" variety. Louis returns the pocketbook to its owner, who presents him with the fabulous sum of 50 cents. Possessed of so much wealth, Louis orders a drink, but, much to his surprise, the waiter bends and twists his fifty cents into various shapes and forms, and finally refuses to serve him. Louis is naturally downhearted over the wreck of his hopes and his newly acquired fortune. However, "luck will turn," says Louis to his dog Tray, and on they go again, thinking no more of the incident. Some days later Louis reads in the paper that the police are considerably perplexed by the circulation of counterfeit coins, the source of which they are unable to trace. This awakens dormant thoughts, and Louis sets off to the mansion of the gentleman with the worthless title, determined to investigate. Some time after Louis has broken himself in the grounds of the mansion, the noble man emerges from the house and drives off. Louis follows in his wake and traces him to a disused house upon a bleak moor. Undaunted, Louis enters the house, and there falls into the hands of the coiner, for such the nobleman proves to be, and his gang. On the principle that "dead men tell no tales," the coiners bind Louis to a table, and placing a keg of gunpowder by his side, light the fuse and depart. Fortunately they do not see Louis's old friend Dog Tray, who is getting anxious, and endeavoring to get into the house also. Nearer and nearer creeps that tiny spark as Louis lies powerless, awaiting his end. But nearer and nearer creeps old Dog Tray in his search for his friend, until at last he reaches his side. Louis loses no time in directing him to remove the burning fuse. Old Tray does not understand at first, but he manages to bite the ropes that bind his master, and together they rush forth into the open air, just as the powder explodes, and destroys all traces of the coiner's work. The witness, however, still lives and is soon at the police station, where he gives the necessary information and receives a big reward for his services.

BILL, POLICE CYCLIST (Oct. 13).—A comedy, showing Bill filling the position of a police cyclist. In his capacity of police cyclist he is a prominent figure in a wild and thrilling chase after a hooligan. The details of the chase are too "Billesque" to be described, but they culminate in a finale which is, in every way, worthy of the talented little comedian.

CHAMPION.

A GIRL AND A SPY (Oct. 16).—The old general, the girl's father, is in the foreground where he had just been carried, wounded, by his men. In the background a battle is raging with powder and ball, while the hand-to-hand conflict between those two bitter rivals is taking place, with the girl and the general looking on.

The hero is a spy, forced to be such by his superior officer. In Confederate garb, he meets and falls in love with a fair daughter of the South. In a certain battle or skirmish, he refuses to fire on his own people, and she, not knowing that he is a Federal, thinks him a coward and thus despises him.

From the moment he fell in love with the maiden, he had decided not to perform his despicable task, but to get back to his own side as soon as possible—that is,—to do only the duties which fall to a soldier's lot. His rival for the girl's hand has tried in various ways to be revenged for being ousted from his position as cavalier to the young lady, but without success.

CIRCUMSTANTIAL EVIDENCE (Oct. 18).—Two young men, friendly rivals for the hand of a sweet-faced Western girl, start forth to make, each, his respective fortune. In five years, one becomes a bank cashier, the other a ranch foreman. We see the cashier mingling in the swell clubs of the upper ten, living beyond his means to keep up to the style of his associates. Again, we see him "caught short" in his accounts.

The foreman and the ranch owner start cityward to make a deposit of gold nuggets in the bank. The ranch owner meets the cashier and invites him to his swell club. The cashier fleeces the ranchman at cards out of a pile of greenbacks. The next night, the ranchman is ready for another fleecing, but is pursuaded not to go by his foreman. He gives the latter his roll and sends him home. He attends the club but has nothing to lose. The cashier is disappointed, but shows by his manner he would run a big risk to get the ranch owner's wad.

In the meantime the foreman had started for home. If the money in his possession were only

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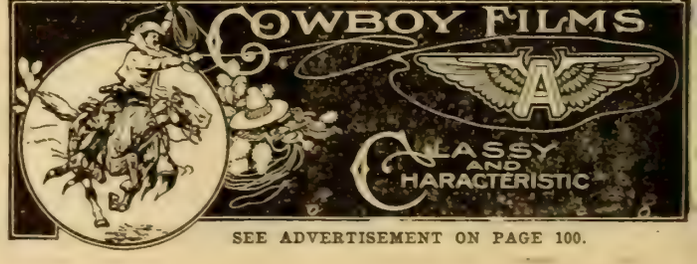

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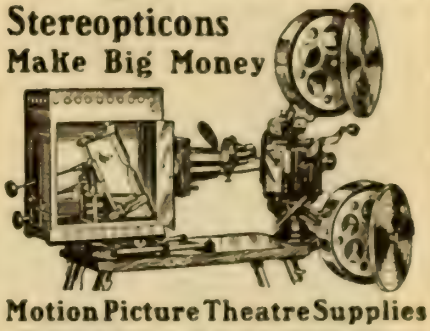

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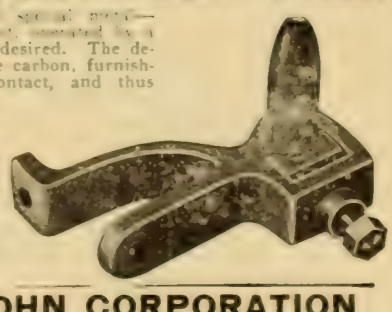

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his, it would mean the possibility of his getting the woman he loves. The night is rainy, so he dons his rain coat and cap.

At the club the cashier decides to leave after the ranch owner's departure and he, too, dons a rain coat and cap; later these men pass the same lonely spot. We see them, but can't tell which is the other. Shortly after the ranch owner falls a victim to the bullet of one of them, and the spectator is in ignorance as to who really committed the deed. But the foreman is arrested as the perpetrator of the crime. Then comes the court procedure, which is carried out in all it's interesting formula to the minutest detail.

The cashier is one of the jurymen and out of the twelve men all except him stand out for conviction. He finally confesses his crime. The foreman's name is freed from stigma, and this he shares with his sweet-faced Western girl.

NESTOR.

LET US SMOOTH THE WAY (Oct. 11).—David and Martha Waldon had reached the evening of life; yet despite the fact that David had worked steadily as head draughtsman for over thirty years, they were still practically penniless. This was partly due to the couple's philanthropy and to Martha's ill health.

Had not the Columbia Construction Company changed hands, all might have gone well, for they generally overlooked any error that his failing sight had caused. Not so the new manager, however, and as a consequence, David was soon in search of new employment.

Scene from "Let Us Smooth the Way" (Nestor).

From place to place he went, receiving always the same reply, "too old." David's none too robust health unfitted him for steady manual labor, and his eyes for the work he could do. So within a year's time, not only the little they had saved, but every piece of furniture that could be spared had gone, while Martha, without proper medical aid or nourishment, lay hovering between life and death.

Almost desperate, David snatched up their only clock and hurried toward the pawnshop, but ere he could reach the door, two romping children ran against him—he fell, and the old timepiece lay shattered at his feet.

Officer Dolan was so moved by the old man's despair that he straightway decided Martha must have the best of care—Alas! it was too late—her tired, patient spirit had passed to the Great Unknown, while David, whose benevolence had brought him to poverty, was hustled, with business-like promptness, off to the poor-farm.

MUTT AND JEFF AND THE BLACK HAND (Oct. 14).—Only two years in the Land of the Almighty Dollar, and Mariangelo Pinozzi and his good wife, Francesca, are the happy owners of a busy fruit stand, which unfortunately comes under the notice of the Black Hand Society.

Unless Mariangelo contributes the large sum of money thrice asked by the dreaded bomb throwers, he and Francesca will journey forth to that undiscovered country whence no traveler ever returns. As time is nearly up, poor Pinozzi grows frantic with fear.

Mutt and Jeff approach. They have a whole dime to spend; they also have a well-developed case of "appetitis." The bananas look very inviting; moreover, they are very filling. With a "lead us to them" rush, the hungry twain swoop upon the gesticulating Sicilian. As the bananas do the disappearing act, Mariangelo gets an inspiration.

Will Mutt and Jeff take charge of the fruit stand for one week, or two, or longer—eat all the fruit they want and take all the receipts? Will they, huh? So, while Mr. and Mrs. Pinozzi scamper to safety, Mutt and Jeff take possession of the business.

The Black Hand cannot be trifled with; Mariangelo has not "come across" and the kidnappers get to work. Mutt and Jeff are soon captured and taken before the Presiding Bunch of Crooks, who fail to find any resemblance between Mutt and Jeff and the Pinozzi couple. Peeved over this measly trick, they force "the long and the short of it" to join the "ranks." This is done, with the aid of numerous stilettoes acting as accelerators.

The police have been over-active of late; why not blow up Headquarters? Lots are drawn and the fatal slip of paper goes to Mutt. Luckily for him the Chief of Police has heard of this Black Hand meeting and sends out a number of his best men to corral the entire outfit.

After a nice mix-up, Mutt, Jeff and the Black Handers are taken to Headquarters. Jeff is recognized as an old time friend of the Chief, who treats him to a good cigar, while poor Mutt goes to a dark dungeon because the tell-tale slip of paper is found on him. Alas! poor Mutt!

ROMANCE AND UPPERCUTS (Oct. 14).—Alfred Kelcey and Clara Brooks had been betrothed since childhood, and now the long nourished hopes of the old time friends and neighbors, the Kelceys and the Brookses, were about to materialize.

Jack, a dashing, flirtatious, caddish cousin of Alfred's, tires of the swift city life and goes to his country relations for an indefinite stay. Here is where the course of true love begins to zig-zag.

Jack's city ways, his dashing demeanor and his elaborate sartorial equipment are more than the sweet guileless country maid can stand. Soon she finds herself thinking more of Jack and less of Alfred, and when the latter is unexpectedly called away, Jack loses no time to win her. Things progress rapidly until Clara half-heartedly consents to elope before Alfred's return.

Her little sister, Dorothy, is a good observer, soon concludes that something is wrong and that Alfred's presence is urgently needed. She forthwith writes to him. He promptly answers the call and, after some romantic and "uppercuttic" incidents, the proposed elopement is quashed; Jack gets "his" in the proximity of a romantic rivulet, and Clara is gently escorted back home.

Later, forgiveness is asked for and gladly granted. With Jack summarily removed out of love's pathway, Alfred and his bride Clara face a future full of happiness.

AMERICAN.

THE COWBOY AND THE OUTLAW (Oct. 12).—The Spring round-up is in progress, and the boys have been absent from the ranch for five weeks. Jack Dunton asks for a day off in order to visit his sweetheart at the ranch. He wishes to spend as much time as possible with her, so he takes a short cut over the mountains.

The trail is seldom used, and he is in doubt as to the right direction, so he proceeds slowly. He is held up by a gang of outlaws and robbed of his horse. The outlaws have recently been active and the sheriff organizes a posse to trail and capture them, if possible.

Jack meets the posse on the trail as he is slowly making his way to the ranch, and informs the sheriff where he encountered the outlaws, and that they have stolen his horse. Following the direction he has given them, the sheriff and his posse surprise the outlaws, but the leader escapes on Jack's horse. He is hotly pursued, but manages to elude them, and leaving the horse on the trail, makes good his escape up the side of the mountain.

Traveling along the unfamiliar trail, Jack loses his footing and falls down a steep wall of rock and is severely injured. He is found by the outlaw, who nurses him back to health at the risk of his own life, for capture would mean death. When Jack is able to travel, the outlaw escorts him to the ranch and there meets Jack's sweetheart. They are both visibly impressed with one another. Jack is very weak, as they assist him to a couch in the ranch house.

When he is alone with Jack's sweetheart, the outlaw makes love to her, which the hero-worshiping, romantic girl reciprocates; Jack comes upon them in fond embrace and a passion of anger surges through him. He pushes them apart, and then a revulsion of feeling comes to him. After all, he owes his life to this desperado. Taking the girl's hand, he places it in that of the outlaw and turns his back on his own happiness. At the gate he meets the sheriff and realizes he is after the outlaw.

Jack professes ignorance of the outlaw's whereabouts, but the sheriff's information is accurate, and he is suspicious. He goes down the trail to call his posse and search the premises. Jack hurries back to the outlaw, and sending the girl to delay the sheriff as long as possible, he exchanges hat and coat with the desperado, who gets a horse and rides away to safety and freedom.

Jack races to the barn, firing his gun as he runs, to attract the attention of the posse. Thinking they have the outlaw cornered, they surround the barn and fire through the door and windows until all is still inside. Cautiously entering the barn, they find Jack with a bullet wound in his shoulder. The penitent sweetheart begs his forgiveness and Jack comes into his own. He has paid his debt of gratitude to the outlaw.

YANKEE.

THE LOST KERCHIEF (Oct. 16).—Ned's persistency in attempting to return a lost handkerchief to a charming young lady in spite of attempts to ignore him, gets him into all sorts of trouble. He follows her from place to place and she continues to evade him, until she becomes tired of his persistency and has him driven away from a ferry boat, bodily thrown from a car, refused admission to the different amusement places at a summer resort, and finally has him arrested for annoying her.

He tries to explain to the Judge and Mabel that he had merely tried to return her handkerchief. When asked to show the handkerchief he cannot find it, having placed it in the sweat band of his hat during the excitement, and forgotten all about it.

After being fined $50.00, he is freed and goes home a wiser man.

Upon reaching home he finds his sister in conversation with the very young woman who had caused him all the trouble. Satisfactory explanations follow, and the result is a happy ending to a day of mishaps.

THE MAN WHO CAME BACK (Oct. 20).—A big, strong, young American, the son of wealthy parents, instead of devoting his time to business and becoming a respected citizen, finds that a life of idleness and sport is more to his liking. Warnings and threats make no impression until the father, losing all patience, finally disowns him and drives him from the house.

He soon discovers that the dollar is his best friend, as persistent efforts to borrow money from his fellow members at an exclusive club results in a polite request for his resignation.

He falls lower and lower until finally he becomes a tramp. He becomes keenly aware of his condition when time and again he is driven from doorsteps or chased by dogs whose irate owners have no sympathy for tramps. Shunned by men, women and children in every walk of life, he becomes immune to all sense of feeling and sinks to the lowest levels.

A little girl's kindness in offering part of her food opens his eyes and when the little girl's sister reproves him for the life he is leading and tells him to become a man, new courage enters into his shrunken and stupefied existence and he promises to make another effort.

He comes to his father and pleads for another chance to make good. The yearnings of the boy's voice and his poor condition touches the father's heart and a reconciliation follows. With the picture of the young girl always before him the young man makes great strides in his business career, and when he presents himself at the home of the young girl whose kind words gave him courage to start life anew, she does not recognize his identity. She admires his manly spirit in confessing that he is the former tramp and as their acquaintance length-

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ens, she finds many other admirable traits in her handsome companion. From admiration to love is but a short step, which both take with evident pleasure.

IMP.

UNCLE PETE'S RUSE (Oct. 16).—Captain Warren, of the Confederate Service, evades the pickets of the Union lines and almost takes his life in his hands to visit his young wife. He is greeted affectionately by her and the servants and is enjoying his stay when the house is surrounded by a number of Union soldiers, who have an intimation that he is in the house. He is thoroughly frightened and his wife is terrified.

Uncle Pete, an aged servitor, possessed of an abnormal amount of acumen, takes matters in his own hands, being the only cool and collected person on the premises. He takes in the situation and matches his wits against the vigilance of the soldiers.

Captain Warren is hustled upstairs by Uncle Pete and hastily placed in bed. The old negro procures paint and in a jiffy his master is made to resemble a man in the throes of an attack of smallpox. This done, the servant ushers in the soldiers with mock gravity, after coaching Captain Warren. They rush to his bedside to be informed that he is near death's door with the malignant disease. They retreat rather precipitously to stand guard over the premises. This is a precaution which the negro has not reckoned on, but he is equal to the emergency and later announces that the captain is dead and solicits their aid at the funeral obsequies. Owing to the fact that no other help is near, they consent.

Captain Warren, bearing all the appearance of a corpse, is placed in a hastily prepared casket. The lid is fastened down and the soldiers go to dig the grave. Uncle Pete becomes active and his master is taken out and some weights substituted. Solemnly the soldiers bear the supposed remains to the grave and the wife is disconsolate, believing that her husband is really dead, the scheme being so genuinely realistic. The soldiers depart and she is overjoyed to find her husband alive and well. The Union soldiers have an inkling that they have been tricked and return and unearth the box to find its contents. In the meantime, Captain Warren has made good his escape and the colored man enjoys himself at the expense of the soldiers, who were so cleverly tricked.

THE AGGRESSOR (Oct. 19).—Hank Denby, a miner, has a loving little wife, but he is a brute and abuses her. She bears it patiently until one day when forbearance ceases to be a virtue. He goes out to his work after an unusually violent scene, in which his wife is in tears as a consequence. She is all alone on the mountain, but resolves to desert her husband—to go—anywhere to rid herself of the obnoxious presence of the husband.

She packs a few of her belongings, writes a note to Denby, and is about to go out into the world, when Philip Baldwin, a prospector much older than she, comes into the cabin in search of food and drink. He is welcomed by the woman as he is kind. He looks about the cabin and notes her preparation for flight in surprise. On being questioned, the girl-wife tells him of the ill treatment she has been subjected to and her decision to leave it all. He mildly tries to dissuade her, to no avail. She is determined to leave and asks to be allowed to travel in his company. The big, rough fellow sees no impropriety in that and the woman is guiltless of any wrong-doing. They leave the cabin, arrive at the tent of Baldwin and in attempting to secure water for her, he falls over a cliff. She runs around the eminence and finds him.

In the meantime, the husband has returned home, read the note, takes the trail and follows the pair with the insane idea that some man has stolen the affections of his wife. He comes upon them just as his wife is trying to extricate Baldwin from his perilous position. He is about to kill him when the wife interferes. Denby takes Baldwin on his back and carries him, unconscious to his cabin, where he nurses him back to health. On being convalescent, Baldwin leaves, but is followed by Denby to a rocky peak. Slapping Baldwin's face, he challenges him to a revolver duel. Baldwin is loath to fight, but is provoked, and back to back they start to walk apart. At the signal they turn and fire. Denby falls dead. His wife comes out and falls prostrate across his body. Baldwin gazes at the woman for a time and then, not understanding, walks away down the slope leaving Mrs. Denby alone with her dead husband whom she had not loved in life.

THANHOUSER.

THE EARLY LIFE OF DAVID COPPERFIELD (Oct. 17).—The film starts with the time Aunt Betsy, an eccentric spinster, flattens her nose against the windowpane before she enters the Copperfield home, over which the stork is hovering. Aunt Betsy, in anticipation of a birth, had set her mind on a girl—because she abhors boys. When it is therefore announced that the stork has brought a boy, she vanishes from the house 'like a discontented fairy."

David's mother is a helpless young woman, impractical and unassertive. She married an elderly gentleman, who dies before David is born. Eight years after David's birth, she is flattered by the attentions of Edward Murdstone, who is ardent in his courtship because the widow's money is such a tantalizing incentive.

David shows his dislike for Mr. Murdstone. His mother marries, however, while he is absent on a trip with Peggotty to her brother's house at Yarmouth. Here he meets hearty fish folk—among whom he finds little Em'ly.

With the marriage of his mother to Murdstone begins a series of hardships which finally end when his mother dies. After his mother's death, Mr. Murdstone places him in a bottling factory, but David runs away and finds refuge with his Aunt Betsy.

THE SATYR AND THE LADY (Oct. 20).—A young artist, working on a painting he called "The Satyr and the Lady," was pleased with his woman model, but found that the lay figure Satyr did not meet with requirements. So he took a trip through New York's crowded East Side, where he knew he could find a model suited to the character of his work.

After a short trip through the congested market places of the Ghetto, the artist saw, in the person of a shoe-string vendor, the very model he wanted. The Peddler was glad to pose, because, when told how much he would get, found that "sitting still" was a much more remunerative occupation than hustling around with shoe-laces.

As he sat, day after day, at the feet of the beautiful woman, the peddler was impressed with her loveliness, and to him she became the embodiment of all that is good and noble. As a matter of fact, the model is of the ordinary kind, pleasure-loving, good natured, charitable and without any particularly high standards.

She is very kind to the "Satyr," although he is repulsive and ugly. When the picture is completed, she gives him a rose, which he highly treasures and dreams over.

Some time after, the Satyr is on his deathbed. Realizing that his only child, a little girl, will be left without anyone to care for her, he pens a note to the "beautiful lady," telling her of his condition, and asking her to take care of his daughter.

He sends his little girl with the note to the artist, with a request that he forward it to the model—for the Satyr does not know where "the lady" lives. The artist comes with the note when the apartments of the model ring with the hilarity and abandon of her friends. She reads the pitiful message and is moved. She leaves the guests, among whom the artist has remained, and goes to the shabby East Side tenement; but arrives too late. The Satyr is dead and his child is left alone in the world.

The model takes the child to her home. She finds her friends still dancing and enjoying themselves, so she puts them out with little ceremony; for all her thoughts are now for the child. After her guests have departed, she tucks the little one in bed, and vows, for the child's sake, to lead a new and better life.

The artist, who has long admired the model, hides behind a curtain, and the new beautiful, womanly qualities she shows while caring for the child, completely win his heart. They are married, give up their so-called Bohemian life, and become useful, active members of society.

SOLAX.

HE WAS A MILLIONAIRE (Oct. 11).—Mr. Amzi Wilson, a man of moderate circumstances, had become a harmless lunatic, and he thought he was a milionaire. He overheard his servants, Susan and Jenkins, making fun of him, and deciding to discharge them, he gave each a check for a large amount and told them to get out.

Wilson then takes a moonlight stroll, and thinking he has too much money for one man, he takes his checkbook along to see what he can do in the way of helping humanity. He goes to the pond in the park and fishes with bank checks for bait. He sees Pete, a gentleman of destiny, reclining on one of the park benches, and thinks him a good subject for his charity, so he gives Pete a check for a million dollars, telling him to be a good boy. Pete collapses, but soon recovers, and thinking the check looks good he decides to use it. He visits a restaurant and orders a whole turkey; is about to eat when the proprietor decides it would be best to collect in advance. Pete hands him the check for a million, and, of course, gets thrown out. Next he tries a saloon, but fares the same fate.

In the meantime the lunatic is still distributing his imaginary wealth. His absence from home is discovered and a reward of one hundred dollars is offered for his return. The police get on the trail and soon have Pete in custody, thinking he is the lunatic. He escapes, however in time to capture the real lunatic and get the reward.

HIS MOTHER'S HYMN (Oct. 13).—Paul Wellard is leaving home for the city. He goes to say good-bye to his mother and finds her at the organ singing her favorite hymn. For a while he prospers very well in the city, but finally gets in bad company, gambles, steals and loses his position.

Unable to secure another position he becomes desperate and seeing the opportunity, he enters a house and is filling his pockets with valuable jewelry when he hears some one coming. He hides behind some drapery and sees a sweet-faced old lady seat herself at the organ and play his mother's favorite hymn, "Lead Kindly Light." His heart is touched, and he gives up the stolen articles, and tells the old lady of his downfall and of his mother. She forgives him, tells him to start new again, and shows him a photo of her own wandering boy. The old lady gives Paul money and helps him secure a position. A year later a burglar enters Paul's home. Paul hearing the noise, gets his revolver and catches the burglar in the act of taking money from his desk. The burglar attempts to knock the revolver from Paul's hand and a struggle takes place, during which a much worn photo falls from the burglar's pocket. Paul's wife, hearing the noise, rushes into the room, gets the revolver and points it at the thief, while Paul picks up the photo and at once recognizes the face of his friend and benefactress. He tells the thief to take a chair and sits down by his side while he tells him of his dear old mother and how she is waiting for his return. The thief breaks down and promises to give up his wickedness. The next day there is a happy reunion of mother and son.

REX.

CHASING THE RAINBOW Oct. 12).—A shabby room, a hovel, a morgue of hope, a mausoleum of joy, in which dwell only care and woe—and an invalid and her little daughter. There is no more medicine; no money to buy more. But the brave spirit of the child knows no daunt, and she determines to beg the druggist for more medicine. She braves the storm outside, wends her way to the drug store. But druggists are prosaic; there is little poetry or philanthropy in pharmacy; the child's pitiful pleadings are in vain. Disheartened, she leaves the store and walks outside. Suddenly she sees in the sky a wonderful thing, a marvelous blending of radiant colors. She asks a passer by what it is, and he tells her it is a rainbow, and that at the end of it is a large pot of gold. A pot of gold! Gold, with which to buy medicine, lots of it, enough to cure her sick mother all at once. And the child sets out to find the gold that the golden colors lead to.

She comes to a place of many brilliant lights—here must be the entrance to the fairyland where she will find the gold. She mounts a flight of stairs, and timidly enters—Paradise! For an angel voice is singing, and heavenly music is playing, and other angels in wonderful gowns are sitting at tables, and bright stars are gleaming—or are they diamonds?—and a wonderful, celestial glare is over all. But a rough hand reaches suddenly out to seize her, and a gruff voice, a voice very unlike an angel's, tells her to leave the enchanted land; but a strong man's voice gives a command, and a beautiful angel's soft arms entwine about her little form, and a sweet voice questions and surprised ears listen to the child's strange, sad story. The actress on the roof garden learns the situation and—yes, actresses have hearts, big, throbbing, tender hearts. A collection is made—the child gets her pot of gold. It means life for the sick mother, happiness for both—and happiness for those who gave as well.

Souvenir pillow to be given with each ticket at Sales Co. Ball, Alhambra Hall, 126th St. and Lenox Ave., N. Y. City, Sat. Eve., Oct. 14.

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MANY years of experience and *analysis* on our part has made apparent the needs of our MOVEMENT—YOU CANNOT BE CONTENT TO DRIVE ALONG WITHOUT A DEFINITE OR FIXED SYSTEM OF OPERATION; YET the past is but a record of blind struggle forward, borne along by the popular DEMAND—THE EXCLUSIVE IDEA means SYSTEM. IT means the establishment of conditions which make it possible for brains and energy to demonstrate that a business can be benefited by the PROPER EXERCISE of BRAINS and ENERGY.

We know you have stood powerless in the past to do more than accept the PROGRAMME and display it on HACKNEYED lines with the offering of a PRAYER that your COMPETITOR did not have the same bill on the MORROW—for you could not know nor could he. SO that EXCLUSIVE SERVICE means also breaking away from that NIGHTMARE OF THE SAME BILL; and if we can clear you of that horror and do nothing more you are certain of success in a measure PROPORTIONATE to the brains and energy you inject into your BUSINESS. Is there any EXHIBITOR in the field to-day other than the NATIONAL EXHIBITOR, who after a day of planning can close his eyes at night confident that he is a factor in his business and not a tool of trade CONDITIONS?

WE answer emphatically NO. The NATIONAL EXCLUSIVE PROGRAMME means the emancipation of the EXHIBITOR and EXCHANGE from a competitive condition which destroys and cannot assist COMPETITION however between two or more programmes is a healthy condition, for that condition calls for the use and EXERCISE of the best in all FACTIONS. It means QUALITY if you would succeed and on QUALITY the NATIONAL PROGRAMME challenges the world.

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Tuesday,	"Rose"	"Deu. Biograph" "Helios"
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Thursday,	"Washington"	"Hepwix" "Film D'Art"
Friday,	"Mohawk"	"Cricks & Martin" "Aquila"
Saturday,	"Oklahoma"	"Deu. Bioscope" "Savoy"
Sunday,	"California"	"Messters" "Comerio"

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FOR SALE.—Powers Machine No. 5, complete, legs, rheostat magazines, like new, $100. Ft. Wayne Compensare, latest type, $40; 60 good folding chairs, 30 cents each. Beattie murder pictures, 21 slides, $6.00. 18 inch Westinghouse fan, $10. Write today. A. F. DRAGER, Cass City, Mich.

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Established theater, with stage, in residence section of Brooklyn. Three years' lease, which can be extended to five. Rent, $225 per month, part of which is covered by subletting. Average receipts, $450 to $500 per week. Now running pictures and songs only. Owner has other business which demands his whole attention, is the only reason for selling. Will sell for $5,000 cash, which can be cleared during the coming season by the right management. This is a substantial proposition which will bear the closest investigation. No triflers wanted. Apply to M. S. DEKALB, care Moving Picture World, New York City.

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WANTED—Good scenario writers for special work. Address, NATIONAL MOTION PICTURES COMPANY, Indianapolis, Ind.

WANTED—Manager, capable of handling large motion picture theater seating 1,000. A man that is smart, has plenty of ideas, and knows the game. Salary and percentage. Great opportunity for right man. Apply W. S. BUTTERFIELD, Battle Creek, Michigan.

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WANTED—Young married man, age 28, twelve years in show business, seeks position of responsibility. Best references. Address, C. ROSS, 158 West 144th Street, New York City.

MANAGER—Wants position in Moving Picture Theater. Will invest $1,000 in good house. Address, NORMAN H. CHENEY, P. O. Box 648, Providence, R. I.

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Licensed Release Dates

BIOGRAPH

Sept. 25—The Revenue Man and the Girl (Dr.) 999
Sept. 28—Her Awakening (Dr.)..... 997
Oct. 2—Too Many Burglars (Com.)..... 499
Oct. 2—Mr. Bragg, a Fugitive (Com.).....497
Oct. 5—The Making of a Man (Dr.).....1000
Oct. 9—Italian Blood (Dr.) 999
Oct. 12—Trailing the Counterfeiter (Com.) ... 529
Oct. 12—Josh's Suicide (Com.) 499
Oct. 16—The Unveiling (Dr.)..... 998
Oct. 19—The Adventures of Billy (Dr.)..... 999

EDISON.

Sept. 29—The Death of Nathan Hale (Edu.)..1000
Sept. 30—The Maiden of the Pie Faced Indians 500
Sept. 30—Turning the Tables (Com.)..... 500
Oct. 3—Eugene Wrayburn (Dr.).....1000
Oct. 4—The Summer Girl (Com.).....1000
Oct. 6—Foul Play (3 reels) (Dr.).....3000
Oct. 7—Leaves of a Romance (W. Dr.).....1000
Oct. 10—How Mrs. Murray Saved the American Army (Dr.) 1000
Oct. 11—Mae's Suitors (Com.) 1000
Oct. 13—At the Threshold of Life (Edu.).....1000
Oct. 14—Her Wedding Ring (Dr.) 1000
Oct. 17—An Old Sweetheart of Mine (Dr.)....1000
Oct. 18—Mike's Hero (Com.).....
Oct. 18—The Launching of the Battleship Rivadavia, Quincy, Mass, Aug. 26, 1911 (Topical).....1000
Oct. 20—A Conspiracy Against the King (Dr.).1000
Oct. 21—Three of a Kind (Com.).....1000

ESSANAY.

Sept. 28—The Power of Good (W. Dr.)..... 980
Sept. 29—When He Died (Com.)..... 980
Sept. 30—The Strike at the "Little Jonny" Mine (W. Dr.)..... 980
Oct. 3—Grandma (Dr.) 1000
Oct. 5—Master Cupid, Detective (Dr.).....1000
Oct. 6—The Sheriff's Decision (W. Dr.).....1000
Oct. 7—Townhall, Tonight (W. Com.).....1000
Oct. 10—Reparation (Dr.) 1000
Oct. 12—Get Rich Hall & Ford (Com.).....1000
Oct. 13—The Deacon's Reward (Dr.) 1000
Oct. 14—The Stage Driver's Daughter (W. Dr.)1000
Oct. 17—A False Suspicion (Dr.).....1000
Oct. 19—Their Tiny Babies (Com.).....
Oct. 19—'Tis Better to Have Loved and Lost (Com.) 1000
Oct. 20—Dr. Bill's Patient (Com.).....1000
Oct. 21—A Western Redemption (W. Dr.)....1000

GAUMONT.
(G. Kleine.)

Sept. 23—A Heart Breaker by Trade (Com.).. 710
Sept. 22—The Culture of Bulbous Flowers (Sc.) 290
Sept. 26—A Friend of the Family (Com.).... 850
Sept. 26—The City of Bordeaux, France (Sc.).. 175
Sept. 30—Hearts May be Broken (Dr.).....1015
Oct. 3—Jimmie's Midnight Flight (Com. Dr.) 675
Oct. 3—Ajaccio, the Birthplace of Napoleon (Scenic). 325
Oct. 7—The Upward Way (Dr.)..... 726
Oct. 7—Cinta, a Picturesque Town of Portugal (Scenic) 269
Oct. 10—(Same as October 3rd releases.)
Oct. 14—(Same as October 7th releases.)
Oct. 17—Done Brown (Com. Dr.)..... 833
Oct. 17—A Fairyland of Frost and Snow (Sc.).. 163
Oct. 21—The Masked Huntsman (Dr.)..... 784
Oct. 21—Opening Flowers (Horticultural)..... 216

KALEM.

Sept. 20—Losing to Win (Dr.).....1000
Sept. 22—The Cowboy's Bride (Dr.).....1000
Sept. 25—Arizona Bill (Dr.).....1000
Sept. 27—Hal Chase's Home Run (Dr.).....1000
Sept. 29—The Blackfoot Halfbreed (Dr.).....1000
Oct. 2—The Phoney Strike Breakers (Com.)..1000
Oct. 4—The Saving Sign (Dr.).....1000
Oct. 6—The California Revolution of 1846 (Dr.) 1000
Oct. 9—The Mistress of Hacienda Del Cerro (Dr.) 1000
Oct. 11—For the Flag of France (Dr.) 1000
Oct. 13—The Smugglers (Dr.) 1000
Oct. 16—The Colleen Bawn (3 Reels).....3000
Oct. 18—Daniel Boone's Bravery (Dr.).....1000
Oct. 20—The Mesquite's Gratitude (Dr.).....1000

LUBIN.

Sept. 25—The Matchmaker (Dr.).....1000
Sept. 27—A Cowboy's Love (Dr.).....1000
Sept. 28—A Counterfeit Roll (Com.).....1000
Sept. 30—A Nearsighted Chaperone (Com.)....1000
Oct. 2—His Stubborn Way (Com.).....1000
Oct. 4—The Idle Boast (Dr.).....1000
Oct. 5—His Exoneration (Dr.).....1000
Oct. 7—Revenge is Sweet (Com.).....
Oct. 7—From the Field to the Cradle (Ind.)..1000
Oct. 9—What Will Be, Will Be (Com.).....1000
Oct. 11—The Slavey's Affinity (Dr.) 1000
Oct. 12—The Gambler's Influence (Dr.) 1000
Oct. 14—A Hot Time in Atlantic City 1000
Oct. 16—The Maniac (Com.).....1000
Oct. 18—The Cure of John Douglas (Dr.).....1000
Oct. 19—Git a Hoss (Com.).....1000
Oct. 21—Tobacco Industry (Edu.).....
Oct. 21—Her Exclusive Hat (Com.).....
Oct. 21—Willie's Conscience (Com.).....1000

MELIES.

Sept. 14—A Shattered Dream (Dr.).....1000
Sept. 21—$200.00 (Dr.) 1000
Sept. 28—The Mission Waif (Dr.).....1000
Oct. 5—The Stolen Grey (Dr.).....1000
Oct. 12—Tommy's Rocking Horse (Dr.) 1000
Oct. 19—The Cross of Pearls (Dr.).....1000

ECLIPSE.
(G. Kleine.)

Sept. 27—The Trials of a Tall Traveler (Com.) 458
Sept. 27—Manufacturing Fireworks (Ind.)..... 522
Oct. 4—A Jealous Wife (Com.)..... 328
Oct. 4—The Grand Chartereuse (Scenic)..... 292
Oct. 4—Eyra and the Fortune Teller (Com.).. 348
Oct. 11—Pardoned by the Governor (Dr.) 630
Oct. 11—Making Cheddar Cheese (Ind.) 342
Oct. 18—Ordered to Move On (Dr.)..... 600
Oct. 18—Madeira, Portugal (Sc.)..... 385

PATHE.

Sept. 29—Across the Polar Seas (Sc.)..... 297
Sept. 30—A Convict's Heart (Am. Dr.).....1000
Oct. 2—Little Moritz is Too Short (Com.)... 525
Oct. 2—Rangoon, India (Scenic)..... 400
Oct. 3—Pathe's Weekly No. 40 (Topical)....1000
Oct. 4—Crazy Dope (Am. Com.)..... 998
Oct. 4—Circus in Australia (Scenic)..... 325
Oct. 5—The Squaw's Mistaken Love (Am. Dr.).1000
Oct. 6—Flirts (Com.-Dr.) 813
Oct. 6—Trained Dogs.—(Novelty)..... 180
Oct. 7—For Massa's Sake (Am. Dr.).....1000
Oct. 9—The Little Animal Trainer (Dr.) 525
Oct. 9—Betty's Boat (Com.) 240
Oct. 9—Marvelous Transformations (Novelty) 210
Oct. 10—Pathe's Weekly No. 41 (Topical) ...1000
Oct. 11—One on the Masher (Com.) 760
Oct. 11—Scenes on the U. S. Ship Connecticut (Topical) 230
Oct. 12—Romance of the Desert (Am. Dr.) ..1000
Oct. 13—Raffles Caught (Dr.) 715
Oct. 13—Guerrero Troupe (Acrobatic)..... 210
Oct. 14—Marooned (Am. Dr.) 1000
Oct. 16—The Gambler's Dream (Dr.).....1000
Oct. 17—Pathe's Weekly No. 42 (Topical).....1000
Oct. 18—The Ranch Girl's Terrible Mistake (Am. Dr.) 1000
Oct. 19—The Renegade Brother (Am. Dr.)....1000
Oct. 20—A Trip Down the Magdapis River (Sc.)
Oct. 20—Eva Moves In (Com.).....
Oct. 20—Up the Flue (Com.).....
Oct. 21—A Puritan Courtship (Amer. Dr.)....1000

SELIG.

Sept. 29—John Oakhurst—Gambler (Dr.).....1000
Oct. 2—A Summer Adventure (Dr.).....1000
Oct. 3—The Rival Stage Lines (Com.).....1000
Oct. 5—Maud Muller (Dr.).....1000
Oct. 6—The Artist's Sons (Dr.).....1000
Oct. 9—An Indian Vestal (Dr.) 1000
Oct. 10—Told in Colorado (Com. Dr.) 1000
Oct. 12—Out-Generaled (Com.) 1000
Oct. 13—Making a Six-Ton Cheese (Edu.) 425
Oct. 13—Seeing Washington (Sc.) 575
Oct. 16—Making a Man of Him (Com. Dr.)...1000
Oct. 17—On Separate Paths (W. Dr.).....1000
Oct. 19—How They Stopped the Run on the Bank (Com.) 1000
Oct. 20—His Better Self (Dr.)..... 1000

VITAGRAPH.

Sept. 23—The Tired, Absent Minded Man (Com.) 1000
Sept. 25—By the Camp Fire's Flicker (Dr.)....1000
Sept. 26—His Sister's Children (Com.).....1000
Sept. 27—A Western Heroine (Dr.).....1000
Sept. 29—Ninety and Nine (Dr.).....1000
Sept. 30—Her Hero (Com.).....1000
Oct. 2—Our Navy (Topical).....1000
Oct. 3—The Wager (Com.).....1000
Oct. 4—The Mate of the John M. (Dr.).....1000
Oct. 6—Carr's Regeneration (Dr.).....1000
Oct. 7—Ups and Downs (Com.).....1000
Oct. 9—Daddy's Boy and Mammy (Mil. Dr.)..1000
Oct. 10—The Missing Will (Dr.) 1000
Oct. 11—The Indian's Flute (Dr.) 1000
Oct. 13—Answer of the Roses (Dr.) 1000
Oct. 14—By Way of Mrs. Browning (Dr.) 1000
Oct. 16—The Fighting Schoolmaster (Dr.)....1000
Oct. 17—Vitagraph Monthly (Topical).....1000
Oct. 18—Selecting His Heiress (Com.).....1000
Oct. 20—The Cabin Boy (Dr.).....1000
Oct. 21—Lady Godiva (His Dr.).....1000

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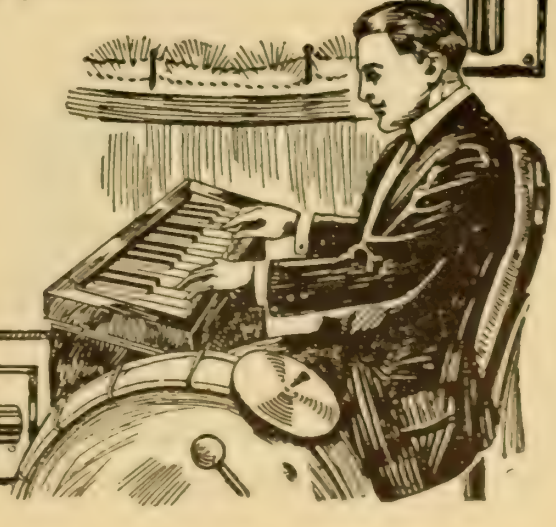

Independent Release Dates

AMERICAN.

Sept. 11—The Stage Robbers of San Juan (Dr.) 1000
Sept. 14—The Mother of the Ranch (Dr.)..... 1000
Sept. 18—The Gun Man (Dr.)..... 1000
Sept. 21—The Claim Jumper (Dr.)..... 1000
Sept. 25—The Circular Fence (Com. Dr.)..... 1000
Sept. 28—The Rustler Sheriff (Dr.)..... 1000
Oct. 2—The Love of the West (Dr.)..... 1000
Oct. 5—The Miner's Wife (W. Dr.)..... 1000
Oct. 9—The Land Thieves (Dr.)..... 1000
Oct. 12—The Cowboy and the Outlaw (Dr.).. 1000

CHAMPION.

Sept. 18—Shenandoah (Dr.)..... 950
Sept. 20—The Stolen Horse (Dr.)..... 950
Sept. 25—The Black Horse Troop of Culver (Scenic) 950
Sept. 27—The Cook of the Ranch (Com.)..... 950
Oct. 2—Barbara Frietchie (Dr.)..... 950
Oct. 4—As Things Used To Be (Dr.)..... 950
Oct. 9—The National Guard Encampment at Fort Riley (Topical)..... 950
Oct. 11—What the Indians Did 950
Oct. 16—A Girl and a Spy (Dr.)..... 950
Oct. 18—Circumstantial Evidence (Dr.)..... 950

ECLAIR.

Sept. 11—How Poor Babies Are Reared in Paris (Edu.)..... 630
Sept. 11—How Teddy Lost His Bet (Com.)... 235
Sept. 18—Magic Music (Trick)..... 330
Sept. 18—When the Leaves Fall (Dr.)..... 665
Sept. 25—A Just General (Military Dr.)..... 1000
Oct. 2—Hearts and Eyes (Dr.)..... 630
Oct. 2—For Your Hats, Ladies! (Edu.)..... 370
Oct. 9—Better to Have Remained Blind (Dr.) 740
Oct. 9—The Motor Chair (Com.)..... 260

GREAT NORTHERN.

Aug. 26—A Traitor to His Country (Dr.)....
Sept. 2—The Foundling (Dr.).....
Sept. 9—A Dream with a Lesson (Dr.).....
Sept. 16—The Conspirators (Dr.).....
Sept. 23—Caught in His Own Net (Dr.).....
Sept. 30—The Conspirators (Dr.).....
Oct. 7—The White Tulip (Com.).....
Oct. 7—Barcelona (Scenic) .....
Oct. 14—Secret of the Underground Passage (Dr.) .....

IMP.

Sept. 14—The Brothers (Dr.)..... 1000
Sept. 18—The Great Charleston Hurricane Flood (Scenic) 500
Sept. 18—The Bicycle Bug's Dream (Com.)... 500
Sept. 21—By Registered Mail (Dr.)..... 1000
Sept. 25—The Co-Ed Professor (Com.)..... 750
Sept. 25—Through the Dells of the Wisconsin in a Motor Boat (Sc.)..... 250
Sept. 28—'Tween Two Loves (Dr.)..... 1000
Oct. 2—The Rose's Story (Dr.)..... 1000
Oct. 5—Through the Air (Dr.)..... 1000
Oct. 9—The Sentinel Asleep (Dr.)..... 600
Oct. 9—The Last G. A. R. Parade at Rochester, N. Y. (Topical)..... 500
Oct. 12—The Better Way (Dr.)..... 1000
Oct. 16—Uncle Pete's Ruse (Com.-Dr.)..... 1000
Oct. 19—The Aggressor (Dr.)..... 1000

LUX.

Sept. 15—Bill as a Bill Poster (Com.)..... 573
Sept. 15—His Mania for Collecting Antiques (Com.) 357
Sept. 22—Bill as an Express Messenger (Com.).. 344
Sept. 22—The Stolen Diamond (Dr.)..... 629
Sept. 29—Bill and His Friend (Com.)..... 491
Sept. 29—The Little Goatherd (Dr.)..... 386
Oct. 6—Bill Has a Bath (Com.)..... 452
Oct. 6—Neighbors (Com.) 488
Oct. 13—A Dog in a Coiner's Den (Dr.)..... 593
Oct. 13—Bill, Police Cyclist (Com.)..... 390

NEW YORK MOTION PICTURE CO.

BISON.

Sept. 15—Lone Star's Return (Dr.).....
Sept. 29—The Sheriff's Brother (Dr.).....
Sept. 22—The Missionary's Gratitude (Dr.)....
Sept. 26—Lucky Bob (Dr.).....
Sept. 29—White Fawn's Peril (Dr.).....
Oct. 3—The Red Man's Penalty (Dr.).....
Oct. 6—Range Justice (Dr.).....
Oct. 13—The Indian Rustlers (Dr.).....
Oct. 10—The Pioneer's Mistake (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Sept. 23—The Hornet (Com.) .....
Sept. 23—The Mask of the Red Death (Dr.)..
Sept. 27—Alice's Dream (Com.).....
Sept. 27—Tweedledum's Auto Skates (Com.)...
Sept. 30—The Law of Retaliation (Dr.).....
Sept. 30—A Strange Invitation to Dinner (Com.)
Oct. 4—Wrestlers and Wrestling (Topical)...
Oct. 11—The Little Chimney Sweep (Dr.) ...
Oct. 14—Tweedledum's Monkey (Com.).....
Oct. 14—Tweedledum and One of His Tricks (Com.) .....

ITALA.

Sept. 2—Clio and Phyletes (Dr.).....
Sept. 7—Infinite Ways of Providence (Dr.)...
Sept. 9—Foolshead Hypnotizer (Com.).....
Sept. 9—Toto Has a Purse (Com.).....
Sept. 16—The Horse of the Regiment (Dr.)....
Sept. 16—Foolshead Charges Himself With Removal (Com.).....
Oct. 7—Foolshead a Model Quest (Com.)....
Sept. 23—(See Ambrosio this date.)
Sept. 30—(See Ambrosio this date.)
Oct. 7—Foolshead a Model Guest (Com.).....
Oct. 14—(See Ambrosio this date.)

NESTOR.

Sept. 20—Across the Divide (Dr.).....
Sept. 23—Mutt & Jeff and the Dog Catchers (Com.) .....
Sept. 23—Obliging a Friend (Com.).....
Sept. 27—The Young Doctor (Dr.).....
Sept. 30—Mutt & Jeff as Reporters (Com.)....
Sept. 30—Getting Even (Com.).....
Oct. 4—Those Jersey Cowpunchers (Dr.).....
Oct. 7—Mutt & Jeff Spend a Quiet Day in the Country (Com.).....
Oct. 7—The Meddling Parson (Com.).....
Oct. 11—Let Us Smooth the Way (Dr.).....
Oct. 14—Mutt and Jeff and the Blackhand (Com.)
Oct. 14—Romance and Uppercuts (Com.).....
Oct. 18—The Town Marshal (Com.-Dr.).....
Oct. 21—Mutt and Jeff Join the Opera Co.....
Oct. 21—That Blessed Baby (Com.).....

POWERS.

Sept. 23—Red Star's Honor (Dr.).....
Sept. 26—The Falls of Bohemia (Sc.).....
Sept. 26—Imaginative Willie (Com.).....
Sept. 30—The Half-Breed's Atonement (Dr.)..
Oct. 3—The Call From the Hills (Com.).....
Oct. 3—A Matrimonial Idyl (Dr.).....
Oct. 7—The Branded Indian (Dr.).....
Oct. 10—Large Lakes of Italy (Scenic)..... 285
Oct. 10—Thou Shalt Not Steal (Com.)..... 700
Oct. 14—Running Fawn's Chief (Dr.)..... 990
Oct. 17—Yarn of a Baby's Shirt (Com.).....
Oct. 17—First Mail by Aeroplane (Topical)..
Oct. 17—Headline Acrobats (Com.).....
Oct. 21—The Awakening of John Clark (Dr.)..

RELIANCE.

Sept. 13—The Cobbler (Dr.).....
Sept. 16—Pals (Dr.).....
Sept. 20—The Stolen Play (Dr.).....
Sept. 23—The Way of a Maid (Dr.).....
Sept. 27—For His Sake (Dr.).....
Sept. 30—Weighed in the Scale (Dr.).....
Oct. 4—A Quiet Evening (Com.).....
Oct. 4—Winning Papa's Consent (Dr.).....
Oct. 7—The Anonymous Letter (Dr.).....
Oct. 11—The Human Sacrifice (Dr.).....
Oct. 14—A Narrow Escape (Dr.).....

REX.

Aug. 3—The Artist Financier (Dr.).....
Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
Aug. 24—Castles in the Air (Com.).....
Aug. 31—The Torn Scarf (Dr.).....
Sept. 7—Picturesque Colorado (Scenic).....
Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.).....
Sept. 28—The Derelict (Dr.).....
Oct. 5—Lost Illusions (Dr.).....
Oct. 12—Chasing a Rainbow (Dr.).....

SOLAX.

Sept. 13—Her Uncle's Will (Com.).....
Sept. 15—The Altered Message (Mil. Dr.).....
Sept. 20—Oh! You Stenographer (Com.).....
Sept. 22—Nellie's Soldier (Mil. Dr.).....
Sept. 27—How Hopkins Raised the Rent (Com.)
Sept. 29—An Italian's Gratitude (Dr.).....
Oct. 4—A Breezy Morning (Com.).....
Oct. 6—His Sister's Sweetheart (Military)....
Oct. 11—He Was a Millionaire (Com.).....
Oct. 13—His Mother's Hymn (Dr.).....
Oct. 18—A Corner in Criminals (Com.).....
Oct. 18—A Lover's Ruse (Com.).....
Oct. 20—His Better Self (Military Dr.).....

THANHOUSER.

Sept. 15—In the Chorus (Dr.).....
Sept. 19—The Lie (Dr.).....
Sept. 22—The Honeymooners (Dr.).....
Sept. 26—Lochinvar (Dr.).....
Sept. 29—Love's Sacrifice (Dr.).....
Oct. 3—The Five Rose Sisters (Dr.).....
Oct. 6—The East and the West (Dr.).....
Oct. 9—The Higher Law (Dr.).....
Oct. 13—The Tempter and Dan Cupid (Dr.)..
Oct. 17—The Early Life of David Copperfield (Dr.), Part I.....
Oct. 20—The Satyr and the Lady (Dr.).....

YANKEE.

Sept. 11—Tangled Heartstrings (Dr.).....
Sept. 15—Woman (Dr.).....
Sept. 18—The Star Reporter (Dr.).....
Sept. 22—The Girl and the Chauffeur (Dr.)....
Sept. 25—For the Wearing of the Green (Dr.)
Sept. 29—Man (Dr.) .....
Oct. 2—She Never Knew (Dr.).....
Oct. 6—The Goose Girl (Dr.).....
Oct. 9—His Second Wife (Dr.).....
Oct. 13—Society Hoboes (Com.).....
Oct. 16—The Lost Kerchief (Com.).....
Oct. 20—The Man Who Came Back (Dr.).....

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You deprive your audience of pleasure and yourself of money if you fail to show TWO YANKS EVERY WEEK

MONDAY

FRIDAY

OCTOBER 16th

"The Lost Kerchief"

A series of comical adventures that befell a charming young lady on pleasure bent.

Code Word "Kerchief"

TONED & TINTED

OCTOBER 20th

"The man who came back"

How a rich man's son "made good" after having tasted the dregs of a tramp's life.

Code Word "CAME"

TONED & TINTED

YANKEE FILM CO.

344 E. 32nd St., New York City

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A TRIUMPH IN PERFECTION

Released Friday, Oct. 13, 1911

A DOG IN A COINER'S DEN

Drama Length 593 ft.

A Splendid Story of Canine Devotion

BILL, Police Cyclist

Comedy Length 390 ft.

A short bustling comedy that will change the tears to laughter.

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MOTION PICTURE DISTRIBUTING and SALES COMPANY

ONLY EASTMAN RAW STOCK USED

THESE DAYS

of exaggerated advertising and misrepresentation it will be interesting to know that there is at least one organization of film manufacturers whose announcements are wholly sincere and not intended as "catch penny" affairs.

The Tide of Popular Patronage

flows our way and the pleased enthusiasm of the patrons attending theatres exhibiting Sales Company's program is the most far reaching and most profitable of our advertisements.

This fact is also shown by the great quantity of letters we are receiving daily from all parts of the United States and Canada inquiring for the name and address of the nearest buying exchange buying the output of the

Motion Picture Distributing and Sales Co.

MONDAY

Imp Eclair Yankee American Champion

TUESDAY

Thanhouser Bison Powers

WEDNESDAY

Champion Solax Reliance Ambrosio Nestor

THURSDAY

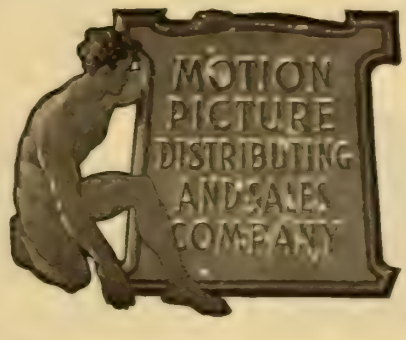
Rex American Itala Imp

FRIDAY

Yankee Solax Lux Thanhouser Bison

SATURDAY

Powers Itala Gt. Northern Nestor Reliance



111 East 14th St., New York City

Address all communications to our Main Office, Avenue E at 43rd Street, Bayonne, N. J.

NESTOR

"The Worth-While Film"

GET THEM! :-: :-: **EVERY WEEK 2 NESTOR FILM FEATURES** :-: :-: *GET THEM!*

Release of Wednesday, October 11th, 1911

"Let Us Smooth the Way"

GET IT!—998-Foot Film of Exceptional Goodness—GET IT!

Smooth Your Way

to success by getting this remarkable foto - dramatic production. Woven around the absorbing problem of old age, its human document is both ***clear*** and ***striking;*** goes straight to one's heart and clings there. A sermon of ***unexcelled worth*** and ***great power.*** No more touching story was ever so convincingly told, acted and

"The Town Marshal"

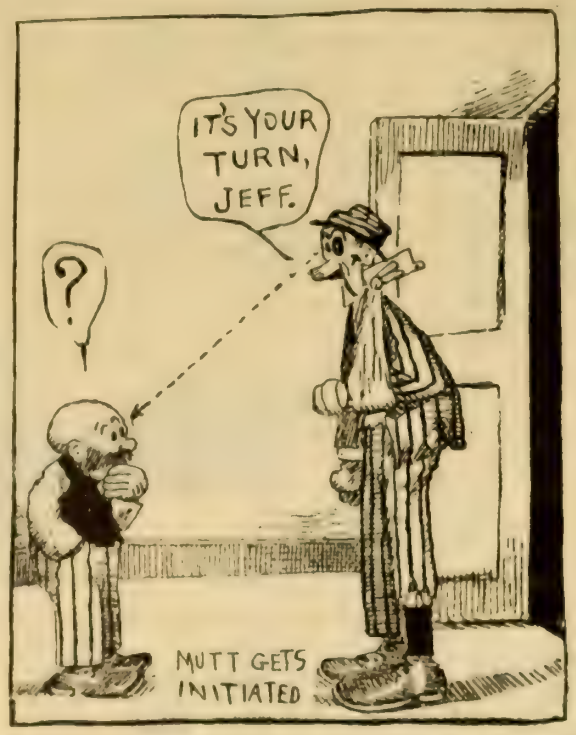
RELEASE OF WEDNESDAY, OCTOBER 18th, 1911

A Full Reel of Laughs and Thrills :: :: :: ::

The Release of Saturday, October 14th, 1911, Is a Choice Split Reel of Quality and Variety

"Mutt and Jeff and the Black Hand"
"Romance and Uppercuts"

GET IT! FOR THE LOVE OF MIKE—GET IT!



BOOK NOW!

RELEASE OF SATURDAY, OCTOBER 21st

"Mutt and Jeff Join the Opera"

and

"That Blessed Baby"

A Split Reel of Comic Excellence :: :: ::

GET IT!

Scene from "ROMANCE AND UPPERCUTS"

GET THEM! :-: :-: **EVERY WEEK 2 NESTOR FILM FEATURES** :-: :-: ***GET THEM!***

NESTOR

DAVID HORSLEY
BAYONNE, N. J.
'Phone, Bayonne 940

MOTION PICTURE DISTRIBUTING AND SALES CO.
Sole Distributors

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STEEL FURNITURE CO., GRAND RAPIDS, MICH.
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Our new 32-page Catalog P of drums and traps is now ready Send for it. Lowest prices in the U. S. on high grade goods.

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OH! MR. EXHIBITOR!! THINK OF THE MOTHERLESS, THE FATHERLESS AND THE

Childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsburg. 176 at Boyertown, 575 at Iriquois Theater, Chicago. Make these horrors impossible.
Our chair is a friend to the Public.
It advertises your theater and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR

It will make your theater all aisles.
It is the world's greatest theater chair, perfected to the highest degree.

Write today for Circular A. THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

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Why don't you send it to us?
We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.
We buy second hand machines.
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Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
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For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
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TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.
PORTABLE and ready for instant use - **$25.00.**
Anyone can operate it

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FOR SALE BY ALL DEALERS

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JOSE PRESENTED WITH THE ILL-FATED HANDKERCHIEF

The Cross of Pearls

Outrivaled in love, and penniless, Gabriel conceives to steal the beautiful, time honored Cross of Pearls. Interrupted in the attempt, he commits a crime and leaves for evidence the handkerchief of his successful rival, Jose. Gabriel confesses to Padre Antone, and, being denied absolution unless he surrender to civil authorities, smiles wickedly, defiantly, knowing full well the Padre cannot reveal confessional secrets though it be to save his own brother's, Jose's, life. But the power and horror of conscience was a force Gabriel had not reckoned with. How it worked to save an innocent man's life is an extremely wonderful story.

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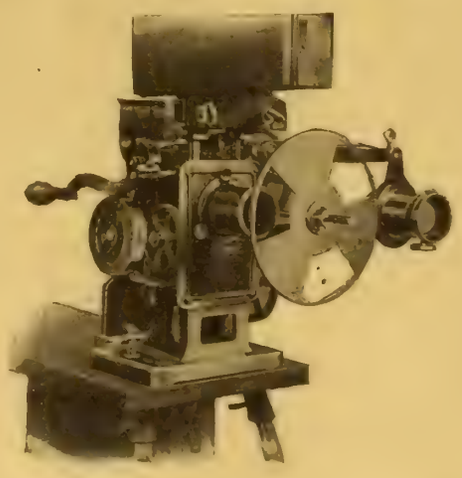

The popularity of "*Power's No. 6*" in distant lands as well as at home shows that it meets the needs of moving picture exhibitors everywhere, as no other machine does.

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PIONEER MAKERS OF GOOD MOTION PICTURE MACHINES

CAREY PRESS, N. Y.

Vol 10. No. 3 October 21. 1911 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Selig's Masterpiece, "Lost in the Jungle."

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

THE THANHOUSER WO-A-WEEK

"The Best Indian Story Ever Written"

THE LAST OF THE MOHICANS

From the novel by James Fenimore Cooper, will be released Friday, November 10th. :: A distinct feature. :: Watch advance notices.

Little Em'ly and David Copperfield

Second of the Series from the Novel By CHARLES DICKENS

Released Tuesday, October 24th

For dramatic situations and tense climaxes no better part of Dicken's novel could have been chosen for motion picture presentation.

The story of simple Little Em'ly and the persons who live around her is resonant with dramatic force and surcharged with tragedy. Laughter sometimes

penetrates through the tears, which only intensifies the pathos.

Em'ly, Steerforth, his valet, Uncle Dan, Martha, and Ham are the chief actors in this chapter of David's life.

The Jewels of ALLAH

Released Friday, October 27th

The mysterious and pugent atmosphere of the Orient, permeates this Arabian tale of the stealing of consecrated jewels.

The central figures are a Sheik, of an Arabian mosque, a French Count, who steals the treasure, and an American girl.

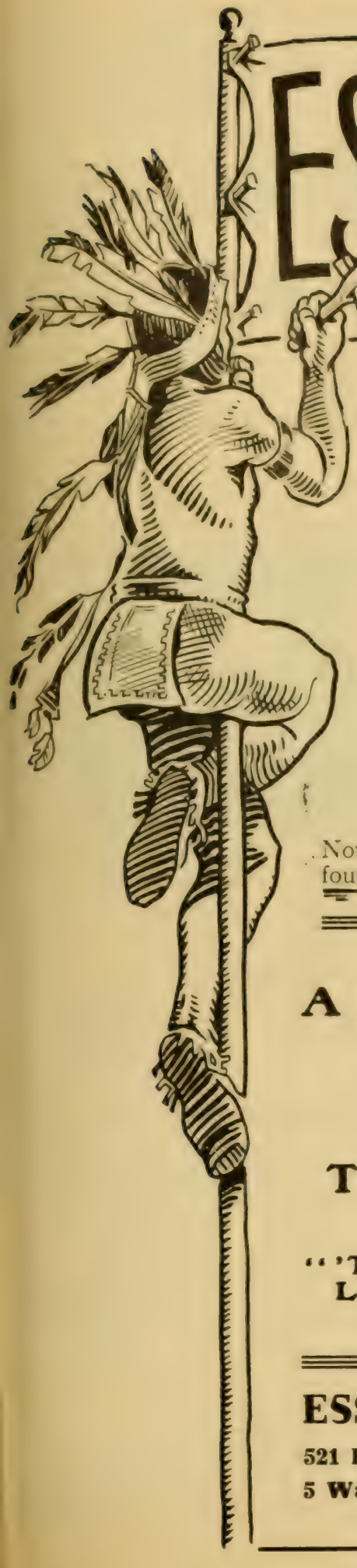
The Sheik follows around the world the calculating Frenchman and locates him at the home of an American millionaire to whose daughter he is about to be married, and whom he invests with "his family jewels." The Count is exposed in time and the girl returns the jewels to the Sheik.

David Copperfield Heralds are Ready—Send your Order before the supply runs out. They are $5.50 per thousand.

The Loves of David Copperfield. Third of the David Copperfield series will be released Tuesday, Oct. 31st.

THANHOUSER COMPANY NEW ROCHELLE NEW YORK

Sales Company agents for U. S. and Canada.



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ANOTHER PENNANT NAILED!

RELEASED WEDNESDAY, OCT. 25th

"ATHLETICS" vs. "GIANTS"

(Philadelphia Americans) (New York Nationals)

In the greatest sporting film of the year!

WORLD'S CHAMPIONSHIP BASEBALL SERIES OF 1911

No State Rights - - - All Licensed Exchanges

YOUR* Opportunity! — Book It *NOW!

Now ready for distribution, at all licensed exchanges, an elaborate, four-color, one-sheet poster, for advertising this famous sporting film

THIS WEEK'S RELEASES

RELEASED OCT. 17th

A FALSE SUSPICION

(Length, approx. 1000 feet.)
DRAMATIC

RELEASED OCT. 20th

DR. BILL'S PATIENT

(Length, approx. 1000 feet.)
COMEDY

RELEASED OCT. 19th

THEIR TINY BABIES

AND

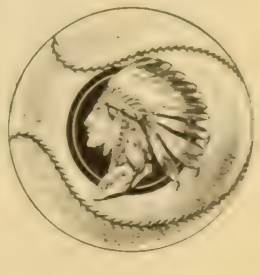
"'Tis Better To Have Loved and Lost"

(Length, approx. 1000 feet.)
COMEDY

RELEASED OCT. 21st

A WESTERN REDEMPTION

(Length, approx. 1000 feet.)
WESTERN DRAMA



ESSANAY FILM MFG. CO.

521 First National Bank Bldg. - Chicago

5 Wardour Street - - London, W., Eng.

Solax

"A CORNER IN CRIMINALS" *and*
"A LOVER'S RUSE" *(Split Reel Comedy)*

Released October 18th

Two good ones on one reel.

"HIS BETTER SELF" *(Military)*

Released October 20th

Big military picture taken at Fort Myer, Va., by special permission of the U. S. Govt.

"Percy and His Squaw"

(Comedy)

Released October 25th

A funny incident in Western life.

PERCY'S SQUAW MAKING LOVE

"For Big Brother's Sake"

(Drama)

Released October 27th

Beautiful story of a child's devotion.

LITTLE DOLLY IN THE HANDS OF A GANG OF THIEVES

4 Very Good Pictures 4 **4 Different Varieties 4**

JUST WHAT YOU WANT—ORDER THEM NOW

Solax Company

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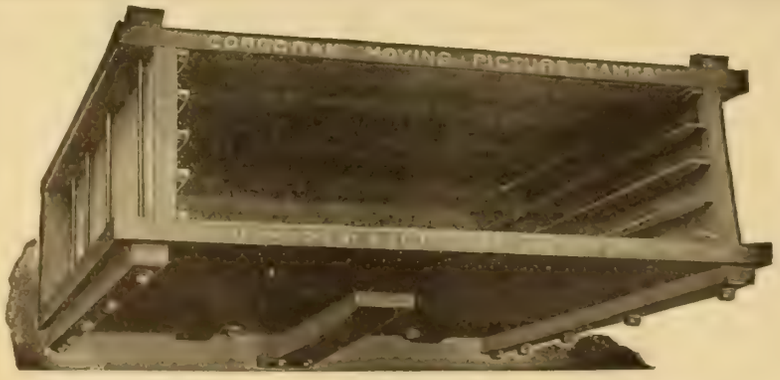
SOLD THROUGH M. P. D. & S. Co.



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Washington's Army supported by French Allies under Lafayette attack the British and put them to rout.

2,000 Men, Horses, Cannon and other Equipment of War 2,000

Shown in Soul Stirring Action, Portraying with Startling Realism

Two Great Battles

Around which is woven a wondrous story of Love and Hate, of Peace and Strife. A story familiar to every school child.

Hands Across the Sea in '76

TWO GRAND REELS

Released together in One Big Issue and supplemented by Two Art Posters and One Mammoth Lobby Hanger, Lithographed in Six Colors.

THREE GREAT POSTERS

Release date changed from Nov. 7, to allow time for enlarging and perfecting the Production.

NOTE DATE TUESDAY NOVEMBER 21

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IN proportion to the number of films we have produced and the length of time we have been in business, not a single manufacturer of film in the whole wide world has such an astonishing string of successes. In Europe where the test is even more severe than in America, we are showing marvelous gains. "Imp Night" is as regular an occurrence in many of the foreign countries as it is right here at home! The releases to come are finer than anything the "Imp" has ever done. Watch for them and see how they are received by your patrons.

"A BITING BUSINESS"

(*Copyright* 1911 *by I. M. P. Co.*)

A clean-cut, sharp, snappy comedy-drama. One that makes you feel good all over. Get it. Released Monday, Oct. 23rd.

"THE WAIF"

(*Copyright* 1911 *by I. M. P. Co.*)

A splendid story, splendidly put on. The kind that packs your matinees as well as your night shows. Released Thursday, Oct. 26th.

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
Are you getting our free lobby synopses?
Have you heard our new "Imp Book" offer?

INDEPENDENT MOVING PICTURES CO. IMP OF AMERICA

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COMET

MOTION PICTURE DISTRIBUTING & SALES CO.

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BEHIND EVERY FACT LIES A REASON

THE PHENOMENAL SUCCESS OF THE SALES COMPANY in establishing the first and LARGEST motion picture film distributing company IN THE WORLD plainly shows they possess the confidence of the exchange-men and exhibitors throughout the land and IS DIRECTLY ATTRIBUTABLE TO THE IRON CLAD PRINCIPLE OF ALWAYS STRIVING TO IMPROVE THEIR QUALITY.

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THE GROWTH OF THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY PROCLAIMS ITS CHARACTER. GROWTH IS THE SIGN MANUAL OF HEALTH.

THE ESSENCE OF COMMERCIAL HEALTH IN THE MOVING PICTURE INDUSTRY AS IN ANY OTHER LINE IS FAIR DEALING. COMMERCIAL GROWTH IS NOURISHED ONLY BY INTELLIGENT MANAGEMENT AND ENTERPRISE. YEARS OF HARD WORK AND HONEST DEALING HAVE GIVEN THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY ITS SOUND CONSTITUTION; ITS GIANT STATURE HAS BEEN ATTAINED BY ALERT ENTERPRISE AND INTELLIGENT DIRECTION.

THIS

Their Weekly Program of Top Notchers Always

MONDAY
Imp Eclair Comet American Champion

TUESDAY
Thanhouser Bison Powers

WEDNESDAY
Champion Solax Reliance Ambrosio Nestor

THURSDAY
Rex American Imp

FRIDAY
Comet Solax Lux Thanhouser Bison

SATURDAY
Powers Itala Gt. Northern Nestor Reliance

Arouses an epidemic of enthusiasm wherever shown. If you are not getting it from your exchange now communicate to the Moving Picture Distributing and Sales Co., and start the winter season right.

Motion Picture Distributing and Sales Co.
111 East 14th Street,
New York City.

MT

Your house will never be in that condition if you

RUN REX!

The one for Thursday, October 19, is

"HER SISTER"

and take a tip, it's a tip-top, typical Rex. It's one of those pictures that brings your heart where your thorax generally is. You'll have a tear in your eye and a break in your voice—but see that the break is not enough to prevent your yelling for it!

Next Wednesday night say "Nothin' to do till tomorrow," but when Thursday dawns, be sure to

Get "HER SISTER"

Because she belongs to the Rex family

REX MOTION PICTURE MFG. CO.

573 Eleventh Avenue
New York City

Sales Company says it should be spelled SI-STIR

Address all communications to our Main Office, Ave. E at 43rd St., Bayonne, N. J.

NESTOR

"The Worth-While Film"

Scene from "The Town Marshal"

BE SURE

to head your program with the Comedy Feature Reel of the Week

"THE TOWN MARSHAL"

Released Wed., Oct. 18th, 1911

A Western? Perhaps. A Comedy?

Every inch of its 998 feet—a riproaring comedy—a comedy that actually rips humor to tatters and makes the onlooker roar with laughter.

Take our tip—GET IT!

For a ride to Success GET **"Lone Bill's Last Ride"** Released Wednesday October 25th, 1911

A Split Reel of Unsurpassed Humor Released Saturday, October 21st, 1911

"Mutt and Jeff Join the Opera" and "That Blessed Baby"

2 Howling Melodies of Laughter on the same Funny Reel. GET IT!

Saturday, October 28th, 1911

"Mutt & Jeff Discover a Wonderful Remedy" and "Dippy Advertises For A Pup"

DAVID HORSLEY

BAYONNE, N. J.

'Phone, Bayonne 940

Sales Co., Sole Distributors

IMMINENT! 3 WORTH-WHILE NESTORS A WEEK!

MAJESTIC

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WE have completed a half dozen quality pictures and are busily engaged every minute turning out more.

¶ Each and every picture we manufacture will be worth while or it will not be placed upon the market.

¶ The photographic quality of each picture produced is equal to any we have seen anywhere.

¶ Careful attention has been given to the selection of scenarios for High Class Comedies, Strong Heart-Interest Dramas, and occasional split reels.

¶ Your favorites Miss Mary Pickford ("Little Mary") and Mr. Owen Moore will appear in our pictures.

¶ We will release two subjects each week commencing the first week in December—perhaps sooner.

¶ We hope for the unanimous support of all Independent exchanges, at the same time assuring incomparable quality.

¶ The management is fully conversant with the requirements of exchanges and exhibitors.

¶ The product of this company will be available through the courtesy of the **Motion Picture Distributing & Sales Company.**

The Majestic Motion Picture Company

145 West 45th Street, New York City

TOM D. COCHRANE, General Manager.

OCT. 23 **"COALS OF FIRE"**

A STRONG FRONTIER DRAMA DEPICTING THE RIGHT OF MIGHT

About 1000 ft.
Code Word "BAGNIO"

Oct. 26

ABSOLUTELY THE GREATEST ANIMAL PICTURE EVER PRODUCED. A THRILLING ALL-ABSORBING, GRIPPING DRAMA OF THE JUNGLES.

LOST IN THE JUNGLE

A PICTURE, THE PRAISE OF WHICH WILL BE SUNG FROM EVERY CORNER OF THE EARTH. MATCHLESS IN CONCEPTION—IMPOSSIBLE TO EQUAL

BOOK IT NOW

"A Painter's Idyl"

A UNIQUE PICTURE SHOWING AN ARTIST AT WORK IN THAT WONDERLAND—YOSEMITE VALLEY

OCT. 27

About 1000 ft.
Code Word "BEAMLESS"

S E L I G

"Why the Sheriff Is a Bachelor" OCT. 24

A WESTERN DRAMA PLAYED IN COLORADO'S ROCKY MOUNTAINS

Oct. 26

THIS MASTERPIECE IS AN EVENT—AN EPOCH, A MILESTONE IN THE UPWARD JOURNEY OF THE FILM MAKER—THE BUSINESS-GETTER OF THE CENTURY

About 1000 ft.
Code Word "Beamless"

LOST IN THE JUNGLE

DON'T DELAY ANOTHER INSTANT. BOOK THIS NOW. THE LAST AND GREATEST OF THE SELIG JUNGLE SERIES

SEND IN YOUR NAMES AT ONCE FOR OUR MAILING LIST

Selig Polyscope Co.

20 E. Randolph St., Chicago, Ill.
Branch Offices: London, Berlin, St. Petersburg, Budapest

TRADE S MARK

Go To It--EXHIBITOR--Go 2 It

CHAMPION FILM BULLETINS COMPRISE 2 very fine film subjects each week. Get your note book and list' to this

"The Copperhead"

Champion release for Monday, Oct. 23, introducing a lad's determined will to enlist on the Federal side in Civil War time against his father's wishes. His disownment from home, struggle to success, and then final reunion with father.

"Law or the Lady?"

Champion release for Wednesday, Oct. 25. Bob, the new Sheriff, courageously captures a noted bandit, in whom he recognizes his sweetheart's father. Do you see his perplexing predicament?

The public is critical.

They know a good picture when shown.

Show Champs. Good Films. Public approves.

Something newsy in our next week's full page.

Sold Through Motion Picture Distributing & Sales Co.

CHAMPION FILM COMPANY

MARK M. DINTENFASS, Manager

12 EAST 15th ST., NEW YORK City

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED OCTOBER 16th, 1911

THE UNVEILING

Saving a Young Man from Moral, Social and Maybe Financial Ruin

The boy, who is the idol of his widowed mother, returns from college with a collegiate record she is justly proud of. To mark the occasion his fiancée, sweetheart and her mother come to spend a few days. The too-indulgent mother, however, is blind to the fact that the boy is spending most of his evenings in full dress, which should have told her that Bohemian society was engaging his attention. A show girl, who learns that he will soon come into great wealth, determines to win him. Unsophisticated as he is, he is an easy prey. A friend of the family warns the mother of her boy's danger, which she is loath to believe until positive proof is presented. Pleadings are in vain, for the boy is fascinated, and so the sorrowing mother, feeling she has lost all that she has lived for, determines upon self-destruction and is prevented only by the timely appearance of her visiting friend, who devises the plan that awakens the boy. She has the mother pretend suicide on account of the loss of fortune. This shows the boy the true nature and design of the object of his infatuation.

Approximate Length 958 feet

RELEASED OCTOBER 19th, 1911

The Adventures of Billy

Suggested by Press Comment on the Tramp Evil

Recently there has been much comment in the press on the tramp evil, and one writer suggested that moving pictures might be made to clearly show the result of this public nuisance. Little Billy, the bootblack, finding luck against him, decides to move to some other town. To do this he must walk, as he hasn't the wherewith for a railroad ticket. While trudging through the country, he falls into the hands of a couple of sinister looking tramps, and they at once, by threats, force him to beg for them. A day or so later the tramps hold up an old man, and while procuring his money throw him down with such force as to unintentionally kill him. Panic-stricken at their awful deed, they feel that the boy's knowledge of the affair will prove disastrous for them, and so they decide to get rid of him. Through the sagacity of a dog the boy is saved and the tramps are captured.

Approximate Length 988 feet.

RELEASES FOR NEXT WEEK

October 23rd, 1911

Through His Wife's Picture

COMEDY

Approximate Length 530 feet.

October 23rd, 1911

The Inventor's Secret

COMEDY

Approximate Length 468 feet.

October 26th, 1911

The Long Road

Destiny's Roadway with Its Many Turns

DRAMATIC

Approximate Length 990 feet.

BIOGRAPH COMPANY,

11 East 14th Street, New York City

Licensees of the MOTION PICTURE PATENTS CO.

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

LUBIN FILMS

4 REELS A WEEK

Released Wednesday, October 18th **Length about 1000 feet**

The Cure of John Douglas

A Machiavellian scheme by which drink was given a knock-out blow and a young man restored to a life of promise. Absorbing in sustained interest.

Released Thursday, October 19th **Length about 1000 feet**

"Git a Hoss"

The race for the smiles and favor of pretty Mary Conway was made with an automobile and a two-horse buggy. The novel way in which it was won.

Released Saturday, October 21st **Length about 1000 feet**

The Tobacco Industry

An interesting and instructing film showing the entire process of producing tobacco from the seed to the finished cigar. Everybody will like it. Length about 523 feet.

Her Exclusive Hat

The milliner said it was straight from the Place Vendome, Paris. Wifie bought it. Alas, its twin sister came down the street on the head of a "cullud lady." Length about 155 feet.

Willie's Conscience

To finance the purchases of an apple, Willie stole a penny. Then every person he met on the street turned into a policeman to Willie's guilty eyes. Amusing. Length about 320 feet.

Released Monday, October 23rd **Length about 1000 feet**

The Scandal Mongers

A film full of pretty college girls. It unravels the plot by which Ethel tried to ruin the reputation of Norrine, a sweet and lovable boarding-school girl. The ending is delightful, too.

4 REELS A WEEK

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. Fifth Avenue **London: 45 Gerrard St., W.** **Berlin: 35 Friedrich Str.**

VITAGRAPH

LIFE PORTRAYALS

"THE FIGHTING SCHOOLMASTER"

MONDAY, OCTOBER 16th

"All's fair in love and war." Love for country and love for a beautiful girl leads the schoolmaster to fight for both and he wins.

GAIL LORD

"Vitagraph Monthly of Current Events"

TUESDAY, OCTOBER 17th

The best animated periodical published. You see the great events as they occur. The International Motor Boat Races, the last of the "G. A. R." reunions. Rodgers in his aviation flight; Annual Mardi Gras at Coney Island; Tally-ho and Sulky race. These are a few of the records presented.

BUNNY

"SELECTING HIS HEIRESS"

WEDNESDAY, OCTOBER 18th

"More fun than a barrel of monkeys." "Bunny" the Vitagraph laugh producer, is especially selected to share chief honors.

"THE CABIN BOY"

FRIDAY, OCTOBER 20th

Husband and wife estranged by a suspicious letter are reunited by their little girl, who becomes a "cabin boy" and discovers her captain is her father.

ZENA KIEFE

MISS SWAYNE

"LADY GODIVA"

SATURDAY, OCTOBER 21st

A historic legend of the Eleventh Century. An old tale retold with Vitagraph accuracy and clearness. A feature film that you can feature.

FIVE A WEEK

Next Week		Next Week
"THE FOOLISHNESS OF JEALOUSY"—Refined Comedy		Monday, October 23rd
"WIG WAG"—Juvenile Play.		Tuesday, October 24th
"AUNT HULDAH, MATCHMAKER"—Southern Play		Wednesday, October 25th
"KITTY AND THE COWBOYS"—Funny "Bunnygraph"		Friday, October 27th
"REGENERATION"—Dramatic Life Portrayal		Saturday, October 28th

EXHIBITORS: --- Send your name and address for the Vitagraph Bulletin.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

PATHÉ FRÈRES

NEW YORK

COMING SOON

The Human Stomach in Action

Photographed by means of the X-rays. A marvelous picture.

The Birth of a Flower

Showing the seed germinating under ground, putting out roots and shoots and finally the flower itself. Twenty weeks in nature in 20 minutes on the screen.

Love's Renunciation

A corking fine drama of American life.

BOOK 'EM ALL

If You Want the Best There Is

PATHÉ'S WEEKLY

IS MAKING THE HIT OF THE CENTURY ALL OVER THE UNITED STATES. EVERY EVENT OF INTEREST IS FILMED AND SEEN IN

PATHÉ'S WEEKLY

Book It Every Week

TRADE MARK

Thomas A Edison

EDISON KINETOSCOPES

IT is but natural that the man who made all motion pictures possible should to-day be producing the very best machine for projecting them.

Thomas A. Edison, the world's greatest genius and inventor, stands behind the Edison projecting Kinetoscope, and his name and signature are your guarantee of quality and satisfaction.

Any interested exhibitor or prospective exhibitor is invited to write us for particulars.

EDISON FILMS

TUESDAY, OCTOBER 24th.

"A Day at West Point Military Academy, N. Y."

The United States army officer is shown in the making at West Point, the pride of the country. Parades, drills, artillery maneuvers, handling the big guns follow in interesting succession and the film closes with Admiral Togo's review of the corps on his visit to West Point, August 12, 1911.

WEDNESDAY, OCTOBER 25th.

ON ONE REEL

"A FAIRIES' BANQUET"

Cast.

The Fairy King.....Edwin Clarke
The Fairy Queen.....Gertrude McCoy
Puck.....Ethel Browning

A short fairy picture which is bound to delight every child who sees it.

"How the Telephone Came to Town"

Cast.

Leader of the Indignation Meeting.....Miriam Hutchins
The Mayor.....Joseph A. Wilkes
Superintendent of the Telephone Company.....Biglowe Cooper
A School Teacher.....Mrs. C. Jay Williams

Here is a comedy of types. The ladies of a small country village determined to resist the invasion of unsightly telephone poles. They didn't quite succeed, but they certainly furnished plenty of amusement.

FRIDAY, OCTOBER 27th.

"AN ISLAND COMEDY"

"AN ISLAND COMEDY."

Cast.

Mr. Schuyler.....Marc McDermott
The one he adores.....Miriam Nesbitt
Her father.....William Wadsworth
Her small brother.....Yale Boss

Light comedy of the most delightful order taken at the Thousand Islands, St. Lawrence River. The story is bright and original and the scenery wonderfully beautiful.

SATURDAY, OCTOBER 28th.

"THE KID FROM THE KLONDYKE"

"The Elusive Graft," by Rex Beach.

Cast.

The Kid.....Harold M. Shaw
The stenographer.....Reeva Greenwood
Her father.....John R. Cumpson
A smooth article.....Edward Boulden
His confederates.....Alice Weeks, Gertrude McCoy

This is a distinctly unusual and entertaining comedy. The "Kid," unused to the world and with his big pile, was thought to be an easy mark, but he proved himself smarter than was expected and got the girl he wanted, too.

Thomas A. Edison, Inc., 72 Lakeside Ave., Orange, N. J.

KALEM

3 — FEATURE FILMS EVERY WEEK — 3

For Her Brother's Sake

A Story of the California mines

Released Monday, October 30th. Approximate length 1000 feet.

The landslide and the rescue from the mine are two of the most thrilling scenes ever portrayed by motography.

The Greatest Engineering Feat

Released Wednesday, November 1st. *Approximate length 650 feet.*

This very remarkable film shows the gigantic engineering problem of bringing to New York a new and abundant supply of water. A task much greater than building the Panama Canal.

ON THE SAME REEL

The Plot Against Bertie

A Comedy Skit. *Approximate length 350 feet.*

The Price of Ambition

The Romance of a Spanish Girl

Released Friday, November 3rd. *Approximate length 1000 feet.*

A splendid production made with the beautiful scenery of Southern California as a background.

Photos of 12 of the principal Kalem players, 7 x 9½ inches in size, $1.50 per set, postage prepaid.

Beautiful 4 color print, 15 x 20 inches in size, of Gene Gauntier 40c. each, postage prepaid.

Four color lithographs (full one sheet) of Alice Joyce 15c. each, postage prepaid.

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.

86 Wardour St., LONDON, W.

BERLIN, 35 Friedrich Str.

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"SUNLIGHT"

Metallic Cloth Curtains and Screens

The public will patronize a good picture in preference to a poor one at the same price.

"SUNLIGHT" METALLIC CLOTH SCREENS

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THE BEST KNOWN PICTURE RESULT

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WITH TIGHTENING DEVICE

Gives you a perfect picture field permanently free from all wrinkles and like defects and is in every *instance* sold with our fabric.

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GREAT NORTHERN

THE OLD RELIABLE

Release for Saturday, October 14th

The Secret of the Underground Passage

A thrilling drama of the mines.

Release for Saturday, October 21st

HIS FIDELITY INVESTIGATED

A real feature comedy film. A laugh producer that is bound to please any audience. Length 871 feet.

Don't delay your booking of this film.

All First-class Independent Exchanges Handle Our Product

Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO.,7 E. 14th St., N.Y.

(NORDISK FILM CO. OF COPENHAGEN.)

MOVING PICTURE WORLD

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Facts and Comments

A MINNEAPOLIS newspaper has started a so-called crusade against moving picture houses in that city by reason of the alleged unsafe condition of these places. An entire page of its local space is given up to the results of a personally conducted tour of investigation, while the editorial tocsin is sounded in double leads and double columns. The paper has made the astounding discovery, that there "are films, which are non-ignitable, but they are not generally in use." Another startling fact, revealed to the general public, is told in the editorial announcement, "that a set of readily ignited films can be purchased for five dollars, while the same amount of non-ignitable films would cost $50." Absurd as these bits of editorial wisdom sound to us or to anyone that has given the matter the slightest attention, many people will take such elaborate misinformation for stern facts and feel a panic in their timid souls. That these "crusades" do great harm both to individual exhibitors and the industry generally cannot be disputed, but in part at least exhibitors are themselves to blame.

*

As a rule they are not organized, have no great personal influence in the community at large and invite, in a measure, these senseless attacks. If they had a strong local organization and would make that fact known to press and public; if they would plan and carry on a campaign of education among the public, enlightening them as to all the most important facts of the moving picture, its production and exhibition, they would not stand so naked before malicious or ignorant attacks. What is going on in Minneapolis today may be repeated in some other American city tomorrow. The lesson of Minneapolis should therefore not go unheeded by exhibitors in other places. Let them get together and supply the needful information to their patrons, either through the press or, if the press be hostile, through little folders that may be handed to their patrons. No better safeguard against wanton, willful misrepresentation and injury to the moving picture can be adapted. If one paper is "crusading," the rival paper is always willing to give a hearing to the other side. In nine cases out of ten, these "crusades" are started with a view of bolstering up a waning circulation or with some other ulterior motive. The public welfare is only a thin pretense.

* * *

OUR old friend, the "sectarian film," which has caused so much trouble, worry and loss to exhibitors all over the country, is still with us. It made its last appearance in Coeur D'Alene, Idaho. The Lyric Moving Picture Theater in that city exhibited a film called the "Two Devotions." As a result a Catholic priest of prominence in the city devoted a Sunday sermon to denouncing the picture as "wrong and entirely untrue and incorrect." It appears that a portrayal of the last rite to the dying was attempted in the picture, which moved the man in the pulpit to say "that there is not money enough in this United States to allow a moving picture machine to get inside a room, where the last rite to the dying is performed." In his anger the clergyman gave utterance to this somewhat intemperate declaration: "In some communities the picture machine would have been demolished." The warlike priest further stated, that "two years ago he had been forced to take a similar step and as a result of his action, had forced one picture house out of business."

*

It is unfortunate, that manufacturers continue to tread on such delicate ground. The exhibitor is well nigh helpless. As a rule he must take what his exchange is pleased to give him and if he does not run his full program, he is apt to come in for hostile criticism by his patrons. Manufacturers, who have the least understanding and sympathy for the exhibitor, bearing the heat and burden of the day, will not embarrass him hereafter with pictures that will offend the religious feelings of any denomination. The picture and theology are and always should be poles apart. If there is a doubt whether a certain picture will or will not fall within the category of "sectarian films," resolve the doubt in favor of the exhibitor and drop the proposed picture. In the case mentioned the priest may have gone too far in his denunciation, but there must have been some provocation.

* * *

RUMORS of a threatened increase of prices of admission to the theaters will not down. It is proposed to increase the maximum price for a seat from two dollars to two dollars and a half. Some managers speak of a proportionate increase all around. These facts are interesting to the moving picture circles, because they are very likely to have a bearing on their prices. In too many places the nickel is still the prevailing price of admission. While owners of feature films, playing regular theatrical circuits have no difficulty in getting fifty cents for a seat, the ordinary moving picture house has made no attempt whatever to ask higher prices for better attractions, say features with lectures and special music. Why no such attempt is made, is one of the unsolved mysteries of filmdom, of which we may speak at greater length in the near future.

* * *

IN its department for education and science The Moving Picture World tells of a society, composed of men of the highest culture and devoted to the cause of popular education. It appears that the society intends to enlist the moving picture as an aid in spreading education of the best and highest type among the public generally. Count Zeppelin is to deliver the first lecture, the subject being aeronautics. His lecture, like all the rest, will be illustrated by the cinematograph, special pictures relevant to the subject having been taken some time ago. From a medical journal, published in Chicago, we have taken a most interesting report of a lecture delivered by Dr. Theodore H. Weisenburg on Nervous Diseases. The lecture was illustrated by moving pictures, taken under the direction of the Lubin Manufacturing Company, which is entitled to great credit for this unusual but extremely difficult and valuable work. As the fields of usefulness of the moving picture are widening, popular respect for the great invention will increase, a fact, which cannot fail to redound in some measure to the benefit of the exhibitor.

THE French are fortunate in possessing a publication, completely covering the moving picture field in all its branches with scientific thoroughness, yet written in a simple and lucid style. We refer to "Le Cinematographe," a book of over three hundred pages, octavo, published recently by M. Jacques Ducom in Paris, and briefly reviewed in another part of the paper. The history of the moving picture, a matter in which the general public evinces an interest as keen as that of professional moving picture people, is treated with minute attention and contains many interesting features. There is scarcely a page without value to some department of our great industry. THE MOVING PICTURE WORLD will from time to time print extracts from this valuable book hoping thereby to be the means of helping and pleasing its readers. There is no book in any other language, which so completely covers the ground.

* * *

A friend of the moving picture, writing from Oregon, tells of an experience in a Portland theater. "Recently" she says, "I dropped into a theater to see "The Three Musketeers." During the battle I thought I was in a cafeteria, being treated to a free lunch. That's the kind of effects we get to represent the dignity of the sword." Her observation tallies with that of many others. If there is to be a revival of effects, let us profit by the mistakes of the past and avoid them. Effects have been abandoned by so many exhibitors, because they had become ridiculous. With all the well-founded prejudice against the sound effects, exhibitors always realized that proper effects, intelligently worked and carefully rehearsed were valuable adjuncts to a successful show. THE MOVING PICTURE WORLD is printing expert advice and opinion on the subject and exhibitors, who intend reintroducing sound effects cannot help being benefited by a careful reading of such articles.

* * *

THE scenario question will not down. There seems to be a sad lack of harmony and mutual good will between scenario writer and producer. No author is free from vanity and it is that kind of vanity, which winces at the slightest touch. Scenario writers complain of discourteous treatment and some have openly made charges, practically accusing the manufacturers of plagiarism, not to use the shorter and uglier word. The producers affect a lofty disdain or set up the cry of incompetency. The fact of the matter is that the scenario writing is in a state of transition and the complaints and recriminations are simply the pains of parturition, that betokens the birth of something new and better. The scenario is bound to win the recognition, which is due to it in the very nature of things. There will, in due season, be a happy meeting of the minds of producer and writer. In the meantime it would be well for the producers to show more indulgence and encouragement to the writers and to take an attitude of fostering and encouraging rather than antagonizing talent. Merit and talent gravitate to the front by an inexorable law, which even the scenario editor of a picture maker cannot abrogate or even change. The road is sometimes long, weary and thorny and we do not wonder, that some writers, whose only reward for well meant labor has been a printed rejection slip or a small check, get irritated and foam at the pen.

The Executive Committee of the International Exhibition of Social Hygiene, with headquarters at Rome (Via Borgogna 38), is offering two generous awards to film producers who will submit films of hygienic value. The competition will be open until November 1. The first prize consists of a gold medal and 5,000 lires, and the second prize is a silver medal and 2,000 lires. The prizes will be awarded by a special jury in the month of December.

The Overproduction of "Western Pictures"

By W. Stephen Bush.

OUT of the sixty odd releases, regularly used by American exhibitors, nearly one-third are so-called Western dramas. Very few of them show even average merit and only one or two of the manufacturers, who make a specialty of these productions turn out pictures above the average. Even in their productions, however, monotony begins to rear its deadly head. There are distinct limits to human skill and even the cleverest manufacturer cannot keep on producing pictures of "Western drama" without either repeating himself or coming in conflict with similar productions of his rivals.

Monotony is about the worst fault of any sort of amusement, but it is not only the only objection, which, on behalf of both the public and the exhibitors, we respectfully urge against continued over-production of these plays.

The Western picture seems a constant temptation to "realism" of a most undesirable variety. In their natural eagerness to give the public something new, a never-ending assortment of fresh thrillers and sensational episodes, the manufacturers, dealing in this specialty, give us too close a view of "hold-ups," hangings, lynchings, massacres and hair-raising, blood-curdling horrors generally. If the moving picture is to outgrow completely the current superstition, that it is an entertainment on the dime-novel order specially appealing to boys and tempting youth to crime, the pictorial representation of masked and armed highwaymen, practising their profession, of stabbing Mexicans and all the rest of this ineffably stupid "stage-craft" must be stopped. It is the one weak spot in the industry today, the only point, successfully inviting attack from outsiders. Surely the film-makers in this country possess enough inventive genius to replace this now absolutely hackneyed and threadbare variety with new features. The Western pictures, as a distinct specialty, have now been parts of regular releases for years and have lost their popularity. If the makers of these pictures have any doubt on that subject, it would be a boon to the industry to have them make an impartial investigation among the patrons of moving picture houses in any part of the country. These lines are based, not upon theory or speculation, but strictly upon facts, ascertained in personal research of the writer and others in various parts of the country. Women especially, always the friends of the moving picture, are utterly tired of them. Always the same plot, the same scenery, the same impossible Indians, the wicked halfbreeds, the beautiful red maidens, the fierce warriors, the heroic cowboys, the flight from the Indian village at night. The last scene, which is hardly ever omitted, is especially diverting. Either the "lovely maiden" or the "faithful squaw" steals out of the tepee, lingers among the sleeping Indians, at least one of whom is a restless sleeper and then making about as much noise as a monkey in a hardware store, escapes and warns the white man or somebody else, it does not really matter much whom.

There is no demand for these pictures. The field has been thoroughly exhausted. In the East especially the small boy alone continues to yearn for moving picture Indians and cowboys. In the state of Massachusetts even the real Buffalo Bill did very poor business on his last trip, simply because the "Wild West Amusement" needs a long rest. The same is true of other New England states. If people are tired of the real thing, they surely will not take to the shadowy representation of an imitation.

If a poll were taken today among exhibitors, the prob-

abilities point to an overwhelming vote against a continued overproduction of Western stuff. Only the steadily diminishing number of such exhibitors, as are unduly impressed by the noise of the unwashed boys in the front seats, would vote the other way. Indeed only within a few weeks one of the most progressive and intelligent exhibitors, who owns a large number of theaters in the South, has written to THE MOVING PICTURE WORLD, protesting against this unabated inundation of so-called "Western drama."

It is said, that these pictures are made for the European market. A glance at the foreign trade papers furnishes ample proof of that fact. This is an explanation, interesting to public and exhibitors, profitable to the manufacturers, but it is far from being a justification or even an excuse. As long as the people of this country have to pay for seeing the pictures, their taste and their demands deserve the first, indeed the only consideration, quite regardless of the wishes and preferences of the European public. There can be no objection to the American manufacturers making pictures especially for the European market, whenever such pictures are for the exclusive use of the European market, but never otherwise.

* * *

A Test of Taste.

AN English critic and philosopher of some note has defined one of the first functions of the stage to be that of "raising to the highest point the susceptibility to disgust." Applied as a test, this axiom is an infallible guide to the state of the stage and of the public taste in matters of amusement anywhere and at all times. It is likewise a pretty sure indication of the moral character of a nation, which may be fairly judged by the nature of its amusements and the way it spends its leisure hours.

The stage of this country, judged by the standard just quoted, is scarcely, at this time, entitled to high praise. There are still too many ribald and inane musical comedies abroad, too much hearkening unto Ibsen and the rabid, unhappy gospel of Nietzsche.

How then does the moving picture stand the test?

"Susceptibility to disgust" implies high powers of discrimination and it must be admitted, that in the beginning of this great art and industry, there was but little discrimination and it took a good deal to provoke disgust. The morbidly sensational, the fantastic and absurd, the rough and coarse, the "shockers" and "bloodcurdlers" were the rule rather than the exception. The change that has taken place within a few years, both as to pictures and audiences, stands unparalleled in the world's history of amusements. We still have our "shockers," but from being the rule they have become an exception. Today it may be safely asserted, that the average moving picture audience is extremely "susceptible to disgust." It is in a spirit of no invidious comparison when we say emphatically, that this is far truer of the moving picture audience than the audience in the legitimate theater. On the silent stage it is impossible to gloss over a situation or a sentiment with cozening words. Where the gesture, the look, the position and attitude of an actor must be depended upon as the sole medium of expression, the least sin of taste, the faintest approach to the absurd or offensive tells with an effect, at once intense and immediate. If there is any susceptibility to disgust, the moving picture is in far greater danger to provoke it in the spectator than the performance on the stage, where the spoken word may always be depended on to redeem a questionable situation, to relieve a feeling of horror and take the edge of offense from the otherwise shocking or revolting scene.

It is due to the majority of American and foreign film makers to state, that the fear of exciting disgust has ever been present with them and has influenced them for good. There are comparatively few pictures today, that will not stand the test of the "susceptibility to disgust." No thanks to the censors for that. It is the deference to public sentiment and taste, arising from the conviction of the manufacturers, which is responsible for this wholesome state of affairs.

THE AUTHOR AND THE PRESS CLIPPING.

The other day the Essanay editor in returning a manuscript added a footnote to the effect that the story was too much like a recent press clipping, and the puzzled author writes:

"All the books I have on writing short stories and all I've read about writing scenarios mention the press clipping as a source of inspiration, yet now I am told that the story is returned because it is too much like a newspaper dispatch. Is it wrong to use newspaper articles in writing stories?"

Just to show that Mr. McMackin had "called the turn" the writer enclosed the clipping. It was a paragraph that had evidently been derived from a fiction story in one of the New York papers; the sort of stuff that is "put on the wire" when a dull Sunday fails to develop sensational news. It was a clever fake that will be used in the back country papers every little while for several years—and it made a good story because it was in itself a clever bit of fiction.

But it was precisely because it was the sort of story to attract attention to itself that caused the rejection of the scenario born of the fake, and that was what the correspondent failed to appreciate. The Essanay editor and most of the other editors had read the story as a newspaper clipping. If they had wanted to make a story of it they could have supplied better technique than the untrained author, but the story had gained too wide a circulation to make it worth while turning into a photoplay, and that was just where the trouble lay.

A writer in Munsey's Magazine made the matter clear some three or four years ago when he devoted several pages to an explanation of what his magazine did and did not want. He touched upon the matter of press clip stories and cited the then recent instance of a man who was literally blown up through the bed of the river while trying to stop a leak in a tunnel under the East River in New York.

Something more than a dozen stories, each featuring this incident, turned up in the Munsey offices alone, and probably a hundred went elsewhere, each merely a repetition of the incident which was familiar to every reader of the newspapers the country over. After the widespread publication in the daily press the story was stale. No fiction editor wanted a story that was stale and palpably a steal.

The experienced writer does not copy the idea into story form, least of all when it is the story that has been given black type heads in every paper in the country. The practised writer needs only a hint and the hint is as apt to be found in the two line personal as in the three column "spread." A writer, for example, reads an interesting article on stage effects. Perhaps he knows all about stage effects, but as he reads the article the idea strikes him that there might be a story about what happens when the effects go wrong. This was the inspiration for a story in which a stage crew vent their displeasure upon a young playwright by planning to upset the opening scene of the second act on the first night. The moon was green and the sky was purple; rocks heaved like the waves of the sea and all Nature was upset. They had overlooked the minor detail of the program announcement that the scene was laid in the land of Topsy Turvy. The audience thought it a clever conceit and the idea saved the play instead of ruining it. No relation could be traced between the story and the special article, and yet one was the outgrowth of the other. A five-line item in a column headed "interesting scientific facts" reminded an author of other correlated facts and a 28,000 word novelette was born. The particular scientific fact stated was not used, but it started the story.

That is what is meant when the beginner is advised that he can find inspiration in the newspaper columns. He is not supposed to copy the story but to make one from it, to gain merely the hint that will serve as a starter, and the further he gets away from the original paragraph the more probable is his success.

Playmaking

By Louis Reeves Harrison.

LET us try to find out what a large proportion of the audience wants. A few may enjoy a game of ball played by kids in a vacant lot, but those who are really enthusiastic about the sport, who attend daily by hundreds of thousands and are willing to put up a stiff price of admission, demand the finest quality of performance by trained athletes. This is true of all classes of outdoor amusements. A few may stand around and listen when a street-corner politician arraigns the trusts, but those who feel a deep interest in the adjustment of political conditions to modern requirements will pack a great hall to overflowing when a man of ideas has something to say that makes them think. A few may buy the comic papers and a few more those devoted to ponderous essays, but the great solid mass want the news of day, pictures of living men and women, accounts of what is actually transpiring, clear representations of life as it throbs in our midst. Weekly and monthly periodicals are piled high on the news stands, and they deal with subjects of infinite variety, but the highest piles are of the story magazines, and they have the largest circulation as do works of fiction in the public library. Drawing from all these sources some general indication of what most interests the people, it would seem that they want a well-acted story of these times containing an idea.

Opposed to any such common-sense summing up of what our people want we have the assertion often made by directors that the test of a play is how it will act. I think this is refuted by the fact that a great mass of theatrical rubbish on the stage and in the pictures is gone and well-forgotten never to be revived again that could be acted without much trouble. It is not a question of following old-fashioned and wearisome conventions in the camera presentations, of setting forth a lot of mechanical, unnatural and utterly impossible series of theatrical surprises and coincidences, which are supposed to make up the complexity of a "plot"—O much abused word—but of doing pretty nearly what our mothers did when we looked into their faces and begged them, "Tell me a story!" We are older and wiser now and most of us have the mental activity that has become a race characteristic; we are in the midst of tremendous business, social and political battles fraught with mighty issues, we are deeply interested in events as they concern us, and the story must be high in quality to satisfy our aspirations no matter how commonplace our achievements. While we do not expect the drama or the picture to be a mere servile imitation of nature it must have some artful resemblance to what we believe to be true. It must leave an impression on the audience that what is given is an inside view of lives that have been lived with all their thoughts, passions and emotions laid bare.

I cannot conceive of a finer method of getting a strong grip on the interest of the spectator than that of uncovering the hellish depths of human weakness in contrast with that honesty of intention which keeps most of us poor. It need not be shown in two characters opposed in conflict, but in the conflict that takes place in each solitary human soul, and it is sure to enslave attention when the struggle is such as we recognize as going on in ourselves. This can be shown sympathetically in the photoplay by letting a naturally fine character yield to debasing environment of tremendous force. The reason that it is rarely done is because of the traditional view that characters should not vacillate, whereas that is exactly what most of us do under temptation. Some of the finest elements of comedy and tragedy lie in the fluctuating nature of the average human conscience. Our lapses are very amusing at times, and at others are quite as mysterious as dreams. Doctor Freud of Vienna believes that man is influenced by two personalities, the minor one being recessive during our normal or conscious state and dominant when we dream—when the cat's away the mice may play. While a photoplay scenario dealing with man's vacillating nature or his dual character would stand small chance of being accepted, the subject is that of Shakespeare's "Hamlet" and Stephenson's "Strange Case of Doctor Jekyll and Mr. Hyde." The intelligent majority of every audience would enjoy such an occasional rift in the clouds. Just as the careless loveliness of natural backgrounds in the pictorial drama has made the worn-out trumpery of theatrical effect look ghastly, so such plays, illustrating and enforcing the most intensely dramatic elements in human nature, would have the warmth and glow of sunshine compared to the garish rays of artificial illumination.

Every playwright and every critic of intelligence knows the value of the conflict in dramatic presentations as we know that it is human nature to sympathize with the under dog. Therein lies the whole strength of the cowboy play. The fight decides matters in every rude civilization, and the spirit of contest is in all of us, but even the thrilling story of the oppressed female who is rescued after a series of hair-breadth escapes by the superhuman heroism of the leading herder of beefsteaks on the hoof may pall on the audience when it is unrelieved by a little variety. I confess to a sneaking sympathy for the wounded outlaw who is being hunted to death by a posse under a big sheriff with a tin star on his manly breast—the sheriff is the appointed guardian of something very few literary men possess—but the man who thinks has a right to be entertained at a theater just as well as the one who goes to cackle when the comedian sits down on a silk hat by mistake, and most plays are childish unless the incidents and situations in them are associated with one or another form of character development. People are not marionettes; each man and woman has a distinct investure of character that repels or interests us. When Charles Dickens received thousands of letters from people reading Old Curiosity Shop in serial form begging him not to let Little Nell die, it was because his masterly characterization had made his entire audience love the child of his imagination, and human interest is more strongly enlisted by the sympathetic attributes of a well-drawn character in the photoplay than by all the theatrical tricks and carpenter's devices known to the stage.

The first day's advance sale of tickets to the final contest between the two leading baseball clubs, amounting to over a hundred thousand dollars sent by mail, shows that our audiences are willing to pay for the finest quality of performance in any line of public amusement, hence the photodrama that exhibits all the essential qualities in harmonious conjunction is the one of largest and most permanent value to the exhibitor. This means that those eager to witness these high contests of skill keenly appreciate and enjoy what is supreme, not what is childish, petty, weak, or false, nor what calls for decadent study of vice, ugliness or disease in our social organism. Because I believe that moving pictures have come to stay and to exercise a widespread and tremendous influence to our detriment or for our betterment as a people I am consistently urging that their production be considered one of the most interesting and beautiful arts this old world of ours has ever enjoyed.

Reviews of Notable Films

"THE BLACK ARROW" (Edison).

Reviewed by W. S. Bush.

A TALE of love and adventure, with the War of the Roses as an historical background and the "English Greenwood" as its prevailing setting, is surely not unwelcome after the monotonous procession of impossible sheriffs, impossible Indians and impossible cowboys which seem to haunt so many studios.

"The Black Arrow" is an adaptation for the silent stage of the popular story of Robert Louis Stevenson. The story was originally intended and written for young folks and the picture will undoubtedly make a special appeal to the younger generation, for its hero is a boy and its heroine a girl. The work of adaptation presented difficulties, which few can realize unless they have read the book of Stevenson. As in all of his stories, there is in "The Black Arrow" much fine and graphic description and a variety of incident, not always closely connected with the central theme. An attempt to give the patron of the moving picture all the ramifications of the plot or even a complete portrayal of all its principal characters would have been impossible of achievement within the narrow limits of a thousand feet. The adapter has wisely avoided this temptation and in simplifying with considerable skill the plot, has by that means been able to transfer to the screen the greatest charms of the whole story; the spell of the "greenwood," the spirit of romance and chivalry and the hard yet picturesque fighting, for which the wars of York and Lancaster will ever be famous in English history.

The plot in its simplified form deals with the love of a likely young lad, "Dick Shelton," for a very brave and very sweet girl, "Joanna Sedley." A wicked knight, "Sir Daniel Brackley," is the obstacle in the course of true love. Being not only a bad guardian, but a ruthless tyrant and oppressor as well, he has rendered himself hateful to the people of his neighborhod, who as an answer to his acts of cruelty and robbery have formed themselves into a sort of medieval vigilance committee and are called "Black Arrows," many of them being skilled archers, sending vengeful shafts into the hearts of their enemies, who are Sir Daniel and his retainers. There are escapes and rescues and fights aplenty, but it all ends happily; the "Black Arrows" punish the despotic knight and the young people get married with every promise of a long and happy life.

One of the features of the reel is the great number of fine outdoor settings, remarkable for beauty of nature and splendor of photography, even in this day of good outdoor settings. The pursuit of Joanna and the scene entitled "The Last Black Arrow" are instances to the point and cannot fail to please, thrill and charm. The scenes in the greenwood, where "Dick" joins the brotherhood, sworn to destroy Sir Daniel, is superb in setting and grouping. The second feature has to do with the brilliant battle scenes, which in point of armor and weapons and in realistic acting, as well

A Remarkably Artistic Ensemble—Scene in "The Black Arrow" (Edison).

as in the number of the combatants, have scarcely been equaled on this side of the water. The attack on Shoreby Town is a masterpiece, the realism is intense, it is spirited in action and brings to mind scenes from the canvas of an old master.

It adds not a little to the merit of this truly notable picture, that the principal character is taken by an artist, who showed a fine conception of the part and who knew how to execute his conception in so perfect a manner. Harold Shaw

Scene from "The Black Arrow" (Edison).

was a "Dick Shelton" after Stevenson's own heart and fancy; he was youthful, yet manly; an admirable lover and a loyal partisan. The part of Joanna was well and understandingly acted by Natalie Jerome, while Charles Ogle gave a good impersonation of the wicked Sir Daniel.

Exhibitors will welcome such reels as "The Black Arrow." They attract the best and most desirable class of patronage and serve to increase the respect of the intelligent public for the moving picture, its destiny and its possibilities.

"THE WATER WAR" (American).
Reviewed by Jas. S. McQuade.

I WAS much interested in a private exhibition of "The Water War," a Western drama by the American Film Mfg. Co., which has an educational value in addition to a fairly strong story dealing with the "winning of the West."

The scenes are laid in Southern California, in the neighborhood of the big Sweetwater dam, which cost $12,000,000 in building. The concrete face of this dam is 268 feet in height. Great opposition was made by cattlemen and ranchers to the construction of the dam, as it shut off the free use of water to those located below it, but it has been instrumental in reclaiming many thousands of acres of arid land.

The producer of "The Water War" has made use of the history of the Sweetwater dam in the story, and we are given a view of the preliminary work on such a structure. The plain is dotted with graders, horses and wagons, and we see the smoke roll away from a certain spot where a dynamite blast has gone off. Of course, it must be borne in mind that the scene shown here was gotten up for the occasion, as the Sweetwater dam was finished several years ago.

The photography of this film is very clear and soft and several fine perspectives are shown.

The proverbial "shooting iron" is very much in evidence in "The Water War," and one sees the opposing factions engaged in what is almost a hand-to-hand conflict, which results in only two being rendered hors de combat. Westerners are not such poor marksmen as this scene would lead one to suppose; nor would old man Dolan, if he were a true Westerner, waste his ammunition on the clouds.

The parts of Margaret Dolan, Ed. Newton (the civil engineer), Tom Daniels and Dolan (the cattle baron) are capably enacted by Miss Pauline Bush, W. J. Kerrigan, Mr. Richardson and George Periolet, respectively.

From the first day that he appeared on the ground, with his assistants and instruments, to survey the site of the big dam, Ed. Newton, a civil engineer from the East, met with solid opposition from the cattlemen and ranchmen in that section of Southern California. The opposition was led by Michael Dolan, a wealthy cattleman, who had for his bodyguard a daring, cunning young man called Tom Daniels.

Dolan sent young Daniels to Newton bearing a message that all work must be stopped. That was on the afternoon of the first day. Newton immediately rode over to the Dolan residence and "had it out" with the autocrat of the valley. Heated words passed and the breach was made all the wider. Pretty Margaret Dolan overheard the conversation and was much impressed by the bearing and firmness of the young engineer.

Work was continued by Newton as if nothing had happened. A few days afterward Tom Daniels rode into the camp and handed Newton a letter, which contained the single sentence, "This is the last warning." Desiring peace, Newton sent one of his staff to Dolan with a reply. The man returned bound to his horse and senseless. Then the war was on.

Newton armed his men and awaited the attack behind sections of water pipe. In the fight Dolan and Newton are wounded, but the cattlemen are driven off. Newton is carried by his men to the Dolan home, where he is received and cared for by Margaret.

Tom Daniels is frenzied at the favor shown Newton, for he has long considered Margaret his own. She, however, has never given him cause for hope in that direction.

When almost recovered, Newton takes Margaret over the completed dam. Tom Daniels follows them with hatred in his heart and attempts to dynamite the great concrete wall. He is discovered just in the nick of time by Newton, and in a desperate hand-to-hand encounter is hurled over the wall and falls hundreds of feet below.

The release date of "The Water War" will be announced later.

The Picture as a Teacher.

With little encouragement from the manufacturers and still less from the exchanges, the motion picture is gradually being taken up by educational institutions throughout the country. Not a day passes that our mail does not bring evidence of this and also proof of the need of special distributing centers for such educational films as can now be obtained. As stated in these columns a few weeks ago, the General Film Company has established an educational bureau and work is now far advanced on a catalogue of films that will be available for use in schools, etc. As it is the first serious attempt along these lines there have been, of course, many difficulties to overcome, and we can only report progress.

Mr. John M. Bradlet, who was formerly on the staff of the Moving Picture World, and who is now proprietor of the Lyric Theater, Ottawa, Ill., writes us that the Board of Education of that city has arranged with him for a weekly show of industrial and educational films only. It is but fair to Mr. Bradlet to say that the attention of this Board was attracted to the possibilities of the picture as a teacher by the fact that Mr. Bradlet did the unusual thing of featuring educational films in his theater instead of the sensational. Mr. Bradlet deserves credit in no small measure for the favorable public impression he is helping to create. He is enthusiastic on the weekly educational show—provided that he can get the service—and says that he has reluctantly changed his source of supply recently because he could not get the films he wanted. It seems to us that the exhibitor is the one who ought to know what is suitable for his audience and has a perfect right to select his program and insist on getting it.

As if to offset the favorable report from other districts, we have just read a report of one board of education which had considered the installation of the picture, but their project has been laid on the table indefinitely. It seems that at one of their meetings a teacher reported that one of her pupils had voiced rather precocious ideas on divorce suggested by a film that featured a divorce court. It is to be regretted that manufacturers cannot see the harm they are doing to themselves in portraying the sensational or the doings of the underworld. True, we have these conditions always with us, but why should they be perpetuated upon the screen?

PHOTO PLAYHOUSE FOR SARANAC LAKE, N. Y.

J. H. Farrington, of Saranac Lake, N. Y., dropped into The Moving Picture World office last week to announce the building of a new photo playhouse in his town. It is Mr. Farrington's intention to make this new house a model of its kind. It will seat 500 persons and project the best pictures by means of a Powers machine. Mr. Farrington is an old reader of The World and has a line on everything of the best in the business.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

TWO examples of advertising folders have been sent in by live exhibitors, both of which apply to conditions in the smaller towns or in cities where houses possess a purely community clientele.

The first of these comes from Charles F. Kear, who runs the Opera House at Minersville, Pa., and who writes: "I have tried all kinds of stunts, but this I find the best. The cost is $3.50 per thousand. If this is any good pass it along."

Mr. Kear not only has the right idea but the right spirit. If you have something that is good, "pass it along."

The folder consists of a sheet of thin card, 5 by 5½ inches, and folded once to give four pages, 2¼ by 5, a convenient shape for the vest pocket or a woman's handbag, and it's safe to say that every photoplay fan in Minersville carries one, for the card gives the list of films for two weeks in neat and compact form.

The cover page states: "On the inside of this you will find something to interest you. As it cost money to have this program printed, kindly do not throw it away. Keep it for future reference."

The first and third sentences are in larger type than the appeal, but the small type might be even smaller than the ten-point face used. It would crowd the title less and, by contrast, would attract more attention than it does at present. It might be objected that the statement that the folder is expensive suggests too close an economy, but this does not appear to be correct. The fact that it is worth enough to cause this appeal will give it added value to many minds. It is precisely the same idea adopted by some of the largest advertisers in printing a price upon advertising booklets.

Do Not Use Fussy Type.

The display is clean and effective, a type easily read without eyestrain and vastly different from the ornamental faces so dear to the hearts of some job printers. There are type faces so elaborate as to possess almost a pictorial value, but they detract from the force of the reading matter, and a clean-cut, easily read face is to be preferred. There is not a line in the Kear folder that cannot be read at a glance.

Inside there is merely the name of the house and it's manager, and a list of films, without comment, the two halves of the card being divided between the two weeks and giving only the title of the film and the name of the maker. The back page is devoted to Mr. Kear's insurance business, but ordinarily one or two trade ads could be obtained to very materially cut the cost of the cards if not show a slight profit. The back page should be easy to sell because it is something that holds interest for two weeks; not merely a thing to be read and thrown away.

The outside catch lines might be bettered, perhaps "Two Weeks" would suggest a more widely known publication, and the idea might be conveyed that within was the key to two weeks of solid enjoyment. Something to catch the eye would be useful in obtaining a first reading, but it is probable that the "regulars," to whom this especially appeals, have come to look for the cards, since it is a periodical issue.

Booming Advance Features.

The Blanchard Amusement Company uses a four-page folder to boom advance releases, and gets out something that would do credit to a larger town than Sunbury, Pa., where their People's Theater is located.

It is an attractive issue in every way, printed on fine gray paper in brown on the cover and black inside, the cover being ornamented only by a red line across top and bottom. It is probable that the stock is had with the red already printed in, but if there is more than one local impression on the cover the red might have been used a trifle more generously.

The one weak point with the cover is the front page, which bears only the legend "People's Theater" done in special script. "Good things coming" or "Treats to come" in type not too large would have helped to win attention.

Working Far Ahead.

The inside pages are given over to booming three special releases already announced and to announcement of the forthcoming Vitagraph releases of "David Copperfield," "Vanity Fair" and "Ivanhoe." The other releases are the Selig releases of "The Two Orphans" and "Lost in the Jungle" and the Kalem "The Colleen Bawn. The announcements are well worded and are given color by the use of the manufacturers' trade marks—including the Essanay Indian, which is cheating a little. Most manufacturers now furnish trade-mark cuts free or at cost, and they work up nicely in house advertising.

In place of flamboyant advertising that convinces no one, a restrained announcement piques curiosity. The Selig aimal picture, for example, states that "Selig owns more wild animals than any circus in the world and often uses them in pictures of this kind to great advantage."

That doesn't sound half as sensational as many managers would approve, but there is a quiet conviction that means a lot more than appears at a glance. It is the sort of thing that sinks in and "gets ripe" about the time the picture comes along.

Of "Colleen Bawn" it is said: "Every scene in this powerful Irish drama was made in Ireland," and the date of the first production of the play and its subsequent great popularity is alluded to, but a point is overlooked in not making use of the name of Dion Boucicault.

Of the Vitagraph forthcoming productions this mention is made:

The Vitagraph Company of America is working on "David Copperfield" by Dickens, "Vanity Fair" by Thackery, "Ivanhoe" by Sir Walter Scott. They will all be three-reel subjects and are the continuation of its literary films, the first of which was "A Tale of Two Cities," which met with such great success.

It is given here for the benefit of others.

Dignity Pays With Polite Patrons.

Were the People's located on some busy street where the transient trade was relied upon, the noisy advertising would be more effective. The Selig reel could be "circused" or the front painted green with Irish flags for "The Colleen Bawn," but the advertising is in keeping with the trade, and where a permanent clientele of polite people has been developed, the sensational is out of place. This folder will appeal alike to the banker and the butcher. It sounds a note of good taste that is in harmony with the aims of the management. The flimsy circular, hurriedly run off in a job office and distributed still wet from the press, has its place, but not in the better houses. This is better advertising than is done by most theatrical attractions, and more effective because it is.

The last page carries an appeal for the motion picture that can be used to good advantage by others. For that reason it is reproduced here.

The cinematograph is doing for the drama what the printing press did for literature, bringing another form of art into the daily life of the people.

It is a mistake to think that the amazing popularity of the motion picture is due altogether to the low price of admission.

Take a scenic film for instance; what an army of scene painters would be required to construct anything even approaching it in beauty. Would it be possible to reproduce the magnificent scenic beauties, the battles, the ride of cowboys or Indians, the evolutions of troops as they are seen in motion pictures on a theater stage? Scenes such as these can only be produced with Mother Earth for a stage, the sky for a canopy and the horizon for a background. If one would understand the popularity of moving pictures just think these things over and it can be seen that there is good reason for that popularity.

Make Your Screen Work For You.

Few exhibitors make really effective use of the most valuable means of appealing to the established clientele. The house program that carries its page of announcements is too expensive for the man who has a small house, but every theater has a screen and it can be put to advantageous use. There is a house in New York that runs five or six advertising slide between each two reels of pictures, but which never has a house slide. Other people are willing to pay for what is free to the manager, and their willingness to buy space does not even seem to give him a hint as to his own opportunity.

It is not difficult to make a good slide. Devices for making these are advertised in this publication and in Mr. Richardson's column operators tell how they handle the

slide question. Don't get the idea that the Projection Department is just for the operator. Every manager should read it weekly, because projection should interest him as much as it does his operator. Look up the back files and you can get many slide hints and other wrinkles. Know about all the aspects of your house. You can hire an operator but you want to know if the operator is doing things right.

The writer recalls seeing the attorney for an important theatrical circuit stop on his way into the theater one night to show the porter how to sweep out the lobby. He was paid $500 a week for part of his time in keeping the legal affairs straight, but he was a big enough man to show a $12-a-week porter how to sweep the lobby in $500-a-week fashion—with brains as well as a broom.

Getting Back to Slides.

Whatever style of slide you elect to use have some prepared glass in the projection room where the operator can prepare a slide in a hurry. A panic was averted the other day by a quick-witted operator who guyed some persons who were leaving the house because a thunderstorm was raging and who were giving the others an idea that there might be a fire about somewhere. You may not stop a panic, but the slides will be useful. Slide glasses, smoothly coated with opaque, can be made up instantly and should be close at hand. Other slides may be more elaborately prepared in the office.

Useful slides are ones which carry a blank space for titles and which announce "coming soon," "to-morrow's feature" and similar advance events. The initial cost is small, so make your collection complete to cover all contingencies.

But you can announce more than titles. Talk to your audience through your slides. Keep in touch with them and keep them convinced that it is almost a religious duty to come and see the pictures every time the program is changed. Don't be content merely to announce "coming soon." Try something like: "The Moving Picture World says that 'Pushed From a Precipice' is a really notable film. We'll have it in a couple of weeks. Keep a lookout for it."

Use the Photoplayers.

Play up the personality of the players. It is possible to get slides of many if not all of the favorites. Use these to build up business. If you had Sarah Bernhardt booked for next week you would tell them she was coming. Run a slide that you've a Vitagraph coming with Miss Turner, and then flash Miss Turner's slide. It is more than doubly effective. You can find from the Vitagraph bulletin when Miss Turner appears.

Call attention to your new seats, the change in the hour of opening, the unusual quality of to-day's program (when you have an unusual one). Be chatty and confidential, but not familiar, and you'll find that your screen chat will do more to make you solid with your patrons than any amount of billboard advertising. It's **your** screen. Make it useful.

THE TIMELY STORY.

"This should be about the right time to send out Christmas stories," suggests one seeker after information, but is there any "right time" for stories about Christmas or the Fourth of July or any other festival. It is very true that each year manufacturers put out stories that deal with holidays, but the scenario writer who deals in stories of this sort is not apt to make much money with them.

The value of the timed story is questionable at best. The best subject should not be confined to any period, since the life of a film is from three to twelve months and the exchange and the exhibitor like best the story that will slip gracefully into the "commercial" list and not much reveal, through its title, the fact that it is six months old. Still, manufacturers make them and exchanges take them, and only the selling angle need concern the writer.

In many, if not most studios, the timely article is an afterthought. The manufacturer's daughter or the editor's wife wants money for an Easter bonnet and so the studio wakens to the fact that the Easter story should be hustled out. Someone around the place writes a hurried script and it is made overnight. Meantime the Easter stories have been going back to the writers and they have to rest for another year before taking up their travels, unless the holiday feature is removed and the story is remade into a general theme.

Just as a commercial proposition, it does not pay to write the timely story except on order. Leave that to the studio force and write the story that can be done in June or January. It's a safer hazard.

Professional muckrakers rise up everywhere to rail at the iniquity of moving picture shows. Anything to make a noise in a big city! Reformers always jump with both feet on anything that has received popular favor. When tomatoes were first discovered, growing lusciously on untrained vines, some alleged wise man called them "love apples," and declared they were highly poisonous, and that one tomato was sufficient to kill perhaps a hundred men. Still people managed to like tomatoes, just as they do moving pictures.—Passaic (N. J.) Herald.

Augusta Blade, of the Dagmar Theater, Copenhagen.

Holgar Hofman, of the Royal Theater, Copenhagen.

CHICAGO LETTER.

By Jas. S. McQuade.

THE two great three-reel subjects, "The Two Orphans" and "Foul Play," are meeting with widespread popularity, and that other great three-reel subject, "The Colleen Bawn," promises similar results.

"The Two Orphans" had the disadvantage of being released on three separate dates, but it drew well nevertheless. Exhibitors who showed the three reels at the same exhibition have reaped much larger profits proportionately than did those who exhibited the reels separately and, besides, they have in several instances been able to repeat within a week, to record-breaking business.

While the majority of patrons have shown that they prefer the continuous exhibition of a three-reel subject, some exhibitors have preferred to run the reels separately, in conjunction with a mixed program. These exhibitors give as a reason that they cannot afford to run three-reel subjects where two of the reels are treated as specials. "We are in the business to make money and we find that we can do that best by giving our patrons a mixed program of one-reel subjects," they say.

"Why not raise the admission for these feature three-reel subjects and advertise strongly?" was asked.

"Our patrons would not stand for it," was the reply.

"But other managers are doing this and their patrons stand for it," was suggested.

"Yes, but just watch the attendance in such houses when the regular program at 5 cents follows the strongly featured program at 10 cents. It dwindles. Our people come as regularly as clockwork and are well satisfied, and we are satisfied."

"But you don't mean to say that some of your patrons are satisfied to see the last reel of a subject run off, without having seen the first or the second, as will unavoidably happen when the reels are run on different days?"

Even to this query these exhibitors have an answer, but its lack of intelligence forbids giving it space.

These great three-reel film subjects show the progress that is being made by the manufacturers. They are placing moving pictures in close competition with the best that is offered in amusements, and they will keep constantly adding to the number of people who attend the picture theater. They will attract the intelligent and the refined, where the ordinary film might fail. Where the intelligent and the refined are already patrons of a house, these three-reel subjects will bind them still more firmly to picture entertainment.

What is now needed to sustain enterprising manufacturers is intelligent co-operation from exhibitors. The intelligent exhibitor will prove one of the most important factors in the future of the film business. The film business is progressive; the exhibitor must be progressive or drop out of the race. To remain satisfied with his present profits is to permit a higher class man to supplant him. And the higher class man always appears when the opportunity is ripe.

"The Coming of Columbus."

A special exhibition of Selig's masterpiece, "The Coming of Columbus," was given Monday, October 9, for representatives of the city press. This magnificent three-reel subject was completed about two weeks ago, and this was the first view given since the films were put together.

I shall reserve for another time the reviewing of these remarkable films, which are destined to have world-wide exhibition. The scenes in the court of Ferdinand and Isabella are of stately splendor; the voyage of the Santa Maria, the Pinta and the Nina teems with trials that test the faith and courage of the great explorer; the discovery of land and the planting of Spain's flag on San Salvador thrill by their realism; the reception of Columbus on his return to Spain is a gorgeous spectacle; the banquet scene, where he rebukes a courtier by asking him to stand an egg on end, is a marvel of interior setting and rich costumes, and the return of Columbus in chains to Spain, after his last expedition to the New World, is full of pathos.

Chicago Film Brevities.

The Essanay special release of the "Athletics vs. Giants," in the World's Champion baseball series for 1911, will be made October 25.

Manager Whelan, of the Washington Theater, Cottage Grove and 43rd Street, ran "The Two Orphans" on Tuesday, October 3rd. Owing to the heavy rain that evening his receipts were diminished by about one-half. On Sunday, October 8, he repeated the reels, his box office receipts showing a total of $157.50.

Morris Fleckles, manager of the Laemmle Exchange, this city, returned from New York, Saturday, October 7, after an absence of eleven days. Mr. Fleckles states that the rental business of the exchange is very satisfactory and that his customers are well pleased with returns.

E. R. Plough, manager of the Anti-Trust Film Exchange, states that the volume of his rental business is much larger at the present time than it was for the same period last year.

F. L. Koppelberger, owner of the Majestic Theater, La Crosse, Wis., was in the city last week and arranged for service with the G. F. Co.'s branch at 117 N. Dearborn St.

Frank Cook, booking manager and publicity promoter of the Saxe houses in Milwaukee, Wis., was in the city recently and called on several of his numerous friends. He reports business very good in all the Saxe houses, S. R. O. being the rule.

The Dixon Brothers, of the Dreamland Amusement Company, Wabash, Ind., were visitors at the G. F. Co.'s branch at 117 N. Dearborn last week. It was merely a social call, as they get their service from the G. F. Co.'s branch at Columbus, Ohio. The Dixon Brothers own the Dreamland and New Irving theaters in Winchester, Ind., and also the Orpheum and Princess in Wabash, Ind. They report fine business at all their houses.

A. M. KENNEDY COMBINES WITH HARRY DAVIS.

Agreements were signed on Thursday, October 12, between A. M. Kennedy, formerly manager of the American Film Manufacturing Company, and Harry Davis, the motion picture and theatrical magnate of Pittsburg, Pa., for the organization of a new picture manufacturing company. Mr. Kennedy announces that there will be ample capital for the establishment of a fully equipped modern studio and factory. Contracts have already been signed by prominent theatrical stars for leading parts in the stock company of players. Further details will be printed next week.

Essanay Baseball Series Poster.

Round About the Chicago Houses

By C. Young.

The Crystal Theater, at North and Washtenaw avenues, is one of the most successful straight picture houses in the city. It is one of the chain of Jones, Linick & Schaefer houses, its manager being Frank G. Schaefer. With a seating capacity of 800, it can afford to put on a film service of very high quality, and three reels of Licensed films, one, three and thirty days old respectively, furnished by the American branch of the General Film Company, form the program. Projection in this theater is of a high standard, and the pictures are very steady and fairly well lighted, though a better curtain would improve them. The throw is very long, somewhere about 100 feet, and the picture about 16 feet wide, which is a pretty large screen to successfully light with alternating current. Mention must be made of the music, which is of the order of the Orpheum, the members of the orchestra, Miss Alice Steinmetz, piano, and Mr. Henry Madaus, drummer, playing to the pictures quite in approved Orpheum style. I went out there on a recent evening to see Selig's "Two Orphans," and found at ten o'clock a line, or rather two lines, of people extending for half a block. The last show started about eight minutes past ten, and finished three or four minutes past eleven—this is certainly giving full time to the pictures, and a great deal better than accommodating the waiting patrons by rushing the three reels through in 35 minutes, as I saw done with two other three-reel productions at a certain theater in the loop some time ago.

The Queen Theater.

The Queen Theater, on North near Maplewood Ave., is a pretty house which has opened recently. Prominent on the sides of the canopy are the words, "Sunlight Pictures," and on investigation I found that they are really sunlight pictures, being projected on the Sunlight Curtain. Of course, it goes without saying that the projection is good. The screen is set at the back of the stage, giving the picture much depth. The operating room contains a double dissolving Motiograph equipment, which means a steady and brilliant picture in the hands of a competent operator. The picture at the Queen is soft and bright, and it is by no means difficult to make out delicate shades of facial expression even at the back rows. The side lights are not of the best possible design, as they contain orange lamps which are not shaded from the screen; as a result the shadows of the picture have a warm tone which is not quite like the photograph on the film. Green lamps would be very much better, as green light on the curtain does not injure the picture. Independent film service of a high class is supplied by the H. & H. Film Exchange. The proprietor of the Queen Theater, Mr. Herman H. Simons, and its youthful but enterprising manager, Mr. S. Mendelson, certainly have a house of which they may well feel proud. That the future of the Queen will be prosperous is attested by the fact that it is paying a profit, though opened only two weeks.

Oriental Theater.

The Oriental Theater, across the street, has a handsome exterior, but the interior is somewhat of a disappointment. The program consists of two reels and two vaudeville acts. The acts were not bad, as nickel-show vaudeville goes, but the films were. The first reel was a week-old Reliance, characterized by poor out-of-focus photography and a good deal of rain, and an Itala Foolshead, less than a month old, but looking like—well, junk, for that is what it was, being all rainy and cut. The exchange which supplies this house ought to look after its inspection department, and renovate its films occasionally, if it cannot keep them clean in any other way. Projection in this house, considering the poor condition of the films and the blueness of the Curtainyline curtain, is not so bad. That the manager seems to find it necessary to put on vaudeville is sufficient evidence that his pictures alone are not satisfying.

Orpheum Theater.

Orpheum Theater Again.—The Edison three-reel production of "Foul Play" was shown here on its release day, and made a great hit. The house was crowded all day, and early in the evening it was almost impossible to get a seat. Now, I enjoyed this production here very much, but for one thing. For the past year or so, the Orpheum Theater management has seen fit to allow a "candy butcher" to call his wares, first in a speech before the show starts, and what is an unmitigated nuisance, during the first half or more of the first reel. His shouts of "Lowney's 'Chah'cluts'" (That's how it sounded.) simply ruined the effect of the first reel of "Foul Play," as indeed they do for about every feature shown here. The stentorian voice offering "Just about a half a pound, only ten cents" can be heard all over the house, and there is no reason or excuse for it. He could call attention to the fact that he sells candy in a short "spiel" in the intermission, and sell his goods after that, even during the show, without making so much noise about it. It seems poor policy for the owners of the Orpheum Theater, who pay annually in rentals alone for their house the sum of $52,000 to risk displeasing the public for the sake of a few paltry dollars brought in by a means which mars the pleasure of their patrons.

While I am on the subject of the Orpheum Theater, I may as well mention several other points where there are shortcomings. In the first place, the picture is weak and dull, because insufficient current is used to make a bright picture. The latest thing there is the increase of the picture to 20 feet wide, and the picture is weaker than ever before, though it is projected on a new Sunlight curtain. Lyman Howe can project a much larger picture successfully, but he does not stint on lighting current, and his pictures are shown in a really dark house. The dark house is not desirable for many reasons, but the lights can be properly installed so as not to injure the picture. The indirect lighting system gets the blame for much of the poor quality of the picture, when it is really the improperly shaded lights on the sides of the balcony that nearly kill it. These ought to be properly shaded or extinguished.

As to the amount of current that ought to be used, to give some figures: The average 9 by 12 foot picture is projected with about 25 amperes of current, the light being distributed over about 108 square feet; with the 20-foot picture now at the Orpheum, the light is spread over about 300 square feet, three times the area. If amperage were in proportion to area of picture, the 20-foot picture would require about 75 amperes to obtain the same curtain brilliancy. I understand that the Orpheum uses 30 amperes for its pictures. Under the conditions, how can a brilliant, sunshiny picture be expected? The Sunlight curtain and the indirect lighting system form an ideal combination, but they cannot do everything.

Another thing, too: the pictures at the Orpheum are not as steady as they ought to be, though Powers Sixes are in use. Why? Because the intermittent sprockets are allowed to wear out. The pictures of "Foul Play" jumped noticeably, which should not be, as Edison films nowadays are works of art in photography and accuracy. Intermittent sprockets cost but a trifle to a house like the Orpheum, and unsteadiness in any picture ought not to be tolerated; so much the less, because the great magnification brings out every particle of inaccuracy in film or machine. This is no indication that Powers' No. 6 will not stand the grind; the intermittent action will, but the hardest wear comes on the sprockets in any machine.

These remarks are not intended as "knocks"; but the conditions as they exist ought to be corrected, and there is no better time than the present.

TEACHERS VIEW HISTORICAL FILMS.

Arrangements are being made to show Chicago teachers the value of the moving picture in lessons on history. An exhibition was given at which the teachers of this city and the Middle West were given a chance to see the manner in which the most difficult of lessons may be made bright and interesting to pupils who heretofore have not taken any particular interest in the doings of the past. It is expected in the near future that the moving picture will be used to great advantage in the teaching of a variety of school subjects. History is one of these that lends itself most easily to the use of the films, and it will be in the teachings of history that the first bid for the serious attention of educators will be made.

MORTIMER FILM CLEANING CO. REORGANIZES.

The Mortimer Film Cleaning Company, of Portland, Me., which manufactures a handy and inexpensive film cleaner, has recently been reorganized and is now in position to take care of a more extensive business. The Mortimer Film Cleaner is now in use in every part of the country and many enthusiastic testimonials have been received by the manufacturers commending its work. For simplicity, this device has no equal. It is easy of operation and easy to buy. Not only is it indispensable in the exchange but it is within reach of the exhibitor and could be used to advantage by them when dirty film happens to come from the exchange. Write to the makers at Portland, Me., for information and prices.

A negro moving picture fan in Clinton, Iowa, is filing a charge against the proprietor of a moving picture show for having ejected him on account of his color.

Commissioner Thompson Heard From

Explains Present Status of Operators in New York City—Says Apprentice Requirement Stands Uutil Appeal is Decided.

Recently is was announced in the Moving Picture World that the law requiring operators to serve an apprenticeship of six months before they could obtain a license to work in New York City had been declared unconstitutional by the Supreme Court. Since that announcement an appeal from the decision mentioned has been taken by the Department of Water Supply, Gas and Electricity, under which jurisdiction the issuing of operators' licenses comes. Consequently, until the appeal is decided, the six months' apprenticeship must be complied with. On this subject Commissioner Henry S. Thompson, chief of the department, has addressed a communication to the Moving Picture World as follows:

October 4, 1911.

Editor Moving Picture World,

Dear Sir: May I ask you to publish prominently the following memorandum as to the present status of our work in licensing moving picture operators:

1. Citizenship is no longer required.

2. No license can be granted unless the applicant shall have served as an apprentice under a licensed operator for at least six months, and before beginning such apprenticeship, the applicant must register his name and address, together with the name and license number of the operator under whom he intends to serve. He must also either bring the operator with him, or bring the operator's license certificate and a statement that he is willing to accept the applicant as his apprentice.

An apprentice is a person who serves another in order to learn a trade, art or profession.

The constitutionality of the apprenticeship feature of the law has been questioned in the courts. A decision has been handed down, but an appeal has been taken by the city from this decision, so that apprenticeship will be required for several months longer at least.

3. The above requirements do not apply to persons who have held 1910 licenses.

Persons who have not taken the 1910 examination cannot be examined until they shall have served an apprenticeship.

4. During the forenoon only of each business day, the department is receiving, at Room No. 1720, Park Row Building, registrations of apprentices, and is issuing acknowledgments of these registrations which will authorize the apprentice to be and remain in the booth and to operate the machine under the immediate supervision of the operator, who must, however, remain in the booth while the machine is actually in operation.

Respectfully,

HENRY S. THOMPSON,
Commissioner.

O'KALEMS DINED.

Returning Photoplayers Welcomed Home by Friends and Given a Square Meal at Marsullo's.

It was a particularly tired and hungry bunch of picture people that arrived in New York on the big White Star liner Cedric last Saturday. They were members of the now famous O'Kalems returning from a four months' picture making campaign in the Emerald Isle. The home-coming trip had been unusually rough and even the big Cedric felt the stress of the passage.

Hoping to alleviate the distress of the picture folk, a "small and early" dinner party was organized and tables were laid at Cafe Marsullo in 24th Street, and it was a very happy company that sat down to them about 8 o'clock Saturday evening. Those present were:

Mr. Sidney Olcott, Miss Gene Gauntier, Mr. Jack Clark, Miss Agnes Mapes, Mr. and Mrs. George Hollister, Mr. J. P. McGowan, Mr. Robert Vignola, and Mr. Farnum, all of the O'Kalem, and Mr. William Wright, general sales manager of the Kalem Company. Among the invited guests were Mr. Eugene V. Brewster, editor of the Motion Picture Story Magazine, and Mrs. Brewster; Mr. J. P. Chalmers, editor of the Moving Picture World; Manager Rosenbluh, of the Greater New York Film Exchange, and Mr. and Mrs. George Thomas.

When the O'Kalems had been properly fed, Mr. Wright, acting as master of ceremonies, called upon Mr. Brewster for an address of welcome. If there was any lack of good humor in the party it was quickly dissipated by the well-suited remarks of Mr. Brewster, who paid a high but deserved tribute to the good work of the players.

Mr. Olcott and other members of the O'Kalems told bits of their experiences while in Ireland and while all of them said they had a fine time, they agreed that there was no place like home and that they were glad to be back.

Remarks were also made by Mr. Chalmers, Mr. Rosenbluh and Mr. Thomas.

The evening passed most pleasantly and the party broke up at 11 o'clock to give the very tired O'Kalems a chance to get a good night's sleep—something they were unable to get on shipboard.

The Ramdon Shots of a Picture Fan

I like not this excess of virtue in the photoplay. Souls with jeweled movements are few and far between, and men and women in the flesh have no occasion to have their heads measured for a well-fitting halo. In too many photoplays the sons of Adam and the daughters of Eve possess all those superlative virtues and that innocuous perfection which is generally found in inscriptions over tombstones. I am moved to speak thusly by reason of a play called "For His Father's Sake." A nice looking young man sacrifices his honor and reputation and imperils his liberty all on account of a step-father. Then he goes West, gets engaged to a girl and gives her up without a whimper. The girl is willing to marry a man, whom she hates, because the villain has it apparently in his power to hurt her lover. Such perfection may exist in the fine-spun theories of platitudinous philosophers, but flesh and blood never lives up to such theories.

Have you ever tried to guess whose picture it is when you came in during the running of any particular reel? Of course, if you know the faces by heart, you know right away, but suppose you have a poor memory for faces and you do not see the trademark. Could you tell then? I think almost any fan ought to say "yes" to the question. The easiest to tell, I think, is the Biograph. No matter if you do come in the middle of the reel, you feel a very subtle but quite electric tension. You cannot help understanding; no use talking, they know how to handle the moving picture alphabet and are past masters in moving picture advanced grammar. They can disguise the settings of the studio to perfection. It's quite different with some other makers. You can tell them by the studio ninety-nine times out of a hundred. Now, a Kalem is easy to tell by the outdoor setting. That is a good thing to be known by—a characteristic that is always popular with the fan. You would not think it easy to tell a Gaumont from a Pathe. Superficial appearances to the contrary notwithstanding, it is to an old fan just a matter of about thirty seconds. The Gaumont people more often than not are less stagy and run more to outdoor settings and in the matter of choosing fine outdoor settings commend me to this company that has made such wonderful strides. In the matter of elegant interior settings, the Pathes are perhaps a shade better. There is, too, a striking difference in their tinting. In the matter of costumes and makeup, the Pathes are still unrivaled among the foreign picture makers. The titles of the Pathes are nowadays gotten up in intelligible English and in that respect the Gaumonts have frequent lapses.

It hurts me and other fans as well to see a big, reputable film concern do anything that at all looks like and approaches "faking." A short picture, recently released and called "Among the Japanese," was incorrectly and misleadingly labeled. It should have read "Among the Japanese in Chicago." "Orientals Tramping Around the Studio" would have been another good and appropriate title. It is impossible to take pictures of Tokyo and Osaka in Chicago. The number of critical and sharpeyed fans is increasing every day and they know enough to know that pictures of Japan should be taken in Japan.

P. F.

Messrs. Klaw & Erlanger, prominent theatrical magnates, who possess the sole right of the Ben Hur production, and who have recently brought suit against the Aladdin Amusement Company, of Springfield, Mo., for exhibiting a moving picture production of Ben Hur, have been advised by their counsel that the defendant has confessed exhibiting same and as a result has offered $150 and costs for their two previous unauthorized exhibitions. No doubt every exhibitor throughout the United States is aware of the prohibition of the use of this film, but it seems that some promoter sooner or later gets foolish and is caught in the bargain. This is not the only suit brought about by K. & E., as other like cases are pending in courts of various states.

A Jewish moving picture syndicate has been incorporated in New York City, which will present Jewish subjects exclusively. A company of Jewish actors has been engaged, which will be under the direction of S. Golden.

Education and Science

SIMPLIFYING THE TEACHING OF HISTORY.

By W. Stephen Bush.

All knowledge, the acquisition of which depends more directly on the senses, may be taught more effectually through pictures than the printed page. Without giving the principle its widest possible application and confining these remarks to one subject alone, for the purpose of a clearer demonstration, it may be stated that history can be taught with greater advantage by moving pictures than by means of the movable type, provided of course the making of such pictures is placed in competent hands. This applies both to elementary and to advanced studies in history.

The essential and not the least valuable part of historical studies is the understanding of the manners of a people, of their views of life, as made manifest in striking events of their history; of their costumes, their habits, their pleasures, their social and political institutions. The government of the United States is at the present time utilizing the moving picture as an accurate historical record by having pictures made of such original Indian life, manners and customs as may still be observed within its dominions.

There is no lack of historical knowledge and scholarship, which may do for the students of the past what the government is now attempting to do for the students of the future. In the study of the two great civilizations, which still form an integral part of our social, scientific and literary fabric of to-day, the moving picture would simplify matters immensely and besides give the students far more vivid and lasting impressions than the most eloquent description in type. The distinct phases of these two civilizations could, under the guidance of scholars, historians and experienced pedagogues, be made plain to the average student in comparatively few pictures. These few pictures, properly explained, might then take the place of a hundred text books. Take an elementary course in Greek history for example. Let two great pictures be made, one representing the Homeric age, the other representing the Periclean age. The leading incidents of both ages would constitute the parts of the picture, which may be lengthened out to say three or four thousand feet of film, as the exigencies of the case may seem to require in the judgment of the experts. Patrician Rome, Republican Rome, Imperial Rome might, roughly speaking, constitute another course in moving pictures.

In the production of such reels of historical knowledge, the co-operation of the best scholars, historians and pedagogic experts could no doubt be secured, for there is not an atom of controversial matter in any of these subjects.

Coming to the Christian era and the middle ages and at last within hailing distance of our own times, the difficulties would perhaps be greater, but they would by no means be insuperable. Even the crude efforts of film makers, who had no assistance from competent scholars, constitute convincing proof, that in competent hands the historical film will develop into an educational factor of incalculable value. Out of even these crude films much could be learned of the costumes of the people, for in that detail even the layman is bound to make an effort at being accurate. I could name a number of such historical pictures, which, while manifestly full of imperfections, are not without a certain educational benefit to all who see them. One company of film makers, the Edison Company, has lately attempted to film interesting events in Revolutionary history, and while there is too much of the "historical novel" idea about some of the films to make them of any real value to a class of children or to a student of history, they posses one meritorious feature in showing the actual locality where the events sought to be portrayed have taken place. This is notably true of the picture showing the capture of Fort Ticonderoga. All the scenes in the picture were taken on the site where the fort stood and where the capture and the scenes leading up to it actually occurred.

What is true of history applies with equal force to geography, which indeed has always largely been taught by pictures, but never systematically by moving pictures of things, places and men, taken on the spot and reproduced just as taken in an other part of the globe. It is equally obvious that the exact sciences can be taught most effectually by moving pictures. As soon as scholars, scientists and educators realize the possibilities of the picture as a teaching agent, practical steps will no doubt be taken to change these possibilities into realities. In several states in the union there has been lively agitation to enlist the picture as an aid and factor in popular education, and the legislature of Wisconsin has at its last session appropriated a large amount of money for the purchase of educational films and moving picture machines to be used in the schools of the State.

IMPORTANT MOVEMENT IN GERMANY.

Some time ago, says the German trade paper, "Der Kinematograph," published at Dusseldorf, Dr. Edgar Alfred Regener and Director v. Hanstein, of Berlin, have organized a committee for the purpose of inducing eminent men of science to give lectures on moving pictures of a scientific character. This committee is a branch of the society called "Science For All," which has among its officers several high and distinguished officials of the Prussian government, an admiral in active service, a number of professors at various universities, among them Professor Hugo Muensterberg, the well-known "exchange professor" at Cambridge, Mass. The King of Wurtemberg has accepted the office of honorary president and has consented to open the first exhibition, which is to take place in Berlin in a few weeks at the latest. The exhibition is called by the German paper "Academic Course of Instruction by Cinematography." The committee has succeeded in inducing Count Zeppelin, of "dirigible" fame, to deliver a lecture on aeronautics, which will be accompanied by a series of very interesting and brand new moving pictures. Lectures on pathological subjects have likewise been prepared and the pictures showing experiments with serum are all ready. Assistants of the late Professor Koch are busy with taking pictures, intended to illustrate the symptoms, development and cure of the so-called "sleeping sickness." Exhibitions are to be given three times weekly, two on week days and one on Sunday. The price of admission is about fifteen cents in American money. The public generally is invited to attend.

THE GROWING OF A PLANT.

Another instructive Pathe film illustrates the growing of a plant. Attention is drawn to the fact that the picture shows the plant's growth as being 800 times faster than is its natural time to germinate and develop. Beginning with the seed, from which the small root is seen pushing its way down into the soil and throwing out other roots, the seedling begins to develop and its upward growth is very plain.

A full-grown plant of the Peninsula variety is next shown, upon which the flowers grow in almost a magic-like manner, but the rapidity of the growth does not rob it of its naturalness, and it is most interesting to watch the growth of the stem and the appearance of the buds and their further opening into the full flower. A flower of the hyacinth family is next shown; it is evident that this is a flower which is especially selected for its adaptability to the science of cinematography. Rising up from its cup-shaped cluster of leaves, the flower grows and unfolds it many bell-shaped, lily-like flowers, until it has attained its full height, presenting a pleasing appearance, and recording a beautiful illustration. A group of full-grown flowers is next used for the especial purpose of showing the effect of the Autumn winds upon them.

Swaying and bending until they cannot again stand upright they shed their seed upon the ground and thus secure their own reproduction another season, conveying to the student the idea of the value of the wind in causing plants to shed their seed and continue their own life from year to year. Lovers of flowers and nature, together with students, will value these pictures; to the children they are exceedingly instructive, and to those who have no educational tastes (if such there be) the whole series is very beautiful.

Music for the Picture

By CLARENCE E. SINN

A DRUMMER writes: "I am thinking of buying a complete outfit of effects and going on the road playing two or three night stands. I am experienced in putting on sound effects. It is a work that I like. Now I want your advice; do you think it would pay me to buy a complete outfit and work the way I mentioned, and what salary do you think I ought to ask for doing the above?" (I omit the name and address of the writer.)

Giving advice is an easy matter; giving sound, practical advice is another thing. It's almost as hard as following any kind of advice, which is the hardest proposition of all. There are many things which would have a bearing on the question in the above letter. In the first place, he evidently has no outfit of his own, though he says he is an experienced man. One would think he would like to have a complete outfit of his own just on general principles, even if he did not undertake the venture in question. But aside from that, I think if it was myself contemplating this thing, that I would address the people I expected to do business with—i.e., the managers. A neatly written form letter setting forth my proposition briefly and exactly would probably be an inexpensive starter. Have this printed on a good quality of paper (no cheap work) and mail it to managers of moving picture theaters. I should figure as nearly as possible my probable weekly expenses and add a fair wage to that in order to arrive at an idea of the remuneration to be asked. It might be considered good business to add interest on money invested, but that is a matter which would depend upon other circumstances. There are two proverbs, trite but true, which are applicable. First: "Nothing venture, nothing win." Second: "Begin nothing of which you have not well considered the end." I should suggest to the writer that he first post himself thoroughly; second, to be sure he can deliver the goods. Then get out and toot your horn—let folks know you have the goods. I might also call your attention to the fact that the Moving Picture World is the one medium through which to notify moving picture people that you have something in the moving picture line, whether buying or selling. This young man contemplates selling his services, talents and experience to managers of moving picture theaters. This paper is read by every one of them in North America and most of those in other English speaking countries.

The following suggestions are offered:

"Foul Play" (Edison), First Reel.

1. Neutral till change of scene.
2. Livelier (any intermezzo) till Robert exits.
3. Dramatic till "Robert's Father."
4. Same as No. 1 till "General Rolleston and His Daughter."
5. Bright waltz till check is shown.
6. Neutral (something like "Passion," by Helf & Hager) till two men enter.
7. Semi-pathetic ("Apple Blossoms") till "His Guilty Conscience," etc.
8. Pathetic till "Convicted for Another's Crime," then
9. Dramatic (softly) till jury stands up; increase in intensity till Robert's father goes to him.
10. Pathetic till close.

Second Reel.

1. Neutral ("Little Trifler," by George Bernard) till change.
2. Hurry, p. and f., according to action, till shake hands.
3. At change of scene, soft agitato till Robert conceals pistol and exits.
4. Waltz till Bulletin Board.
5. Intermezzo till "Wylie, mate of the Prosperine."
6. Short mysterious (heavy) till change.
7. Neutral till "Preparing to Sink the Ship."
8. Mysterious-gloomy, till "Land at Last."
9. "Autumn Breezes" (Leo Feist) till "Land at Last."
10. (Warning cue: "Where is Helen?") Wait till Arthur sinks in chair, then dramatic music till close.

Third Reel.

1. Intermezzo, "Martinique" (by Loraine) till "General Rollinson Leaves to Search the Seas."
2. Agitato (for vision) till change of scene.
3. "Reign of the Roses" (by Ellis Brook) till "Helen Tells Robert's Father of His Safety."
5. "Reconciliation" (by Theo. Bendix) till Robert climbs aboard ship.
6. At change to street scene, Wylie recognizes Robert, agitato till "Justice at Last."
7. Dramatic till shot.
8. Pathetic till close.

Through courtesy of Mr. Grover Kayhart, I am enabled to submit the following suggestions of appropriate music to be used in Kalem's pretentious release, "The Colleen Bawn":

"Colleen Bawn" (Kalem), First Reel.

1, Paddy Carey. 2, St. Patrick's Day. 3, Wearing of the Green. 4, College Hornpipe. 5, Irish Washerwoman. 6, Come Haste to the Wedding. 7, The Girl I left Behind Me. 8, My Lodgings on the Cold Ground. 9, Colleen Bawn. 10, The Brown Maid. 11, Aileen Aroon. 12, Gramachree.

Second Reel.

13, Lough Sheeling. 14, The Fairy Boy. 15, The Song of Sorrow. 16, Killarney. 17, The Dear Irish Boy. 18, Pretty Girl Milking Her Cow. 19, Crooghan a Vence. 20, Kathleen Mavourneen. 21, Molly Bawn. 22, Woods of Green Erin. 23, The Groves of Blarney. 24, Moll Roone.

Third Reel.

25, I'm Leaving Old Ireland. 26, Shamama Hulla. 27, I Once Had a True Love. 28, 'Tis the Last Rose of Summer. 29, The Angels Whisper. 30, Low Backed Car. 31, Cushla Machree. 32, Fagan. 33, Kitty Tyrell. 34, Kathleen Aroon. 35, Cean Dubh Delish. 36, Sly Patrick.

For the benefit of those who have not these numbers or are unable to get them, I will explain that Nos. 1, 2, 3, 4, 5, 6, 7, 22, 30, 33 and 36 are lively tunes. No. 8 is also known by the title, "Believe Me If All Those Endearing Young Charms." Nos. 9, 11, 15, 16, 18, 20, 23, 25, 28, 29, 31 and 34 are sentimental and plaintive in character. No. 23 ("The Groves of Blarney") is said to be an ancient Irish tune from which Thomas Moore took the melody, "The Last Rose of Summer." The other numbers are characteristic Irish tunes, and are all very appropriate.

MORE HELP FOR PICTURE PIANISTS.

Elsewhere in this issue will be found the advertisement of Mr. Walter C. Simons, who has something of interest to say to pianists who are playing in picture, vaudeville and dramatic theaters. Mr. Simons is qualified to give instruction as to the proper method of playing picture and vaudeville accompaniments. He has filled the position of pianist in various theaters of the West and was pianist for Lyman Howe for one year; he also has a number of song successes to his credit, which places him in the composer class. Wherever Mr. Simons has appeared, either in pianologue or as accompanist, his work has been characterized as a feature of the entertainment by the critics. He is a young man of pleasing address and speaks with authority upon his chosen subject.

HANDSOME LOBBY DISPLAY FOR "HANDS ACROSS THE SEA."

Two special posters, one mammoth lobby hanger, a complete set of 8 x 10 actual photos and an interesting eight-page booklet, liberally illustrated, make up the line of advertising matter prepared for the new American Eclair Company's initial production in two reels, "Hands Across the Sea in '76." The posters and lobby hanger are superbly lithographed in six colors, the latter measuring 42 x 84 inches and is the first of its character ever made to order by a lithographer for a regular release. The photos are intended for display in frames in theater lobbies, while the booklets may be secured from the company in quantities for local distribution.

All exchanges will display an advance showing of samples, and bookings for the production should be made early to avoid disappointment.

The Song and the Singer

By CLARENCE E. SINN

WHEN I called at the Thompson Music Publishing Co.'s offices (145 N. Clark St.) and asked for news, they said, "Have you heard Ray Samuels sing that 'Honkey Tonkey Monkey Rag'?" I hadn't then, but made it my business to do so. She was singing over at the Lyda Theater, way out on 48th Avenue, but I needed no guide to show me the way—all I had to do was to locate the big noise, and that was the audience applauding Ray. "The Rag Time Kid." She is a riot and then a few. She has a fine vehicle in the "Honkey Tonkey Monkey Rag" (one of the hits of the house of Thompson) and she makes the most of it. A unique dance she introduces in this number adds not a little to its success, but the fact remains that the "Monkey Rag" is an easy winner. There are a lot of good Thompson songs on the market now, but they are playing this one for first place and show and it looks like a safe bet all around. It is one of their best sellers and you who have not yet been captivated by its peculiar rhythm and melody will be before the season is over, for like Gene Fields' Goblins, "it will git you if you don't watch out." At a song contest held at the Saratoga last week, Ray Samuels took nine encores and the prize with "Honkey Tonkey Monkey Rag." This is the same number that Miss Sophie Tucker put over in fine style at Hammerstein's Victoria while in New York. I didn't hear her, but the reports were good—and you know what Miss Tucker can do with a live song. Earl Flynn, who played in the "Merry Merry" with Miss Tucker is also featuring this song.

Margaret Marlow and four Picks are taking five and six encores with the "Monkey Rag." I hear Miss Marlow is revising her act and will add another Thompson song.

Les Copeland, of Dockstader's Minstrels, will feature a new Thompson song which he now has in rehearsal. "Monkey Rag" will be given a conspicuous place on the bill.

I can't remember a season which has been so replete with good catchy songs as the present one. The publishers are delivering the goods and if our singers fail to "put 'em across," it will not be from lack of material. Leo Freidman, whose name is a household word, has a couple of encore getters in "Hurry Back, Dearie," and "Be Good," and has just turned out another one that is a pippin. "When You Look for the Eyes That Are Looking for You"—that's the name of it, and when you hear it you will sit up and take notice. Leo Freidman writes and publishes his own songs, and starts them on their merry way, and when they look like a good safe investment, turns them over (for a small consideration) to some other publisher, and thereafter has nothing to do but lean back and hire a clerk to count his money. Isn't Leo the philanthropic boy? The other day a dreamy-eyed youth called on him with a manuscript of an "original" song he wished to dispose of. Leo ran his eye over it. "Where did you get this?" he asked. "Out of my head," was the reply. "All alone?" "Yes, sir," was the proud reply. "I congratulate you," said Leo. "Why, if a thing like that ever got in my head I'd have to send for the doctor."

Talking about good songs, there has stepped into the limelight recently a young Southern composer, E. Clinton Keithley by name, with a song which bears all the signs of a long, steady seller—one of those songs folks like to hear today and next week and next year as well. "A Garland of Old Fashioned Roses" is the title. Take a peek at the chorus:

"A garland of old fashioned roses, sweetheart, I bring to you.
Roses I gathered in love-land, dreaming sweet dreams of you.
Each rose, dear, a message is breathing, tender and fond and true,
This garland of old fashioned roses, sweetheart, I bring to you."

Hasn't that got the real sentimental savor? The words are by C. H. Musgrove, and Mr. Keithley has given them a beautiful musical setting. The song is published by Forster, Music Publisher, 130 S. Wabash Avenue, with offices in the Grand Opera House Block, Chicago. He has recently taken over the catalog of the Johnson Publishing Co. This includes among other songs: "I'll Meet You on the Golden Shore," "Some Day You'll Love Me," "The Girl for Me," and "Lucy Lee," but the number they are concentrating upon is "Garland of Old Fashioned Roses," and I believe their faith in this number is justified. Mr. E. Clinton Keithley is manager for the Forster Music Publishing Company. In addition to being a composer he is also a singer of ability and has sung with "Natiello and His Band," "Kirkhamp's Band" and other high-class organizations.

Betts & Binner (H. B. Binner, Mgr.), Suite 506, 145 N. Clark St., are in the procession with a bunch of songs which look good to me. The numbers which caught my eye were "Oh, That Musical Dream" (a rag-song, also suitable for a "double"), "Someone Dreams of Someone" (ballad), "Laughing Eyes" (Indian song), and "That Funny Melody" (rag). I have had no opportunity of hearing these numbers sung in public as yet, but have heard good reports from uninterested people and, as I said before, they look good to me. I shall review them further at another time. The following singers are doing the "publicity" work: Jerry Sullivan, Geo. A. Little, Morris La Vail, Aaron Roth, and C. Wynne Patterson.

Then there is "The House of Ballads." You know where, what and who that is; sure. Everybody knows. On the door it reads: "Tell Taylor, Music Publisher, Room 40, Grand Opera House." That is the Chicago office, of course. Now if Tell Taylor had never given us anything more than "Down by the Old Mill Stream," that alone would have been sufficient warning for calling his factory "The House of Ballads," but it is not his only song; not by a jugful. He has written and published a bale of high-steppers, and as I heard he was just putting out a few new ones, I thought I would run up and tell—don't hit me. I wasn't going to make that gray-whiskered pun on his name. It was Charley Hudson I wanted to tell about this new department in the Moving Picture World. Charley is the local representative for Tell Taylor. "Hello, Sinn," says he, "What can I do you for?" Just kidding, you know; Charley wouldn't "do" anybody or—I came near saying "anything," but that would be wrong, for Charley Hudson does things. Anyhow, I found him all enthused up about the new Tell Taylor catalogue in general and "When We Were Sweethearts" in particular. "It's a peach," said he; "wait till you hear it." I did. It is.

This is a companion to "Down by the Old Mill Stream" and they expect it to make as big a hit. "It may interest you to know," said Charley Hudson, "that 'Down by the Old Mill Stream' has just passed the half-million mark." It did interest me, and I believe it will also interest the multitude of singers who helped this song to pass the half-million mark.

Other encore getters in their new catalog are "Davy Jones and His Monoplane," a new up-to-date monoplane song, "The Roses of Erin," a beautiful ballad of "Forty Years Ago," (March song) and "Fare-Thee-Well," a "toot-toot" song with train whistle effect.

Walter Sherwood is featuring the great waltz ballad, "When We Were Sweethearts," with Al. G. Fields' minstrels.

Bob and Alice Longley are featuring "Roses of Erin" over the Orpheum circuit.

A card from Aurora, Ill., says: "Just saw 'The Three American Comiques' at the Fox Theater. They are using 'Davy Jones and His Monoplane.' Biggest thing on the bill—an absolute riot." (Tell Taylor, publisher.)

Chas. E. Hay, Jerome H. Remick's star band singer, took charge of the States Vaudeville, Saturday, Sept. 30th. This is Mr. Hay's third season as manager at the States.

"Oh, You Beautiful Doll" was being sung and featured in thirty-five different Chicago theaters last week. Thirty-five at once in the same town is going some. (Published by Remick.)

The Loos Bros. (Ernie and Billie) are scoring with their novelty medleys of choruses from the Remick song catalogue. Ernie says they have some more catchy ideas in reserve.

The slides to the Remick song hit, "Navajo Rag" are out. This may well be called a "novelty" set; they are great. The song promises to be a successor to the famous "Alamo Rag" produced by this house last year.

Blood & Koehler have stretched their arms, taken à deep breath and plunged into the season with their hip pockets full of Good Ones. Equipped with Viola Victoria, George Lewis, Chas. Glaskin and a host of new songs, they are confident of a big year. Among the new ones is a winter number that's a go, entitled "In Snow Time, Dearie." Another is "Your Heart." Glaskin says this song is the greatest little hand-getter that has happened "since the golden days of Mark Antony—whoever he was."

Blood & Koehler have incorporated for $100,000 and expect to move from their present quarters to a more spacious home further down the Rialto.

Max Reinold is still with the Harold Rossiter Music Co.

READING SCRIPTS.

A correspondent wants to know how long it should take to get action on a story submitted one of the companies. He complains that he has had to wait two and three weeks.

Some people do not know when they are lucky. Experienced authors allow four or six weeks before they make inquiry, but usually they get action before the end of the fourth week.

In most establishments the scripts are read as rapidly as they come in, the reader laying aside those which seem to possess merit and returning the others. Those retained are read by the editor when his duties permit him and if he likes the story it is usual to "put it up to" the director who is to make it, because of a theory that a director cannot make a good production unless he likes the scenario. All of this takes time and once the author is assured that the script has been received the delay is favorable.

REVIEWS OF BOOKS.

"Le Cinematographe."—This is a practical handbook, covering every branch of cinematography. The author, who writes in French, is Jacques Ducom. The book contains 330 pages and 124 illustrations. It is sold for 6 francs ($1.20). The work is based on the actual experiments and experiences of the author. He knows the industry from every point of view, theoretically and practically, and treats every subject in plain language. His review of the history of the invention is exhaustive and of interest not only to the moving picture man, but to the public generally as well. For French readers the book is of great value. The publisher is L. Geisler, 1 Rue de Medicis, Paris.

C. J. Strahan, principal of the Oakhurst, N. J., school, is negotiating for the purchase of a moving picture machine for use in the school nights for the instruction of the pupils.

Box parties in the dining-room window will soon be ausgespielt. Certain fairweather friends will also be missing.

Scene from "The Copperhead," Champion Company's Release for October 23rd.

Projection Department

Edited by F. H. RICHARDSON.

Motor Generator Set.—The Western Electric Co. writes: "I wish to give a few facts relative to our motor generator set for use on moving picture machines. Our sets are made in different capacities and voltages. The set Mr. Cundy, of Leadville, Col., a correspondent of your department, is using is 50-volt, 25-ampere, direct current generator, direct connected to a 220-volt single phase motor. By the use of this set, Mr. Cundy is able to obtain the proper arc voltage, relying solely upon his rheostat regulation on the fields of his generator. At the normal output of this machine, that is, 25 amperes, 50 volts, with the use of proper carbons, 6500 candlepower is normally obtained. By increasing the ampere output to 30 amperes, the candlepower is raised to 8500. At 6500 candlepower the current consumption is 2 K. W. At 8500 candlepower the current consumption is 2½ K. W. per hour. This is on the direct current voltage. If you were to use 110-volt A. C. and cut down the voltage by the use of resistance to the proper arc voltage, the current consumption of 2½ K. W. would only give 1000 candlepower. The above are the results of extensive tests made in our factory on the use of motor-generator sets and mercury arc rectifiers for use in moving picture practice. In looking over the columns of the Moving Picture World, the writer is very much impressed with the fact that its mission seems to be that of education for the operators and wage-earners and, secondarily, for the public through the managers and operators of moving picture shows. This is a very commendable feature indeed, and inasmuch as the moving picture profession can be made an excellent educational agent, the Moving Picture World is to be complimented for its very able work in this line. We thank you for the opportunity of explaining our motor-generator set to your readers."

We are indebted to the correspondent for the information contained in the letter. Am I correct in understanding you to mean that the field regulation automatically regulates the voltage and amperage? Does the machine within itself, without resistance in series, through automatic increase and decrease of field intensity, maintain a steady, uniform amperage at the arc, regardless of variable arc resistance due to constantly changing arc length? I would suggest to the correspondent, also to other companies manufacturing like devices, that they make clear, through this department, exactly what their machines will do and exactly how they do it. If by such a device an absolutely steady arc can be maintained without rheostatic resistance, it will cut out an enormous waste, but the curtain results must be had in brilliant, steady illumination, also to have any wide use the machine must be such as can be handled by operators not expert to any large degree in either electrics or mechanics. Moreover, the machines must not be prohibitive in cost. If this is a genuine possibility, it follows that at one operation the current could be transformed from A. C. to D. C. and at the same time resistance loss (more than 60 per cent. when working with 110 volts) be eliminated. The benefit would be large. In making these inquiries let it be understood that I am not questioning the statements of Norfolk or Leadville. We are not advertising any particular make of goods in this department and the invitation is extended to any or all who care to respond. What we most particularly want to settle is how close the amperage regulation is and how it is done. The above comments presume the motor-generators to operate efficiently—i.e., with low percentage of mechanical and electrical loss.

The Arc.—Athens, Ga., writes: "In your comment on my last letter you asked Dr. Gage, of Cornell University, to explain to us the action of the electric arc, and why it is luminous; also why the crater forms only on the positive carbon. I am awaiting his reply with much interest I have myself made an especial study of the electric arc during the past six or eight months and have received valuable information from the professor of physics and electrical engineer of the University of Georgia. If you had published all my last letter it would have shown that it was not so much the arc I was discussing as the fact that light propagates in a wave motion and not by straight lines. If I thought it would help our brother operators I would attempt an explanation myself through the Department, though I doubt if yourself or the operators would believe. For myself, I cannot help but believe. But let me say that this has not been thought out by me. I have gotten what knowledge I possess by hard study and competent instruction. Here are a few hints affording an avenue of study to those who may desire to follow the matter up. I want to recommend a book, 'The New Knowledge,' by B. K. Duncan. I don't know what the chemical action at the arc is. It is only the electrical that is of interest to us. You say the accepted theory is that the current travels from positive to negative. This is the accepted theory, but only for convenience in expression. In reality the current does no such thing. If there is any travel from one on through the other, it is the reverse. Better than this, however, it is a bombardment of electrical charges in motion. Mr. Edison practically told us this in his definition of a volt, in reply to your letter to him last year. The electronic theory teaches that negative electricity is made up of charges called corpuscles, or electrons. These corpusles have an enormous velocity of from 10,000 to 90,000 miles per second. They have a mass equal to one one-thousandth of a hydrogen atom. They discharge electrified bodies. They cause phosphorescence in bodies which they strike. They give rise to heat in bodies which they strike. They communicate mechanical motion to bodies which they strike. The electronic theory also teaches that static electricity is due to the action of these corpuscles at rest; that electric current is due to their action in motion, no matter what the conductor may be. That light and radiations are due to disturbances in the surrounding ether caused by a change in the motion of the corpuscles. All this is gleaned from the volume before named. In his book Mr. Duncan says: 'What positive electricity is, nobody knows. It has either no mass or very little. It seems to exist in particles the size of atoms. In fact, the size of the atoms seems to determine the size of the positive electricity with it. Positive electricty is never obtained free from atoms.' Positive particles carry positive, not negative electricity. Their velocity is much less than that of corpuscles. Their mass is a thousand times as great as that of a corpuscle. Now with these facts, for they are facts, cannot we reason why the positive carbon, or electrode, will waste away much faster than the negative? Were the arc in a perfect vacuum, the proportion would be 1,000 to 1 in favor of the positive. Also is it not easily reasoned why the energy expended would be transformed into heat at or near the surface of the positive; also why the positive would be depressed; and that with A. C. there would be no crater at all and that the light would not be divided between the two carbons as you claim, but would come probably from the white-hot ends of the carbons or from the arc stream itself? Also, that the light is not exactly proportional to the amperage, but more nearly proportional to the energy? For information of this sort, I refer to F. B. Crocker's 'Electric Lighting,' Vol. II. I trust this will interest you, even though you disagree. I shall continue my study of the arc and, if you so desire, will occasionally drop a line to the Department."

The matters you have set forth are highly theoretical, Athens, and at the end do not, it seems to me, agree with fact. There is a crater, though comparatively small, on both A. C. carbons. The illumination is proportional, or very nearly so, to the amperage, not the energy. Witness the series arc system where voltage mounts to thousands and amperage is ten. Moreover, the voltage at a projection arc is approximately 50 (D. C.), while the amperage has wide range. That part of your argument, it seems to me, does not hold water very well.

Generator Windings and Effect Thereof.—Leadville, Colo., writes: "I am enclosing a sketch in which you will notice I have numbered the main circuit (1) and the field circuit (2) and I am using this diagram for reference instead of the one printed (which I also enclose), as it is a little plainer.

Now, current is generated by a conductor **cutting** lines of magnetic force (or vice versa) and when the armature revolves the wires wound on it cut through the lines of force

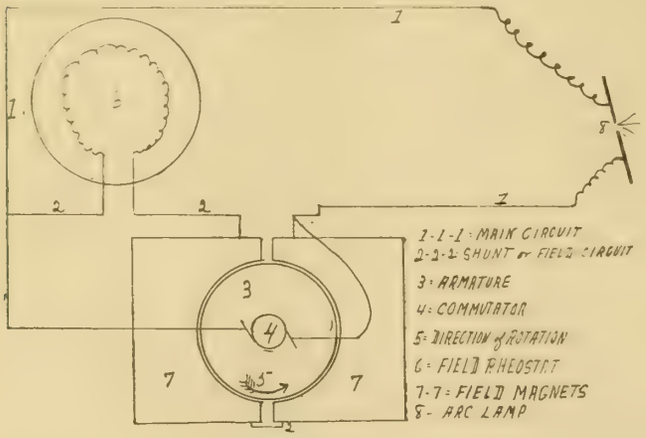
set up by the slight residual magnetism which is retained by the iron in the field poles. This sets up a current in the armature which is carried to the commutator in the armature brushes and out to circuit No. 1 (which is the main circuit).

"A certain part of this current is deflected through the shunt connection (2) to the field rheostat (regulating the amount of this flow) and back into the field winding, which in turn builds up the fields, causing the production of more lines of force, thus increasing the current in the armature, and this continues until the machine is up to speed.

"Now, follow the 'juice' from the brush when the arc is burning. It leaves the positive brush and goes through the main circuit. If there is very little resistance on the circuit, practically all the current will go through this circuit instead of forcing its way through the field rheostat, and thus cut down the field, and so in turn reduces the main current; but if the resistance on the main circuit is **high,** it forces the 'juice' through the field rheostat and **builds up** the field and increases the flow on the main circuit. Of course, in the foregoing, by 'flow' I mean amperage.

"Now, I do not say that this theory is correct; it is simply the idea I have, and I am anxious for corrections from anyone who really knows if I am in error.

"I notice 'Galveston, Tex.,' is in print with a little explanation of our difficulty, and I think he is right as far as he



goes, but the main thing we are trying to find out concerns amperage or current and not voltage or E. M. F.

"My contention in the main is that on a small generator the arc resistance is enough to control the light in itself without any additions.

"I have no data at hand, but I think that you will find the resistance of an ordinary arc using ⅝ carbons is considerable, which fact is proved by the intense heat generated. I remember conducting a little experiment once (without the knowledge of the light company). I had a 250-ampere ammeter and hooked two No. 2 wires to their street car mains with a water rheostat. I fixed two ⅝ carbons ⅛ of an inch apart and struck an arc with an old file (Oh! you pre-Edison lamp days!). I had the ammeter in the circuit and by means of the rheostat gradually increased the current. The ammeter indicated right along up to 85 amperes and then, although I cut a lot more resistance out, it refused to move, and I think I must have had practically all resistance out, but still the carbons would only take the 85 amperes, with an unlimited supply on the line. Possibly that will account for something, and that was on a 550-volt circuit, so that on a 50-volt circuit they would take quite a little less.

"I hope a real E. E. will be interested enough to take this up and enlighten my understanding."

First of all, Leadville, I want to compliment you on your frank admission that you may possibly be wrong. It is a rare virtue among men, the general idea being to become insulted if one even intimates possibility of such a thing. An arc generates resistance according to its length and the amount of current flowing. With the ordinary D. C. projection arc we calculate this resistance as equal to a 45-volt drop; i.e., it requires a consumption of energy equal to 45 volts to force the current across the arc. With A. C. the arc is shorter and we find that about 35 volts only are consumed in overcoming the resistance of the air space. Using the well-known formula, we find the resistance of a 30-ampere arc to be (figuring 45-volt drop) 1½ ohms. Now, if we increase the amperage to 60, using the same formula, we find we have only 45/60 of an ohm resistance in the arc, while if we reduce the amperage to 20, we have more than 2 ohms, assuming the voltage drop and arc length to remain the same. If this theory is in error, let some one point it out. If it is correct, then it follows that, with the ordinary dynamo, running an arc without resistance would be an electrical impossibility, for the reason that to do so it would be necessary to maintain the amperage absolutely without change. The instant it increased a trifle the resistance would decrease and this would operate to instantly increase the amperage still more, again decreasing the resistance until there would be, to all intents and purposes, a short circuit pulling all the wires would carry or the dynamo produce. Vice versa, if the amperage started to decrease, the opposite condition would obtain and the resistance mount until the arc broke. That is what I meant when I said a projection arc could not be hitched to an ordinary dynamo—to the street mains, if you please, without resistance in series other than that of the arc itself.

According to my understanding of your letter and sketch, when the arc resistance increases, thus tending to reduce amperage, there is more current forced through the field rheostat, strengthening the field and forcing amperage through the increased arc resistance until the normal is again reached; also that the reverse takes place when the amperage rises above normal, thus reducing the arc resistance. Accepting this as fact (readers must remember that the electrical processes described at length actually take place practically instantaneously), can one dynamo be used for more than one amperage? In other words, can the field rheostat be set for different amperages?

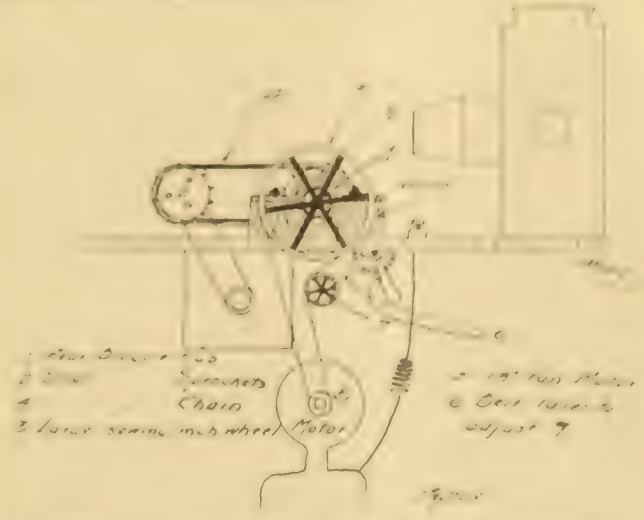
Amplifying, for the benefit of those not versed in generation of current, let me say that the current is generated, as Leadville has said, by wires cutting what are called lines of force. An electrical conductor moved in a magnetic field will generate a current which will move at right angles to the line of motion. In a generator are what are called poles. These are merely chunks of soft iron about some portion of which are wound wires. These wires (insulated) are connected with the brushes and form what is called a "shunt" circuit (by-path). These poles are nothing more or less than magnets and the more current passes over the field wires the more heavily will the magnets be charged. Now, from the north pole of the magnet so formed, to the south pole, magnetism is constantly passing in what is called "lines of force." The stronger the magnets are the more of these lines of force there will be per square inch of magnet surface, and the more lines the more current per wire on the armature, hence on the circuit. The wires of the armature in revolving cut these lines of force at approximately right angles, and in so doing generate current which flows out over the lines of the circuit and is used in light and power. Crudely and very briefly, this is the operation of a generator (dynamo). Now suppose you have a generator capable of producing 100 amperes at 110 volts and a wire capable of carrying it, and that those wires are hitched to an arc lamp. The amperage is equal to the voltage divided by the resistance in ohms; hence, taking the arc resistance at 1½ ohms, we should immediately get abut 73 amperes. As a matter of fact, however, we would have in effect a short circuit. In fact, we would actually have one when we struck the arc. Now, if the field rheostat will operate to prevent this and maintain an approximately steady amperage, well and good. The saving would be enormous in the elimination of other resistance. That is why I am giving so much space to this discussion. If the time has come when we can kick the rheostat out the door and still get just as excellent results, we shall be saving more than half the projection current expense. With 220 volts we will be saving enormously. Using 110 volts through a rheostat we waste more than half the energy registered on the meter. With 220 volts we use about 50 volts and waste the rest. That is why I consider this as one of the most important discussions that have taken place in this department since its inception. Leadville, Norfolk and Galveston have our thanks for their contributions. Don't be afraid of treading on the editor's toes. We want the truth and the straight of this matter. In re-drawing the sketch I added the "2" which is below the fixed magnets, as this, as I understand it, is a necessary part of the shunt circuit.

Lenses and Generator Sizes.—Portland, Ore., writes: "(1) What size projection lens is right for a 12x14-foot picture at 74 feet? (2) What size lens would you advise for dissolver? (3) What size (K. W.) generator would be required to handle an Edison Exhibition machine, a double dissolver, and 125 sixteen C. P., 110-volt lamps? I hope I am not asking too much and that I shall receive reply in next issue."

Those who wish prompt replies should ask questions in ample time, as on long distance matter there is delay all around. If immediate reply is imperative, enclose one dollar and reply will be made by mail. All queries are replied to

in the earliest possible issue. Next, allow me to correct not only you but about everyone else. I know of no such thing as a "double" dissolver. Every dissolver is "double" so far as lenses, lamphouse, etc., are concerned. The proper term, therefore, is simply "dissolver." About everyone connected with the business commits this error. Replying to your queries: (1) By size I take it you mean focal length. If you mean diameter, I would use an ordinary projection lens. If you mean focal length, you will have to figure that out for yourself to get accurate results, since the variation of as much as 1/64 of an inch in width (we don't take the height into account in figuring) of aperture would mean a lot on the screen. If you have a handbook, see page 68. If not, then measure the exact width of your aperture with an inside caliper. Multiply the throw in feet by the exact width of aperture in the fraction of an inch and divide the result by the desired width of picture, in feet. Supposing your aperture to be exactly 15/16 of an inch wide. The problem would be 74x15/16 divided by 14. The result would be the equivalent focus of lens required. This is as close as you can come to it with the cheap, inaccurate projection lenses. (2) I would by all means get half-size projection lenses. Their E. F. may be found in the same manner except that we use 3 as the width of aperture, thus 74x3 divided by 14. (3) Your question is too ambiguous. You may use anywhere from 25 to 45 amperes of current on the projection lamp (I assume it is D. C.) and from 15 to 25 amperes on each dissolver lamp. Your 16 C. P. lamps will require approximately 65 watts to the lamp, or a total of about 8,000 watts. Decide what amperage you propose to use on the various lamps, then add the entire amperage of all lamps together, allowing ½ ampere to each incandescent globe, and multiply by 110. This will give you the total wattage. Divide this by 1,000 and you have the K. W. You should allow a liberal margin over this. It never pays to work a generator up to capacity. Supposing you propose using 15 amperes on each dissolver lamp and 30 on the machine. This would mean, including the incandescents, 125 amperes, which multiplied by 110 shows 13,750 watts, or nearly 14 K. W. However, this may be greatly modified if you do not run the machine lamp or dissolver at the same time, and probably only a portion of the incandescents when the arc is burning. A 30-ampere, 110-volt arc consumes 3.3 K. W. Half of your incandescents would use up about an equal amount, so that if you only burned that much at one time you could get along nicely with a seven or eight K. W. generator. However, so many equations enter into the matter that I can give you no definite answer. I have shown you how to figure it though, and no doubt you can do the rest. Mind you, though, these figures only hold good for the arc when using rheostatic resistance. If I were you I would investigate the generator similar to the one used by Norfolk, Va., or Leadville, Colo. You will probably save money by doing it.

Attaching Motor.—Mr. J. Roy Hunt, manager and owner of the Belle Theater, Gadsden, Ala., writes: "Noted requests recently for method of attaching motor to drive machine. Am enclosing sketch showing my way of doing it. Rightly done, it works perfectly. Have used this method for six years, therefore can say I have given it a fair trial. Its great feature is that with it you may govern machine speed absolutely and may stop the machine entirely without stopping motor. Anyone who has used a direct motor drive knows that when the film jumps, the momentum of the motor makes it difficult to stop the machine quickly. The attachment is perfectly simple and, what is more, does not cost much to make. Get two small sprockets from old bicycles. Pick out a good rear bicycle hub, one in which the ball-bearings are in good condition. If you can get a coaster brake hub, so much the better. Get an old sewing machine belt wheel and, aside from the chain, your material is complete. Have some machinist attach the belt wheel to one end of the hub shaft, and one of the sprockets to the other end. Get a block of wood and cut a recess in one side of it to fit the hub. By means of a metal cap or bar, bolt the hub securely to the block, resting in the recess. Bolt the block securely to the machine table board in position shown. The other sprocket is attached to the end of the takeup belt pulley with three screws. Connect the two sprockets with a bicycle chain, being sure to have chain long enough to allow for framing of carriage. If takeup pulley does not move with carriage, grooved pulleys and round belt may be used instead of chain and sprockets. Under the machine table fix a lever, with a quadrant having notches, carrying an idler as shown. The motor may be any kind of one-speed type. Put on a spool for a temporary pulley and lag it up with tape (having idler set up tight) until machine runs at highest speed you use. Then get a pulley made that size for the motor, with wide flanges so belt cannot jump off when it is slack. Be sure to have idler wheel good and wide so it will always be sure to catch the belt. I hope you can understand all this. The description is complicated, but the device is really quite simple."



I believe, Friend Hunt, the description, together with the sketch, both of which are excellent, will enable anyone to build the device. It looks very practical and very good to me. One thing, however, I will mention. I should say it would be necessary to have the block of wood extend over the table in order to bring the sprockets in line with each other, unless both sprocket and belt wheel be placed on same side of hub. As you have it, I don't think the block could be more than an inch wide, and how you could use a bicycle hub, which is about 4 inches long, I don't quite see, unless you put an extension on the table board. The extension would, however, be an easy matter, and really the device impresses me as the best motor connection I have seen to date. Many thanks for submitting it.

Machine Trouble.—Oakland, Calif., writes: "Have a Pathe and a Motiograph, 1908 Model. Pictures projected by the Pathe are all right, but on the Motiograph they are very unsteady. There is a side movement and occasionally they jump up and down. Can you suggest remedy? Being new at the business, I do not know the names of all the machine parts. Where can I get a catalogue showing them?"

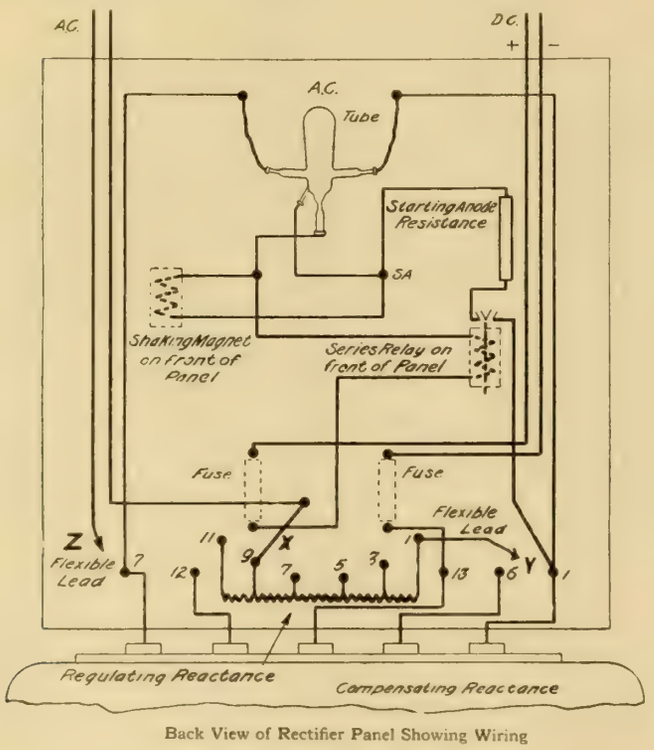
I will request the makers of the machine to send you a catalogue of parts. The movement is not the fault of the machine. It is due to the fact that it is out of adjustment or else badly worn. On pages 120-21-22-23 and 24 of your handbook you will find detailed instruction on the Motiograph mechanism. The jump may be due to worn intermittent sprocket teeth, or to lost motion between star and cam. It may also be due to the tension springs not exerting sufficient pressure on the film. As it only occurs "once in a while," I presume the trouble lies in the springs. They are too loose and allow the film to overshoot a little whenever a bad patch goes through. Examine them. If worn quite thin, get a new pair. If not, then place a small round rod or screwdriver blade under them and pull outward while running the rod up and down under the spring. Thus you will bow them out and get more pressure. If there is much lost motion in the intermittent sprocket, take it out as per instructions in handbook. If intermittent sprocket teeth are much worn, get a new one. Side motion may be due to (a) tension springs loose and working from side to side. Tighten screws holding them; (b) top gate idler having lots of side motion. Take side motion out. (c) Intermittent sprocket having side motion. I have not a 1908 model at hand, but on the 1909 model there is no adjustment possible to eliminate side motion in the intermittent sprocket. However, it is exceedingly unlikely that the Motiograph would ever develop much side motion in the intermittent sprocket. You may therefore look to "a" or "b" for the trouble. It is possible that your whole machine moves slightly every time the crank goes round. This gives rhythmic side motion on the screen. Remedy is to anchor the machine more firmly.

Law: Volt Drop.—Brooklyn, N. Y., writes: "This is the first time I have bothered you and I hope you will answer me. I have heard the six months' apprenticeship law has been declared unconstitutional by the courts. Has it? Does every operator have to undergo another examination? A brother operator says they do. I have had an argument. I claim the voltage drop across the arc is 45 with D. C. and

35 with A. C. B claims it is but 20 volts with D. C. Which is correct? He also says that with a 25-ampere, 110-volt rheostat we only have about 19 ampers at the arc. He says the rheostat has 4.4 ohms resistance, and taking off the drop of the arc would give 19 amperes. Is this correct?"

The voltage drop is not constant, depending largely on the length of the arc. It is approximately 35 volts for A. C. and between 45 and 50 for D. C. To find the amperage, subtract the arc drop from the line voltage and divide by the number of ohms in the rheostat. To find the ohms in a rheostat, subtract the arc drop from line voltage and divide by amperes flowing. With 25 amperes flowing, the total resistance is equal to 110 divided by 25 = 4⅖ ohms. The rheostatic resistance is (D. C.) 110 — 45 divided by 25, or 2⅖ ohms. With the ordinary 25-ampere rheostat we will only actually get from 18 to 20 amperes **after it has been used for a time.** This is by reason of the fact that the coils, under the influence of heat, develop greater resistance as they get older, thus raising the total resistance opposed to the voltage, or flow of current. When this stage is reached (18 to 20 ampers) there is little or no more raise in the resistance until the coils begin to give out entirely. We then have 110 — 45 divided by—say, 19—for the rheostatic resistance. It equals practically 3⅝ ohms. The formula on p. 9 of the handbook should have a "— 45" after the V for D. C., and a "— 35" after it for A. C. In other words, the numerator of the letter fraction should read V — 45 when dealing with D. C., and V — 35 when dealing with A. C. Handbook owners will please turns to page 9 and add this to the numerator of the letter fraction given under "Rule of Thumb." As to the law, the non-citizenship clause has been knocked out. The six months' apprenticeship part also is no more. An operator holding license may or may not be re-examined at the discretion of the Department.

Bunch of Queries.—Northfield, Vt., asks: "(1) What makes D. C. better for projection than A. C.? Have never worked with D. C. (2) What is the principle of the Mercury Arc Rectifier? (3) There is a rainbow across the screen diagonally from center of side to center of bottom. Can find no explanation for it. (4) Will you explain the tension equalizer of the Motiograph?"



Back View of Rectifier Panel Showing Wiring

D. C. is superior to A. C. by reason of the fact that the whole force of the current is expended in the formation of one crater on the top carbon, whereas with A. C. its force is divided between two craters—one on the top and one on the lower carbon. Naturally the D. C. crater is very much larger and a much larger percentage of the light is available. Later, when pressure on space is not so great I will explain more at length if you ask for it. The handbook explains all these matters, however. (2) To enter into a detailed explanation would consume more space than I can spare at this time. Briefly, the rectifier changes A. C. to D. C. by alternately taking current from each wire of the circuit. Using the two directions north and south for illustration: when the current is flowing north it enters the anoid on one side of the rectifier, but when it starts flowing south it cannot reverse its direction through the tube and is taken in from the other side instead, thus producing a pulsating current in one direction. Herewith you will see cut of rectifier wiring. (3) In all probability, it is due to wrong set of carbons or carrying too short an arc. (4) If you mean the takeup tension, it is very simple. By means of thumbscrews provided, the idler wheel may be raised or lowered. By this means tighten the belt by raising the idler, until the reel barely revolves and takes up the film when the reel is full.

Shutter Out.—Cape May, N. J., has trouble setting his Powers Six shutter. Also wants to know how to take up lost motion between cam and cross.

It is quite possible that you have one of the old style shutters, the blade of which was narrower than that now in use. If so, it would be well to ask the Powers Company to send you a new, late style shutter blade. Loosen one screw in outer shutter hub and loosen the other just so you can slip the shutter by holding flywheel stationary and exerting a little pressure on shutter blade. Revolve the flywheel backward until intermittent sprocket just begins to move (backward). Be sure to get it right where the sprocket just barely starts moving and then slip the shutter until the wide blade (one with stamp on) covers not quite half the upper half of the lens. Next put in a film and try it out, slipping the shutter little by little until there are no streaks up or down from letters in the titles. If streaks show both up and down at the same time the shutter blade is too narrow. When you get it right, tighten up the screws again. Assuming that you have the new style carriage, loosen set screw holding left hand intermittent bushing. In the edge of bushing you will see two small holes. Insert punch in one of them and lift up, thus turning the bushing in its bearing. Run the machine at the same time and be sure not to get it tight enough to bind. Better have it a little too slack than too tight. Be sure to tighten the setscrew again when done. If you have an old style carriage, there is no adjustment possible. If the bushing has the holes mentioned, it is a new style carriage.

Lost His Laurels.—New York City writes, saying he has, in the past, had a reputation for good projection, but has lately lost his laurels. He asks us to help him get them back. Aside from telling us what make of machine, resistance, length of throw and width of picture, he gives us no information. We must ask you to describe in just what way the present curtain effect is bad before we can offer help, New York.

Mercury Arc Rectifier.—Los Angeles, Calif., writes: "Have had experience with choke coils, rheostats, etc., but am up against a new one now, viz: the Mercury Arc Rectifier. I know something about this device, but not enough. Have discovered I still have something to learn, therefore ask your kind assistance. Have no trouble during time I am running the reels, but when I trim my carbons it requires from two to five minutes to get a good light again. What is the cause? Is it weak current? Kindly explain how to hook up a rectifier."

I am inclined to think you are not getting enough amperage. Of course, after installing new carbons you must not, as you doubtless know, expect good light until a crater has been burned on the new carbon. That, combined with weak amperage, would explain the matter fully.

By means of the diagram on this page you can easily trace out your wires and see if they are correctly connected. The wires marked A. C. go to the mains, of course, and the D. C. leads to the lamp. If you use 110-volt supply, connect lead Z to stud 12 and lead Y to stud 6. If the supply is 220 volts, connect lead Z to stud 7 and lead Y to stud 1. Do **not** disturb other connections that are made on studs 1, 6, 7 and 12, but place leads Z and Y as directed. The lead X controls the amperage within the limits of rectifier's capacity. When lead X is connected to stud 1 you are getting all the rectifier will deliver. If it is connected to stud 11 you get its minimum output, with varying amperage between (when connected to studs 9, 7, 5 or 3). The mess of wires back of the panel may be a little confusing at first, but if you carefully compare connections with this diagram you should be able to understand it after studying the thing carefully.

Notice.—Owing to tremendous pressure on space and the fact that several letters have already been held over, though already in type, we are obliged to shorten our matter this week; also to hold over several excellent letters. They will appear soon.

Comments on the Films

Licensed

"The Making of a Man" (Biograph), October 5.—The knowledge of the fact that the village girl whom he had married was homeless and yet beyond his help, for he couldn't find her, did give the actor, hero of this picture, a dignity that was human and manly; but the picture is not well named, for the girl is the center of interest all through the film. In the early scenes, the man is shown as merely a barnstormer. The hard experience of the girl who fell in love with him, ran away and married him and was soon separated from him but, in abject poverty, found him in the end, grips our sympathies. The story is very well managed and at least two of the scenes are filled with significance—the silent picture can sometimes go where words cannot follow. The two great scenes are when the father brings the girl home after she has married the actor, and again when she finds her father dead in his chair. It is extremely well acted in most of its scenes. It is a strong, gripping, human picture. People will be glad to see it.

"Maud Muller" (Selig), October 5.—These pictures setting forth the story of the well known ballad are made more effective by a pale buff tint, giving an unreal, poetic atmosphere. The scenes are skillfully arranged and are for the most part full of merit, although the acting is somewhat stilted and unnatural. The entrance to the church in which the young judge married the rich bride was much too modern for a picture of Maud Muller's story. The picture is true enough and good enough to be more than merely acceptable, but to say that it is an adequate representation of Whittier's poem would hardly be true.

"The Stolen Gray" (Melies), October 5.—The gray that was stolen was a horse, and the man who took him was a rustler and he sold him to Walsh, the father of the heroine, Doris. By means of this horse the thieves manage to bring Walsh under suspicion. Walsh chases the thieves, and the boys chase Walsh. He is caught and about to be hanged, but is saved by Doris. The picture is almost wholly conventional. There is nothing of moment or special interest in it that has not been shown before and shown better. Some of the photographs are good, some are slightly out of focus and give an impressionistic effect to the pictures of hills and trees.

"The Missing Bracelet" (Gaumont), October 3.—Jimmie was the Countess's footman. They thought he stole the bracelet, but he didn't. It was left in the motor car and the chauffeur found it. It was the lady detective who suspected Jimmie. He is exonerated in the end, through the chauffeur's simplicity. It is good, particularly the last two scenes. The audience liked it. But Jimmie has been the making of better pictures than this.

"Master Cupid, Detective" (Essanay), October 5.—The detective was the employer's daughter. She seemed to like the junior clerk and she saw that the senior clerk was trying to get the younger man convicted of the thefts of money that were taking place in the office. Of course, the spectators are in the secret. It was very improbable, her father's failing to recognize his daughter in spite of wig and make-up. However, it is a cleverly managed picture of a detective story and amply fulfills its requirements as such. In other words, the impression that is early created is maintained with a good measure of effect to the bringing home of the guilt. It is a very well acted and acceptable picture.

"The Squaw's Mistaken Love" (Pathe), October 5.—The young squaw mistook the captive for a man and made love to her. The girl's father wanted her to stay at home while he, with the girl's lover and others, made a trip over the mountains in a search for gold. The girl, dressed as a man, followed, and they didn't send her back. Later she and her lover are separated from the rest of the party and are captured by Indians. The squaw frees them and runs away with them and has a rude awakening. Surely this is a new incident in Western pictures. As for the rest of the picture, it is made up largely of such happenings as have become stock properties of such pictures, the chase for instance. These are, however, handled with much skill. The acting is good, the photographs clear and the scenes interesting.

"His Exoneration" (Lubin), October 5.—Here is a film which tells the story of a man accepting the blame for a large shortage and disappearing while the guilty one lives on unknown. Later the assumption of guilt arises to prevent the young man marrying the girl of his choice. However, the real guilty one, the young man's stepfather, is informed of the situation and takes the blame upon himself. There is an exciting rush to the church which is reached just in time to prevent the girl saying the word. Explanations follow and the young man takes the place of the expectant groom. It is a good story and much interest is aroused when they are trying to straighten out the difficulty the young man is in. But it is not as good as many pictures Lubin releases.

"How Mrs. Murray Saved the American Army" (Edison), October 10.— A picture in the series of Revolutionary incidents that the Edison company is undertaking. It's a story of the retreat from New York. The American army had just passed Mrs. Murray's house when the British army arrives. She invites the officers in and entertains them. Meanwhile a young American officer, a friend of Mrs. Murray's daughter, comes back to the house and is told of the situation. He dresses up as a servant and brings in the tray of wine to the British officers and cleverly manages to get the map that they have made. They suspect him and he has to fight his way out. He carries the map safely to General Putnam of the American forces. The picture is well acted and very good entertainment, as well as being an instructive, educational picture.

"Town Hall To-Night" (Essanay), October 7.—They were two poor comedians and they had a hard time. One got put in jail and the other had to stay around, because it took two to carry the trunk along the railroad ties. The free one dressed up as the other man's poor, old mother, whose sad tale made the sheriff cry. He freed the poor boy and their plight and sad story soon got the whole town bawling and making contributions. It is a laughter-making picture.

"The Upward Way" (Gaumont), October 7.—This film may fairly be called a biography. It presents some of the most important episodes in the life of Giovanna Battista Lully, a Florentine violinist, born in 1633 and died in 1687. He did much to improve orchestra music and write a number of operas, which have remained popular till now. The settings for the picture are interpretative of scenes in his life and illustrate the life and customs of the time.

"Cintra, a Picturesque Town of Portugal" (Gaumont), October 7.—An excellent outdoor film giving clear and artistic illustrations of this old Portugese town. It is situated at the foot of a rocky mountain and has been the residence of the court at different times. The scenes are all apparently characteristic and afford a good impression of the town and its natural beauties.

"The Sheriff's Decision" (Essanay), October 6.—A good story well told. The sheriff did his duty even though the girl plead with him to release her lover. The chance meeting by the roadside, the second meeting after an interval of ten years and the elopement which ended with the arrest of the young man for murder all are interesting episodes which add to the value of the story. The background and the setting are alike in harmony with the subject, and the decision of the sheriff to enforce the law at the close, ends in the right way what is an otherwise good film.

"The California Revolution of 1846" (Kalem), October 6.—A love story with a historical attachment. It deals with the proclamation of thirteen American settlers in California in 1846 who seized the pueblo of Sonoma, raised the bear flag and declared California a republic. The love story involves the Spanish gentleman who was in command of the pueblo at the time and a love affair between the senorita he wished to marry and a dashing young American who finally secured the girl, even at the very altar. The story has a dash and swing to it which are admirable and carry the audience forward as though they were looking upon the actual scenes. The scenery is excellent and the photography brings out the best qualities of it.

"Carr's Regeneration" (Vitagraph), October 6.—Carr has a most unhappy disposition; he is a very ugly tempered man and when he is given a job as caretaker of a children's playground, it seems as though, with all the possibilities, that something very painful in its effects to Carr is sure to happen. What happens does not come in just the way expected, but it is brought about by Carr's character and is part of his proper fate. Through his negligence, one of the children, a cripple, the only one whom Carr cares for, is hurt. Carr, at first, thinks she is killed. He is made human by it. Ralph Ince plays Carr very effectively and is supported by a very competent cast. It's a good picture.

"The Mistress of the Hacienda" (Kalem), October 9.—A story of the Hacienda del Cerro in 1852, and the scene is at the boundary between Lower and Southern California. It is shown that the mistress is loved by an Apache chief. An American and his sick wife take refuge in the hacienda and the girl becomes fascinated by the American, who rejects her advances, and her passionate Southern blood desires revenge. She plans to have the Indian chief carry off the American's wife. The chief abducts herself instead. He is discovered; there's a fight under her window and a chase with a rescue, but the Indian has stabbed the girl and she dies. It is extremely well acted and staged. It is effective and will make a good and desirable number.

"Italian Blood" (Biograph), October 9.—One doesn't need to be told that the workman's wife in this picture is Italian, or at least of Southern blood; nor that her husband is Irish, that is, not while he remembers that he is Irish. The man loves her, but because he doesn't show it as an Italian would, she feels that he is cold. An Irishman likes to light his own pipe, while an Italian likes to have his wife hold the match. The wife tries to waken her husband's love through jealousy, and very nearly brings about a tragedy. The man overhears a conversation just in time and understands. The picture gets a pretty firm grip on a very human situation, and is fairly well designed. It is a picture worth while seeing. If the acting is not equally careful in all the scenes, in the best scenes it is fine.

"Leaves of a Romance" (Edison), October 7.—The romance of a society girl visiting the West, and of a cowboy who was of some assistance to her on one or two occasions and with whom she fell in love. The girl's father seems to have had a friend whom he wanted her to marry, but who was neither desired nor desirable. The cowboy and the girl elope and are married. The scenes are shaped as though seen through leaves, different, or at least changed, for each scene. It is a pretty conceit, but it doesn't add to the effectiveness of the conventional story to any great extent. The acting is good; the film, commendable.

"An Indian Vestal" (Selig), October 9.—A white girl is shown as stolen by Indians. She grows up unconscious of her origin and is regarded as a goddess. Later she meets a white trapper who tells her that she is also white. The tribe refuses to release her and is about to burn the trapper. The girl uses her power and persuades the tribe to let her marry the trapper, who later persuades her to return to civilization. It is commendable as a pleasing, poetic picture. Mr. Bostworth plays the trapper, while the vestal's part is taken by a very personable young lady. The backgrounds have hardly been equaled in any former picture; some of the natural scenery being grand, even tremendous.

"For Massa's Sake" (Pathe), October 7.—The darkey players in this picture, with the exception of Uncle Joe, were not equal to its situation, and it passes without adequate effect upon the emotions. Old Uncle Joe, manumitted slave, sells himself and his family again into slavery to pay the gambling debts of his old master's son. Nothing else in the picture is equal to this glorious action. Of course, the young man finds a gold mine and, once more rich, seeks out his old friend and one-time servant. It is a touching scene. He comes out on the cotton field and finds Uncle Joe being beaten by a harsh taskmaster whom he straightway knocks down. The audience applauded the picture, and liked it greatly.

"Rejected" (Gaumont), October 7.—A very interesting old world atmosphere gives character to this pastoral picture. The story tells how a simple peasant met and fell in love with a great actress who was spending a vacation at her parent's home in the country. The poor boy seems almost to go crazy when he is rejected. The scenes are very pretty. The picture gives no deep impression; it is not sad. The mind is more likely to enjoy it as a piece of clever artistry.

"Pansies" (Gaumont), October 7.—The qualities of Gaumont flower pictures are well known. This, on the same reel with "Rejected," is acceptable. It is not of great value.

"The Little Animal Trainer" (Pathe), October 9.—It begins with one of those tragedies of circus life—the death of an animal trainer at the teeth of his trained leopard. The picture didn't need the actual death scene and wasn't made more beautiful by it. The trainer's family is left destitute till the boy takes his father's place and goes into the cages of several fierce animals. He uses a whip. One woman back in the audience expressed great disapproval of the exhibition.

"Betty's Boat" (Pathe), October 9.—Betty had a toy boat and while her parents were out made a little ocean of the kitchen to float it. What happened as a consequence was certainly remarkable. The French rough-house farces have nothing on work like this.

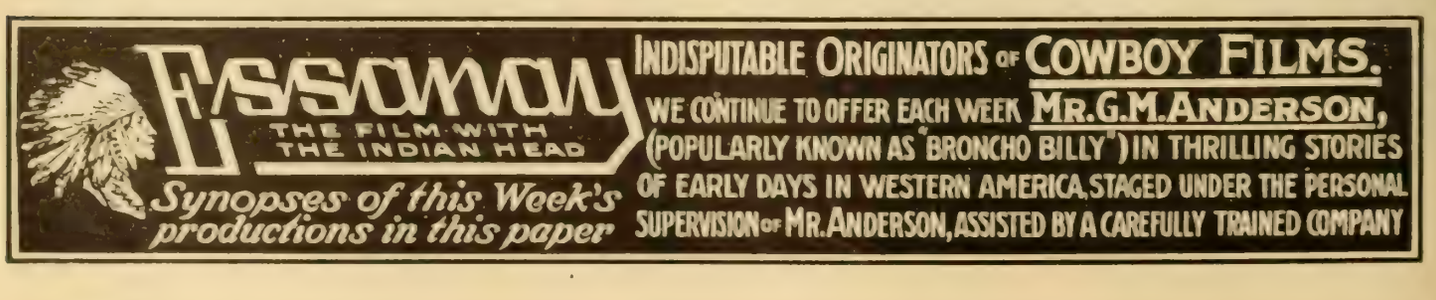
"Marvelous Transformations" (Pathe), October 9.—A very well arranged trick film. The reviewer has seen nothing at all like this in any other picture. Its interest comes from the accurate substitution of many players, each developing into the other.

"Daddy's Boy and Mammy" (Vitagraph), October 9.—A Civil Wartime picture in which daddy's boy cleverly manages to get a Federal uniform for his father, who is hiding in the old Southern homestead. The father, wearing it, gets through the Union lines and escapes. The plot is slight, but the characters, especially mammy, are very interesting. The picture of an oldtime kitchen is worth seeing. The story is also full of good comedy, and the audience very plainly enjoyed it. It is very commendable.

"What Will Be, Will Be" (Lubin), October 9.—A comedy that in outline is quite conventional. A widower and a widow, with a son and a daughter, respectively, live in houses with adjoining grounds. The young people are sweethearts, but the widow decides to build a hencoop where it will be unpleasantly close to the widower's lawn. This causes a quarrel between the older people and looks as though it was going to end the love match. The only fresh part of the picture is that showing how the young people broke through the difficulty. There seems to be not much "go" in the picture and through parts it drags. The audience looked at it in silence.

"Reparation" (Essanay), October 10.—It happened at the Kanakee District Fair. While the Grahams are looking at the prize cattle and new agricultural machines, Warren, the picture's hero, is losing all his cash to a three card monte man. When his money is gone he risks a locket that his sweetheart, Miss Graham, had given him. He thinks he has been cheated and makes a disturbance for which he is arrested. The Grahams, simple farmer folk, drive sadly home alone. Warren, disgraced, later gets work in the city and his engagement with Miss Graham is broken off. The reparation is made by the sharper, because he fell in love with Miss Graham and discovered that she still loved Warren. The picture is well designed and naturally acted. It may not wholly convince the cynical, but it's pretty effective.

"Our Navy" (Vitagraph), October 3.—In this full reel, the Vitagraph Company has given the public an excellent reproduction of some of the most interesting phases of a sailor's life. Indeed, it would be a dense person who could not obtain a reasonably good impression of the life of the average Jacky from looking at this film. All the most interesting and characteristic features of the sailor's life are portrayed. The film will be very popular, since it conveys such an accurate and easily understood idea of the life on board a United States ship.


ESSANAY
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

"The Artist's Sons" (Selig), October 6.—The chief interest of this picture lies in the fact that it was produced under the personal direction of an artist, who wrote the scenario and supervised its production. The artist's own sons take a prominent part and there are scenes in the artist's studio, his home and elsewhere which are so closely personal that they could not be produced under any other circumstances. It is a sweet home story the picture tells, and the leading characters are lovable, even on the screen. What will increase the interest the film introduces the audience to that little understood but always attractive place, the Bohemia which artists are supposed to inhabit. The film deserves commendation and will excite unusual interest wherever it is shown. The subject and the setting are both so unusual that their popularity is assured.

"Foul Play" (Edison), October 6.—Charles Reade's famous story is acceptably visualized in this film. The story is well told, or so much of it as is essential to an understanding of the narrative and it is told so well that those who have read the novel will be delighted with the rendition, while those who have not read it will be given an opportunity to become acquainted with a worth while tale. The shipwreck and the life on the island will attract by their realistic character. The closing scene where Arthur Wardlaw is confronted with the evidence of his double villainy has a strong appeal to the dramatic instinct. The actors have interpreted the author's work with appreciation and sympathy, while the costuming and the staging are the work of a master. Indeed, the film is well worth all the encomiums which some in the audience bestowed upon it as it was running.

"Told in Colorado" (Selig), October 10.—A story of love and needless jealousy, told in backgrounds of beautiful mountains and woodlands, and with some rough comedy that lightens a story that is filled with tragic possibilities. The rougher part of the audience laughed at a very lively hair pulling match between the engineer's sweetheart and Miss Edythe, a visitor to the mountains. Edythe's lover is thrown over a cliff by the jealous engineer. He falls many feet, but by a miracle is not killed and lives to frighten the engineer, who thinks he sees a ghost. It is not a vital or human picture; but it isn't slow.

"Pathe Weekly," October 10.—Among other things, it shows how we are making progress in getting to the "Maine," U. S. ship sunk in Havana; also a bull fight and a lively one; the Russian Czar reviewing the student battalion; and in Constantinople the procession bearing the Sultan's gifts to Mecca. It is a good number.

"The Missing Will" (Vitagraph), October 10.—The young man was a struggling attorney who had long expected to inherit from his uncle, when the uncle suddenly got married for the second time. The uncle, however, shows him that he has been left something. The new wife overhears; she cannot bring herself to destroy the will, but she hides it. The uncle drops dead and the will can't be found. The nephew, in financial straits, has to let his stenographer go, for he cannot pay her. The widow, passing in an automobile, attempts to dispose of the will by tearing it in small pieces, which she scatters along the road just as the stenographer is passing. Enough pieces are picked up to show what the papers are and then others are found, and the document is complete. The girl brings it to the man and later they are married by the Rev. John Bunny. The widow's discomfiture, like the whole picture, is finely acted. A very good film.

"Mr. Bragg a Fugitive" (Biograph), October 2.—He thought he was a strong-armed man and, in his gymnasium, was courageous, far more so than he was outside. When he plucked up courage to fight the flirtatious butcher, that man seemed to cave in. What is more, Bragg got real blood on his hands; it was beef blood, but it scared him. It isn't so funny as the other on this reel, but it's good.

"Flirts" (Pathe), October 6.—This picture is a leaf taken out of the book of life. Two girls meet two fellows and there are the same vows of undying affection exchanged that have passed current through all the ages and they were broken just as quickly after the party are separated. They meet again, all with reproaches on their lips, but when they realize that all have indulged in the same diversion, reconciliation follows. The film is a reproduction of things that occur every day in the year and therefore ought to be popular.

"Trained Dogs" (Pathe), October 6.—A novelty picture in which a number of dogs perform interesting feats. The film is a novelty which is well worth seeing. Besides, it is somewhat out of the ordinary. The work of the dogs is far better than some which are shown in the vaudeville in some theaters.

"The Slavey's Affinity" (Lubin), October 12.—The [illegible] of the little household drudge who loved a young lawyer is pathetic. Yet it has elements of strength. Her masterly handling of the jealous sweetheart deserves commendation. The forlorn girl standing outside the room while the lovers are becoming reconciled arouses the sympathy of the audience. It is a good story well told.

"For the Flag" (Kalem), October 11.—A good story is told in this film and a brave little girl is given an opportunity to display her patriotism. There is a capture of a French fort by English soldiers, its recapture by the French and Indians, a near execution by the Indians, prevented only by the locket which the young Frenchman wears, given him by the girl who befriended an Indian. The girl's resentfulness toward the English, and her grabbing up of the French flag and running with it as it falls, are realistic, while her lover's daring escape is a good bit of work. The background is interesting and is helpful in interpreting the story. It will be popular. The bravery and intense action are certain to please.

"Mae's Suitors" (Edison), October 11.—A breezy comedy. It tells the story of the numerous suitors of an heiress and the purchase of a yacht to get rid of them, only to find that the sailors are the troublesome suitors in disguise. The ending is good. The only man who couldn't swim and therefore could have part in saving the girl from drowning gets her after all, and even the disappointed suitors are happy.

"The Indian Flute" (Vitagraph), October 11.—The capable actors have presented a drama of unusual power in this film. The sympathy of the audience goes out to the Indian who loves the maid, whose love in turn is given to another. His method of suicide, drifting over the falls in a canoe, is sensational, but is well managed and seems to convince. The contrast with the man and woman in the other canoe is marked and increases the sympathy felt for him. Perhaps many in the audience console themselves with the philosophic reflection that this is an accurate illustration of life.

"One on the Masher" (Pathe), October 11.—The old masher who was forced to drink poison by the irate husband furnishes a good deal of sport before the film ends. He gets his pay for his presumption and there is no sympathy expressed. They all think his conduct deserving of a vigorous application of red pepper or anything else the husband chose to give him.

"Pardoned by the Governor" (Eclipse), October 11.—A brigand allows the governor and his daughter to go. Later the governor pardons the brigand, thus settling all accounts, moral or otherwise.

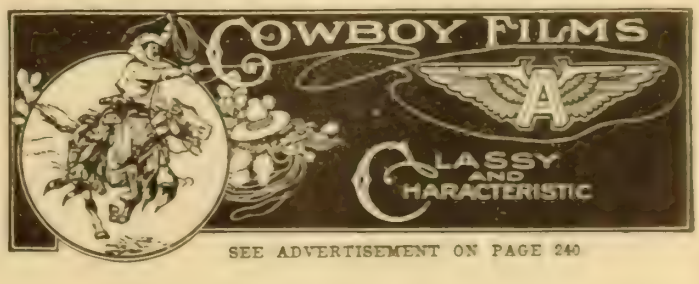
"Making Cheddar Cheese" (Eclipse), October 11.—An interesting industrial film showing all the processes of manufacture from milking the cows to the finished cheese. The milking scene is very bucolic and has an appropriate setting. It is an excellent film.

Independent

"Mutt and Jeff Spend a Quiet Day" (Nestor), October 7.—Mutt and Jeff go fishin'. Some escaped convicts take their clothes and make them dress up in prison suits. The guards make them take the suits off and Mutt goes home in a barrel. Jeff swipes a nightgown. It's funny.

"Foolshead a Model Guest" (Itala), October 7.—A man like Foolshead is himself a situation. There is more to this picture than has been in many films of this series. It is funny even to the hardened reviewer. It will be acceptable to most audiences.

"The Human Sacrifice" (Reliance), October 11.—Egyptian scenes give background to this big picture. There is much in it that suggests that it was taken in some city near the Nile. It has many persons in the cast, and large crowds stand behind and about the central actions. An Egyptian brother and sister, Rameses and Amen, are pictured as



SEE ADVERTISEMENT ON PAGE 240

being in flower of life at the time that the Nile refused to overflow its banks and irrigate the land. Offerings of living things—bullocks, goats, sheep, flowers—are made to the gods, but in vain. Amebi sends her pet doves. Isis, the goddess, claims a human sacrifice, a virgin. In the temple, Amebi stands with the other virgins and is chosen. A little later, Rameses attempts to rescue her; he almost succeeds, but after a short but very well conducted chase through the courts of the great temple, she is retaken and Rameses is cast out. The girl, covered with a veil and crowned with flowers, is led through the crowded streets to the Nile and cast into the water, where she dies. The final scene (not very effective) shows her borne away on a bed of flowers, which floats on the water. It is a magnificent picture, full of merit and deep interest. It will serve as a feature, and as such will be a credit to any bill.

"A Temporary Millionaire" (Solax), October 11.—The doings of an insane man are very seldom amusing. A lunatic and his performances occupy most of this film. It is rather long and very, very slow. This reviewer has never seen a Solax comic picture that was so dull as this.

"Chasing the Rainbow" (Rex), October 12.—Little Helen Anderson plays the little barefoot girl in this picture who was told by an old gentleman that there was a pot of gold at end of the rainbow. She needed money. Her mother's medicine bottle was empty and the druggist wouldn't refill it without money. She followed, and followed, till the rainbow faded away, but she found no gold. She was lost. It becomes dark; she sees an arch of electric lights over a roof garden, and she darts in for the golden find. It chances that a great opera singer is there, and when they are putting the child out she interferes; and when she hears the child's story, rises and sings and afterward, great singer that she is, passes the hat. All the while the little barefoot Nellie is carrying the empty bottle. There's a quality in it that makes one gulp. The singer goes home with Nellie, and we are given a clever picture of an East-Side tenement house roof on a hot night. It's a fine picture. It will be popular, for it is surely worth seeing.

"A Narrow Escape" (Reliance), October 14.—A man out of work is often sorely tempted. This picture, in its statement of these temptations, in spite of very good acting, seems largely conventional, that is, taken from other pictures or stories and not from life. However, the main incident, the picture's reason of being, is not only fresh but pleasant. The man's wife saved him from joining two burglars who were caught and shot by the police. The man also got a good job the next day. William Walthall plays the workman; Miss Ruth Robinson, the wife; and Baby Rosanna, their child. The picture leaves a pleasant impression. The players are pleasing and their acting commendable. It makes a good picture. The photography was not perfect, though some of its scenes were very well done.

"Mutt and Jeff and the Black Hand" (Nestor), October 14.—Mutt and his elderly friend are in hard luck again, though Jeff turns out to be an old friend of the police captain and his trouble doesn't last long. They were taken for spies by a Black Hand gang and compelled to join the organization a few minutes before the police raided it. They were "pinched" with the others.

"Romance and Uppercuts" (Nestor), October 14.—A melodramatic picture of a village courtship with a city man as the foiled interloper. It is conventional in general outline, but there is a good deal of prettiness and idyllic beauty in its scenes; and on account of this and of the naturalness of the players' work, the impression of the picture is very pleasing. The story is skillfully managed and doesn't drag. The hero's city cousin came on a visit and filled the fiancée's mind with lies about the city, till she was ready to run away with him. The lover finds the two at the station. The villain doesn't give in at once and the hero has to adminster a few uppercuts. The weakness of all pictures of this kind is in the heroine's uncommendable flightiness.

"Running Fawn's Chief" (Powers), October 14.—The audience didn't show any great enthusiasm for this picture. It is in the same backgrounds that we have seen very often in other pictures by Powers. Running Fawn saved her chief's life when the half-breed was about to stab him with a knife plainly made of wood. One good thing in it comes after Running Fawn's wedding. Taking the cue from the minister, the white friends "beat the chief to it" in kissing the bride, but big chief wouldn't stand for it. The picture will hardly be very popular.

"Let Us Smooth the Way" (Nestor), October 11.—There is very little that is romantic in this picture of life. It is true, in the sense that it stands for a typical experience, and it's a pity that it's true. By its title we know that it's a picture with a purpose, and a more worthy purpose could hardly be found for a picture. The man has grown old in harness. He is a draftsman and he has come to the time when he needs spectacles. The management of the company he works for is changed and he loses his job. For a day or so he keeps it from his wife, hoping to find other work. The picture takes him the whole way along the bitter path to his wife's death and beyond to the poorhouse. It isn't entertainment, but there are times when something else is more desirable. Everyone must look forward to old age, many with trembling. Let the people see this picture. They will, if they are human, be thankful for it, even though it will make no one happy.

"A Dog in a Coiner's Den" (Lux), October 13.—A mystery story after the conventional detective story model, but with a thrill in it that is a bit more thrilling than any we have yet known. The hero, an honest young man, discovers the den of the counterfeiters, but is himself caught. They tie him down and light a fuse connected with a barrel of gunpowder. The powder really goes off; but the young man's faithful dog has arrived in time to set him free, and he just escapes. It is very well conducted and is truly a thriller.

"Bill the Cyclist" (Lux), October 13.—Bill takes a job as bicycle cop. He has many hard knocks during a thief chase. A picture of Bill's kiddie is shown. He points out the way. It is not a very interesting film.

"Tweedledum and His Tricks" (Ambrosio), October 14.—He dresses up in woman's clothes and looks feminine. All the men on the street follow, ogling. It is not refined; comes near to being very coarse.

"Tweedledum's Monkey" (Ambrosio), October 14.—The monkey is a contortionist dressed up and has a tail. It is a crockery-breaking farce. No one was enthusiastic. In spite of all the damage it is slow.

"The Little Chimney Sweep" (Ambrosio), October 11.—This picture with its sentimental leaders will amuse American audiences. Though the picture's scenes seldom lack beauty, and some of them are lovely, the method and sentiment of it, as a whole, would make one suspect that it was taken from a Godey's Lady's Book of 1830 issue. The picture is commendable as being quite out of the ordinary run. It is not likely to displease anyone, and may please some people very much indeed.

"The Higher Law" (Thanhouser), October 10.—A young widow, too poor to support her child, has left it in a minister's care and has taken a position as companion with a woman who travels much. This woman leaves her a fortune and she comes back for her child. The minister loves the child. He claims that the child is his by every right. The mother, he claims, cannot even recognize her among other children. The mother tries and truly cannot. But the child's heart needs a mother's sympathy. The child by chance meets the mother, and they soon are great friends. The minister, finding them together, recognizes the higher law and gives up the child. It is well acted and commendable.

"The Tempter and Dan Cupid" (Thanhouser), October 13.—A very pleasing picture, like the old morality plays of the early stage. In it Dan Cupid is the opponent of Satan, and the prize is the soul of a young man. The settings and costumes are romantic and pleasing. The youth is tempted by Satan to steal from his father and to gamble. He falls, but is forgiven by his father. Cupid now shoots him with an arrow and he falls in love with a beautiful maiden. Satan doesn't give him up easily, but Cupid wins in the end. It is fairly well acted within limitations, and the picture has many charming scenes. It is likely to please very much.

"What the Indians Did" (Champion), October 11.—It was wonderful; they stole a lot of U. S. uniforms and went on the warpath. They were also the means, indirectly, of straightening out a romantic tangle at the ranch; for the owner of the ranch and father of a fair daughter, with a rich man who wanted to marry the daughter, were placed in danger and were saved by the sturdy foreman who was loved by the girl. The girl had promised to wed the rich man to save her father from ruin; but after the rescue the man gives her up. One of the astonishing things in the picture is the garb in which the cowboys make their attack. It is war-feathers that the Indians discarded when they began the raid in uniforms. The very impossibility of these occurences is a high merit in this picture.

"Thou Shalt Not Steal" (Powers), October 10.—The dominie's "treasures" (so he told the men) were in the trunk that was last to be placed on the moving van. The men stole the trunk. It was heavy. They had many well-photographed difficulties in getting away with it. They found it full of sermons. As a giver of amusement it is so—so.

..."**The Large Lakes of Italy**" (Powers), October 10.—This film begins with some very well and beautifully photographed pictures of well-known Italian lakes. It is short, but very good.

"**The Indian Rustlers**" (Bison), October 13.—The cowboy, out in the woods spooning with his girl, is met by Indians stealing cattle from the ranch. This incident, with the pistol fight that ensues, is not made convincing. The cowboys hear the shots and rush to help their pal. The Indians in the tepees hear shots and gallop to reinforce their brethren. The two parties meet, and there's a fighting chase across well-photographed forest glades and a stream of quiet water. It is not up to Bison standard in any department, production or photographic, but it is exciting for a moment or two.

"**The Pioneer's Mistake**" (Bison), October 10.—The pioneer thought that the chief's feathers were the tail of a turkey, and fired. He hit, but didn't wholly disable the Indian, who managed to get home and make a powerful harangue, which sent the braves on the warpath. The attack is not wholly convincing, nor is the rescue of the settlers. The picture is not far below the usual story of its kind, but it is hardly up to Bison standard. It surely isn't in photography. It is a bit weaker than usual, not in its situation, but in the development. However, that is criticising it by contrast with the best. It is a fairly interesting picture.

"**Society Hoboes**" (Yankee), October 13.—An amusing farce in which are pictured the experiences of four society men who for a joke went a-tramping. They, in the first adventure, were locked in an empty freight car. When they were at length released they supposed that they had been carried out West. Some real tramps took their clothes; and dressed in the togs the tramps left for them, they have to work for a dinner. A hearty laugh comes when the four are pictured as being arrested and brought before a magistrate, who gives them a half-hour to get out of Hackensack. There is another amusing, though very artificial, situation when they reach home, for their wives don't recognize them. The farce's best quality is the freshness of most of it. It is good light entertainment.

"**His Second Wife**" (Yankee), October 9.—He was a playwright. His first wife, the big-eyed one, left him. He was a failure, she said, and she wanted pleasure. Then he got a hearing; his play was accepted, but he broke down. A girl was kind to him in his trouble, and when he became successful, he got a divorce from his first wife and married the other girl. The first wife, in the depths of degradation, looks through the window of the new home and sees a happy family scene. Many of the scenes of this interesting and acceptable picture are very good indeed. There is not much originality in it; but it is pretty.

"**The Better Way**" (Imp), October 12.—Two or three years ago a very clever vaudeville sketch called "The Undertow" was going the rounds of the different circuits. The same story is here told in pictures, but much that is merely implied in the sketch is fully told in the film story. The hero is just out of prison and is in love with and marries a good little woman. He is trying to lead an honest life, but the "undertow" (the influence of both his old associates and of the police) is very hard to contend with. The climax is brought about by a woman of the streets who comes to his room and tells his wife that she is going to get him back in the old ways again. He is absent, having gone for a doctor to help a child whom he has just rescued. The evil woman hides her purse and accuses him of theft. The policeman finds the purse and is about to make an arrest when he discovers that the hurt child is his own. The trouble is then straightened out. The picture has what one may safely call a grip.

"**The Last G. A. R. Parade, at Rochester, N. Y.** (Imp), October 9.—This picture has greater interest than even an ordinary G. A. R. parade could give it. This was the last parade of the Grand Army. It is reported that they decided to have no more parades at the annual encampments. It is well worth seeing.

"**The Sentinels Asleep**" (Imp), October 9.—A Napoleon anecdote told in pictures. The great general found the sentinel asleep. He was about to run him through with his sword, but the man murmured the name Josephine, his sweetheart's name, and Napoleon himself, letting the man sleep, mounted guard in his stead. The sweetheart comes, and Napoleon in the darkness makes her think that he is the sentinel. The picture is very pleasing, not because it is convincing, for it isn't, but because it is romantic.

"**Better to Have Remained Blind**" (Eclair), October 9.—A pathetic picture showing how a woman recovered her sight and found that her husband was unfaithful. The shock was too much and she dies from the effects.

"**The Motor Chair**" (Eclair), October 9.—A comedy which shows a very wonderful chair that carried a man's mother-in-law away, but was easily stopped by the hand of a child. It starts things up some in the progress, however.

"**National Guard Encampment at Ft. Riley**" (Champion), October 9.—It shows an encampment, guard mounting (part of it) and the putting up of a big tent in record-breaking time. Also camp sports, including a rattling good wrestling match.

"**The Cowboy and the Outlaw**" (American), October 12.—Why should an outlaw risk his life to help a hurt cowboy whom a few moments before he had been ready to kill? "Human nature"—that is what the scenario writer would answer. In this picture, the producer has made it convincing. "American" pictures, though they are Westerns, seldom depend on the obvious. The first part of this picture (showing how the outlaw took the cowboy's horse, and also how, after he had directed the sheriff, fell while climbing over rocks and was found by the outlaw, who helped him), tells a good human story. But that the girl the cowboy loved should fall in love with the outlaw on sight, and the cowboy risk his life to let the outlaw escape is somewhat forced. It is surely a well-acted picture for the most part. It is only partly well photographed. It is a fair picture.

"**The Land Thieves**" (American), October 9.—Rangers to the rescue and the band of thieves wiped out. The brave homesteader refused to be intimidated. He was warned, but he had a right to the land and the thieves "got him" from ambush. They then made war on the wife and daughter. The cowboys, including the girl's lover, are warned just in time to save them. The acting is all good. Some of the scenes are clear and very well designed. It's a good Western picture.

ECLAIR AMERICAN PREMIER POSTPONED.

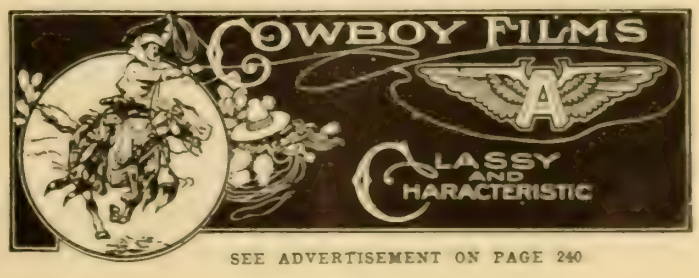
The American Eclair Company announce a postponement of their first release to November 21st, to allow time for enlarging and perfecting the production of "Hands Across the Sea in '76." The trade has been looking forward to this issue from the new American studio with a great deal of expectancy, as is evidenced by the many inquiries received at the company's office and the delay, while a disappointment to many of the exchanges who had placed orders for the Eclair product, cannot but eventually result satisfactorily when the quality of the production is considered, in its elaborate dress.

"Hands Across the Sea" is fully explained in a handsome eight-page booklet which is now being distributed. Briefly, the story has to do with the War of the Revolution and introduces many noted characters and scenes. The introduction of Lafayette and Rochambeau, together with their French soldiers and the subsequent part they played in strengthening Washington's army and making possible our independence seems most appropriate, as the Eclair Company is controlled by both French and American interests. Naturally, a strong network of love and hate enmeshes the atmosphere of war and strife. Plenty of heart interest prevails throughout the production with two great battles and several additional "big" scenes in satisfying contrast.

Among the prominent interiors shown, perhaps the court of France, during the reign of Louis XVI, is the most impressive, while the ball room of Washington's home at Mt. Vernon, as the minuet is being danced, is shown in all its quaint and natural realism.

Two reels make up the production of "Hands Across the Sea in '76" and they will be released simultaneously. A handsome lobby display has been gotten out to properly exploit this important film. This consists of two one-sheet posters, one mammoth lobby hanger, 42 x 84 inches, done in six colors, and a fine collection of actual photos of the various big scenes.

While the release of two reels together seems out of the ordinary, in regular channels, the Eclair Company are only anticipating and meeting popular demand in this respect.



SEE ADVERTISEMENT ON PAGE 240

Manufacturers Advance Notes

BILL BUMPER'S BARGAIN.

A Comedy Burlesque on Faust by the Essanay Company.

Always topping the mark in laughable comedy and comic pictures, the Essanay Company bats a clean 1,000 average with "Bill Bumper's Bargain," a comedy burlesque on Faust soon to be released.

This film is a distinct novelty, and one that is certain to prove a winner with picture audiences wherever shown. The story is brisk, and reels along with a snap that is irresistible because of the abundance of humorous and striking situations. It is built about the doings of Bill Bumper, a perfect specimen of the "hobo" type, who picks up a book that has been dropped by a young lady on entering her home, and

Bill Bargains with the Devil.

finds it to be the libretto of Faust. Bill immediately becomes absorbed in its reading and takes a comfortable seat on an adjacent doorstep for further perusal, only to be shooed on his way by a rude policeman. Still immersed in the pages, Bill wanders in front of a building in course of construction and is upset by a heartless laborer while contentedly ensconced in a wheel-barrow, the laborer having no sympathies in common with the harassed characters Bill is absorbed in.

Reaching a quiet country lane, Bill reclines blissfully by the roadside and feels certain of no further interruptions, but an odoriferous auto shatters his peace and blinds him with swirling dust. Bill beats a hasty retreat to a hay-stack, stretches out in the hay, lights the stub of his "imperfecto," tosses the match carelessly aside and, for the steenth time, becomes immersed in the libretto.

Suddenly Bill starts up in alarm for, standing before him, is the evil form of Mephisto. Bill is on the point of fleeing for his life, but Mephisto restrains him, produces a document and, with a little smooth talk, persuades Bill to sign the following compact:

> "I sell my soul to his Satanic Majesty, who in return, grants me the privilege of being a millionaire for the space of twelve hours."

Bill's signature is hardly dry when the paper bursts into flame and the astonished tramp finds his rags have been marvelously transformed into highly fashionable togs by the mere wave of Mephisto's hand, also that he is plentifully supplied with money through the magic power of a wishing ring placed on his finger. Warning Bill that at midnight he must pay the penalty, Mephisto conveys him in a puff of smoke to the beautiful garden of the fair Marguerite, who is wandering among the flowers with her colored maid, Martha.

While Bill ardently wooes Marguerite, Mephisto flirts devilishly with Martha and takes her off among the flower-beds. With the power of the wishing ring, Bill now causes an auto to appear, assists Marguerite in and they drive to a swell cafe. Here they dine lavishly, Bill treating the crowd to wine and tipping the waiters with bills of large denomination.

They next attend the theater, where Bill sizes up the performers through an enormous spy-glass and tosses money promiscuously to the stage and among the scrambling audience.

Returning to Marguerite's mansion, Bill swings open the massive iron gate and turns, only to see his "affinity" vanish into thin air before his very eyes. Looking wildly at his watch, Bill is horrified to find it is but five minutes till midnight. His time is nearly up! With but one thought, to cheat Mephisto and escape with a fortune, Bill rubs his

Bill Is Forced to Pay Dearly for His Twelve Hours of Pleasure.

magic ring and several bags of gold whisk down at his feet. With a grin of triumph, Bill tosses them into the waiting auto and is on the point of following when—presto! Mephisto stands before him!

In vain Bill begs for mercy, but Mephisto is merciless, grips him by the collar and they vanish in a puff of smoke.

Down, down, down to the very gateway of Hell poor Bill falls in the clutches of Mephisto. Looking up he spies an inscription over the entrance reading: "Leave All Hope Outside." Peering into the depths, Bill is blinded by the flashes of flame and choked by the brimstone fumes that assail him, tries to again plead for mercy, but Mephisto points him on with leering triumph and, kissing his useless money goodby, Bill tosses it to the winds and stumbles through the gate.

past fiery dragons and slimy serpents Mephisto leads poor Bill until they reach the heights overlooking the fiery pit, where two little imps are summoned and Bill is prodded and poked down into the flaming depths until the haunts of the demons, who are poking the everlasting fires, are reached. With yells of glee they prod Bill with their forks, chasing him about from one horrible place to another, until they capture and bring him back to where Mephisto stands on the heights. Suddenly a wave of his sword transforms the cavern into a swirling mist of fire and Bill, shrieking with terror, is surrounded by the dancing demons who prod and poke him while a rain of flame descends upon his unprotected head! And then—

Bill awakens with a yell of pain, to find himself lying in the burning haystack, touched off by his carelessly thrown match, and the enraged farmer jabbing him with a rusty pitch-fork!

In a cold sweat of terror, but thankful it has all been only a dream, Bill scrambles up and beats a hasty retreat across the field, leaving the old rube shaking his fist vainly after him as he gazes upon the burning stack.

It will at once be seen that this a comedy of extraordinary merit, and genuinely unique in plot. The scenes in "Hell" are lavishly staged, and the fire effects are brought out in the film with startling realism by means of tinting that leaves nothing to be desired. In the way of detail, the Essanay Company has left no stone unturned in making this production one of the very best of their comedy "hits," and the audience that appreciates original and humorous situations, cannot fail to find a laugh in every foot of "Bill Bumper's Bargain." Francis Bushman plays Mephisto, Harry Cashman is the tramp, and Dolores Cassinelli the Marguerite.

"HOW THEY STOPPED THE RUN ON THE BANK."

A Unique Comedy by Selig in which Two Hundred Motion Picture Exhibitors of Illinois Acted.

Over two hundred exhibitors and motion picture theater owners, members of the Illinois State Exhibitors' League, will watch themselves "act" in the unique comedy entitled "How They Stopped the Run on the Bank," to be released by the Selig Polyscope Company on October 19th. Friday, August 25th, it will be remembered, was an eventful day for the members of the Illinois State Exhibitors' League. It was "Selig Day" in Chicago, and everyone who could get away from business for the day joined the automobile parade and went out to the Selig plant, where they spent, to say the least, an interesting day. One of the "stunts" that Mr. Selig had planned was the participation in several scenes of the above story, by the exhibitors themselves.

The exhibitors took to this idea with a vim and the result was far better than had been anticipated by the most optimistic of the Selig producers. Briefly the plot of the story is as follows:

A rumor gains circulation to the effect that the Forest City State Bank, one of the oldest and most conservative institutions in the country, is hard pressed for funds and is about to go to the wall. This news spread like wildfire and a run is imminent. Mr. Church, the president (played by Charles Clary), calls into consultation the bank officials and they wire for money. The bank is perfectly solvent, but the momentary question is to stop the run and quiet the nigh frantic crowds until funds arrive. Mr. Church faces ruin and disgrace if the doors open before they are in a position to start paying off the deposits. Dorothy Church, the president's daughter, is engaged to young Dick Thatcher (played by George Cox). They have been to a circus in the afternoon, where they were much impressed by a ferocious looking lion, one of the main attractions of the show. They hear of the impending run as they are about to leave the circus grounds, and Dorothy (played by Miss Williams) gets the novel idea of stopping the run by securing the lion and his keeper and turning them loose in the bank building. They act upon the idea; the keeper is taken into their confidence and the lion is transported during the night to the bank. In the morning the newspapers of the city carry a scare head article telling of the escape of the lion from the circus grounds. When the doors of the bank are thrown open to the panic stricken crowd in the morning, and Duke, the lion, makes his appearance, one can readily imagine the pandemonium that breaks loose. The line of depositors tumble over each other in their wild scramble to get to places of safety and the run is quelled. Dorothy and Dick are rewarded by the president when he assures them that he will consent to an early marriage between them for having saved him from certain ruin.

The circus crowd and the mob of depositors were played by the enthusiastic exhibitors, under the able direction of Otis Turner, the Selig producer.

"THE WAIF" (Imp).

The Waif, a [illegible] picture filmed by the Imp Company, will be seen to please all classes as it has that appeal that reaches the heart. It is a distinct innovation in the way of a picture story and is an ambitious undertaking. The settings are very good, a number of the scenes being laid on a fresh-air farm where the unfortunate children from the congested portions of the city are given the benefits of pure air, the freedom of the fields and farms and nourishing food by charitably inclined people who are in sympathy with the movement. There is fidelity to facts and the incidents ring true. The fresh air farm is one of the best conducted institutions of its sort in the East and the photographs bear out the statement that the scenes are genuine. There is a pathetic story running through the film, that of

Scene from "The Waif" (Imp).

an irascible old farmer who casts off his daughter on account of a forbidden marriage. She is widowed and he declines to assist her. She dies and leaves a boy, who struggles in the big city to eke out an existence by selling papers. He becomes ill and kind friends send him to the fresh air farm to recuperate. He goes in company with hundreds of others and wanders off the grounds to the farm of his grandparents. How he eventually wins over the calloused grandfather and finds a home with loving relatives is a sweet story, well told and admirably staged. It is a story that will surely win favor with parents and children.

VITAGRAPH'S "TALE OF TWO CITIES" ENTERTAINS ROYALTY.

A correspondent writes us from Calcutta that the Elphinstone Biograph Company, of that city, gave a special performance on the evening of September 2nd, under the patronage and presence of Lord and Lady Hardinge, His Highness the Maharaja of Patiala, His Honor the Lieutenant-Governor, His Excellency the Commander-in-Chief. Lady Creagh and Lady Hewet were also among the audience. The Viceroy's band was in attendance and furnished the music. The principal item on the program was the three-reel portrayal of Charles Dickens' "A Tale of Two Cities." The performance was highly appreciated by the distinguished audience.

"LADY GODIVA" (Vitagraph).

For release Saturday, October 21, the Vitagraph Company announces "Lady Godiva," a picture based upon the old English legend of the same title. The Vitagraph Company has succeeded in making not only a beautiful film, but one that presents much of the historical interest of the eleventh century, and the manners and customs of the people of the celebrated and quaint town of Coventry, made famous in the literature of many periods. There will be much anticipation on the part of the public to see how this subject is portrayed and to behold the animated illustrations of this remarkable legend which has furnished many an hour of pleasant pastime.

Many are familiar with the delightful story of the sacrifice of Lady Godiva, who agreed to ride naked through the streets of Coventry, that a severe tax imposed by her husband upon an impoverished people might be rescinded. The story relates at length how she accomplished the task. Mantled by her wealth of golden hair she rode a milk-white steed through the streets, after all the populace had been strictly enjoined to remain within doors and not to gaze upon her as she passed. Only one disobeys the injunction, and he, in punishment for his curiosity and disobedience, was stricken blind and ever afterward known as "Peeping Tom," which title is applied to all persons, up to this day, who commit a similar offense.

There are many dramatic situations in this picture, especially where the appearance of Lady Godiva is anticipated as she is about to start upon her journey. While the ride is in progress the scene suddenly changes to the chamber of "Peeping Tom," whose unrestrained inquisitiveness is suggestively contagious and fills us with a strong disapproval of the lack of appreciation he displays for the sacredness of the price of his and his neighbor's debts. Cautiously he approaches a crack in the window shutter, through which he tries to gaze upon the form of his benefactor. No sooner do his eyes penetrate the crevice than he is stricken blind. The acting of Mr. Wilson as "Peeping Tom" is a stroke of genius and art.

When Lady Godiva has passed through the ordeal and fulfilled her mission of love to those for whom she was willing to sacrifice so much, she is overcome with a full realization of her husband's severity and tyranny. This climax touches our sympathies and we grasp the refinement and culture displayed by Miss Swayne in acting this part so admirably and successfully—a matter not easy to accomplish.

AUSTIN DISASTER PICTURES BY HOWE.

Lyman H. Howe maintains at his office a crew of "emergency" photographers—camera men, who, like a fire engine or a wreck train, are always ready to rush at a moment's notice to photograph scenes of great human interest whenever or wherever they may occur. The advantage of such an ever-alert organization was well demonstrated when the first news of the terrible flood at Austin, Pa., was flashed to the world. As soon as the magnitude of the calamity became apparent, Mr. Howe's photographers were racing to Austin. They arrived there even before many of the newspaper reporters and long before any other photographers. The flood had subsided just before their arrival. They planted their cameras in the very center of the narrow little valley. From this point they photographed panoramic views showing the magnitude of the awful destruction caused by the irresistible wall of water 50 feet high, and the houses stranded by it in every conceivable position on the hillsides. Then they moved the cameras within very close range of the broken dam which exacted such a heavy toll of human lives and wiped a whole town off the map. After securing comprehensive views of it, they photographed the wreckage strewn all around them—just as it lay immediately after the deluge was over. But the human interest of this reproduction is intensified particularly by that portion showing the first work of relief and rescue, and some of the survivors still clinging to a few of the shattered homes which escaped the full fury of the flood.

Chas. L. Marshall, holder of the State rights in Missouri, Kansas and Iowa for "Temptations of a Great City" (Monopol) and Buffalo Bill and Pawnee Bill pictures, reports phenomenal bookings and business for those specials. Scientific advertising methods bring the crowds and return dates are the rule.

Scene from "Lady Godiva," by the Vitagraph Company of America.

NEW PICTURE MAKERS.

The Crystal Film Company, recently organized to manufacture motion pictures, has opened offices in the German Savings Bank Building, Fourth Avenue and 14th Street. Mr. Ludwig G. B. Erb is president and Mr. Joseph A. Golden, who recently resigned as stage director of the Selig Polyscope Company of Chicago to take charge of the Company's studios, is vice-president.

"A RURAL CONQUEROR" (Lubin).

As old as the world is the fact that the soundness of a man's heart cannot be judged by the stylishness of his clothes nor the correctness of his manners.

A comedy which will soon be released by the Lubin Manufacturing Company, entitled "A Rural Conqueror," happily illustrates this time-honored truth.

Marjorie Thorne, a country girl, was sincerely loved by Ira Smiley, a handsome and intelligent young chap. However, Ira didn't look like the pictures that illustrate the tailor advertisements in the magazines, nor did he know how to make a Chesterfieldian bow.

When two girl chums arrived to visit Marjorie, she had plenty of society, and when the lovers of these two chums arrived, Marjorie could not help noticing the difference between them and Ira. Ira noticed that she noticed, and being a wise young man, he determined to correct these slight defects in his make-up. The next time he appeared, he had exchanged his plow shoes for patent leathers, his old hat for a silk one and his "store clothes" for a frock coat and gray trousers.

Very punctiliously he invited Marjorie to go for a drive. On the way he again asked her to become his wife, and again Marjorie refused. They had arrived at the middle of the river, which was shallow enough to be forded. Ira suddenly stopped, got out, unhitched the horse and sent it flying. Then he, too, started to walk away. Wildly Marjorie called him back. He came and inquired whether she would be his wife. "No," said Marjorie, and Ira started to walk away again. In the end, Marjorie accepted him, and he gallantly carried her ashore and most of the way home.

Arriving there, however, Marjorie again declared she would not be his wife. Ira said nothing, but calmly picked her up in his arms and announced that he was going to carry her back to the buggy. Then Marjorie gave up, for in her heart she had loved him all the time.

"THE CAVES OF LA JOLLA" (American).

An instructive and ruggedly beautiful scenic, of about one-half reel length, will be released in the near future by the American. "The Caves of La Jolla (pronounced Hoya)" is the title.

The scenes embrace views of the coastline of California, near Point Loma. The action of the waves on the rocks has created remarkable results. Here is a majestic natural bridge resting on pillars which have escaped erosion, the arches being formed by what were the tops of caves. There are stretches of stupendous rock walls, veritably honeycombed, and presenting weirdly fantastic, rock fashioned figures. Yonder the breakers dash mountain high on the towering cliffs, leaving partly uncovered, as they recede, "dark, unfathomed caves."

Attention is directed to a view of the coastline in which the rocks show distinctly the gradual rising of the land bordering on the Pacific. Geologists estimate that the rise is nearly three feet in a period of one hundred years.

For rugged sublimity and rock peculiarities, the scenes this well-photographed scenic film will afford instruction and pleasure for all.

HEALTH DEPARTMENT LECTURE ILLUSTRATED BY KALEM MOTION PICTURE.

One of the features of the New York City Budget Exhibit, recently held at 330 Broadway, was a lecture by Dr. E. J. Lederle, Commissioner of the Health Department, which was illustrated in a novel and interesting manner by the Kalem Company's motion picture, "The Little Mothers' League." This picture tells the story of the Health Department's work in educating young girls in the proper care of babies, the League now consisting of 20,000 girls who live in the congested districts of New York and who are the caretakers of their baby brothers and sisters. The manner in which pasteurized milk is dispensed to mothers, the lessons in modifying milk, cleansing bottles and the general care of infants, are all embodied in this film. It is a striking example of the wonderful field for educational subjects in motion pictures and as Dr. Lederle said, "It's exhibition throughout the country, as well as in Europe, will enable other cities to see what New York is doing in its great work of decreasing infant mortality."

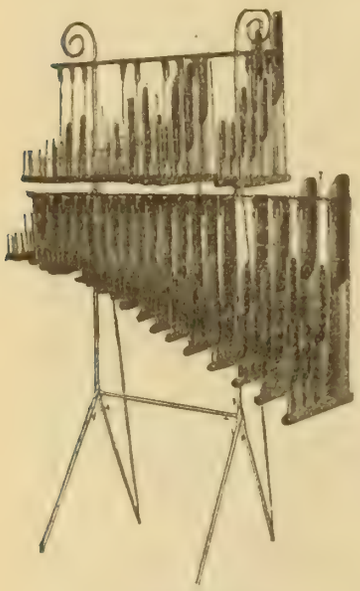
Scene from "A Rural Conqueror," by the Lubin Company.

A LITTLE TALK ON VAUDEVILLE IN PICTURE THEATERS.

The question of vaudeville in the 5-cent theater is quite a problem for the manager of the photoplay house. Vaudeville is an item of considerable expense, and it is a moot point whether the enterprising manager can at the end of the week show a comfortable excess or gain on the credit side, meaning greatly increased patronage due to this added attraction. If vaudeville shall be considered an attraction, it must be good, and very good indeed, and good vaudeville acts cost a great deal of money. Cheap vaudeville is out of the question. It is absolutely detrimental, and has proved the fall-down of more than one exhibitor. Strange as it may appear, yet it is a fact, the public, when it comes to vaudeville, expects for a nickel an entertainment as good as at a high-class vaudeville house. Mediocre performers are hardly tolerated, and are not on a par with the extreme satisfaction of a corking good picture. And then there is always the danger that the manager, burdened with the extra expense of vaudeville, is tempted to cut on his film service, for which his patrons will not stand.

Very little attention so far seems to have been given to the possibilities of a musical entertainment in conjunction with the moving picture show. Illustrated songs and good singers always have been more or less an attraction, but the possibilities of musical novelties have been rather overlooked by exhibitors.

There is a manufacturer in Chicago—his name is J. C. Deagan—who has made a specialty of novelty instruments exceptionally well adapted for use in the picture theater. He is the originator of the well-known Deagan electric bells, which are used by hundreds of exhibitors all over the country, as a genuine and pleasing novelty. Some very startling effects can be produced with these bells, as, for instance, by mounting them under seats, in corners, and other odd places, to the intense surprise and delight of the audience. Some exhibitors use the bells as ballyhoo, and mount them as a decoration on the outside.

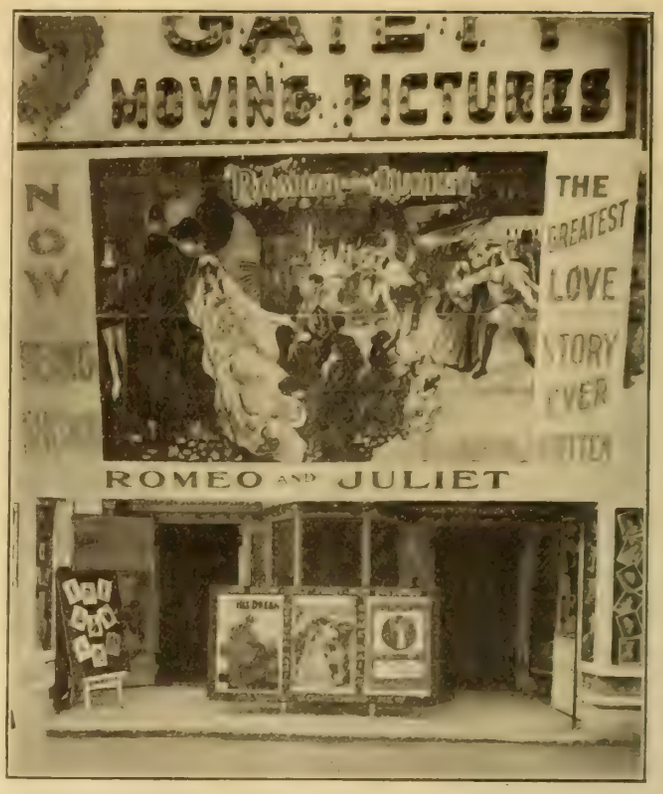


Organ Chimes.

Of course, if abused, the novelty will grow tiresome, and therefore should be judiciously employed. A drummer, for instance, should never play the bells with the pictures. To accompany the chorus of an illustrated song, the bells are most effective.

Another novelty of tested merit is the Deagan organ chimes, an instrument particularly well adapted to the moving picture theater. This instrument is toned as sweet and mellow as a pipe organ; the quality of the tone is clear and penetrating. The cost of this instrument is very moderate, and the chimes are easily played by the drummer or pianist. The music of this instrument can be featured as well as a vaudeville act.

A policy which might well be followed by the enterprising manager who now has vaudeville would be to buy, for the money spent each week or two weeks for vaudeville, one of the better musical novelties. This could be featured for its first week, a new one bought the next week, until the house has acquired a permanent equipment of say six or more high-class novelties. The cost of following such a policy would not exceed, in fact would not always equal, the expense of a first-class act; and after the first week of use, the instrument would have earned its cost, would be the property of the house, and would be always ready for a return engagement, as well as always pleasing to the audience, if not used too much. As an attraction, too, it would prove superior to the average act, and the extra attendance would go far toward paying for it. To avoid repetition, it would of course be necessary to have enough instruments, running each one say a week, to give a program for a month or more without repeating. After a few months, moreover, the instruments will have paid for themselves, even though a large number has been bought, and are a permanent asset.



GAIETY THEATER, MONTREAL.

The Gaiety of Montreal cleared $300 profit after a three days' run of the Thanhouser two-reel production of Romeo and Juliet. The manager writes that the success of the pictures were phenomenal. All of the highest averages of previous successes were broken.

The Gaiety advertised the pictures well in advance. It plastered up the front of the house, as the cut shows, with one sheets and three sheets.

It covered the town with handbills and posters. The results far exceeded their most optimistic expectations. The returns they got not only demonstrates what live-wire advertising methods will do, but illustrates the drawing power of classic films.

ORTHO STOCK COMPANY.

The Ortho Film Company, which has announced its forthcoming releases in the Moving Picture World, has established its own company of players in a new studio and producing plant at Petersburg, Va. The leading players are well known in the theatrical world. Miss Elizabeth Talmage has appeared in a number of dramatic successes. She was with Amelia Bingham in "The Climbers," with Valerie Bergere in "The Dancing Girl"; played the prima donna part in "The Love Waltz," and the part of Emma in "Paid in Full." She is the leading woman in the Ortho company.

Jack Dougherty, one of the leading men, was with the Virginian and Arizona companies and has appeared in many other dramatic companies. Miss Gertrude DeMont is the comedienne of the Ortho company and has been in a number of Brady and Harris successes. Walter Marshall, heavy, has been with Savage and Shubert productions for the past several years. Miss Virginia Mann, juvenile and ingenué, was featured in "Prince Chap" and "The Gentleman from Mississippi." She is a beautiful brunette and greatly interested in picture work.

Miss Effie Darling, who is cast for heavies with the Ortho company, is a former Belasco player and has a wide theatrical experience. William Steen, juveniles, is a handsome fellow and a promising young actor.

The direction of the company will be in charge of Mr. James Doyle, formerly with the Reliance and other companies. He is an actor of wide reputation and has been a producing director on Broadway for years. Mr. Doyle will be assisted by Mr. Frank Young, who is also a well-known character man. He will assist in arranging scenarios and will play character parts.

A competent staff of photographers and scenic artists are with the company at the new studios and an excellent line of pictures is promised. The commercial department of the Ortho Company is at 40 East 12th Street, New York.

GIVING THE AUDIENCE A CHANCE.

It is one of the tricks of the music hall singer to get the audience to join in the chorus of his or her popular song, and the popularity of the song and the singer is gauged by the enthusiasm with which the audience joins in the chorus. When the chorus is catchy and the singer pursuasive the response from the audience is sometimes wonderful and many a singer's reputation has been made thereby. Taking this for an example, some one conceived the idea of featuring the popular song choruses on the screen without the singer and giving the audience a chance to get into the program. This idea was first put on at the Circle Theater, New York, and called "Golden's Song Review." The words of the chorus were put on lantern slides and projected on the picture screen. When the orchestra begins to play the audience begins to sing and everybody has a good time.

How this idea works is best shown at the Circle Theater, where it has been running for some weeks. If you happen in at the right time, as did a representative of the Moving Picture World, you are likely to think that you have made a mistake and stumbled into a big meeting of some singing society instead of a vaudeville theater. The idea has become so popular with the clientele of the Circle that the greater majority of them come especially for the song revue and they have the time of their lives, making the old theater fairly ring with song.

The chorus slides are made by the Levi Company, of New York, and can be obtained at a very reasonable price. Mr. Meinhold, of the Loew enterprises, which operates the Circle Theater, gives the Golden Song Revue the following unqualified indorsement:

"It is absolutely the biggest attraction on slides we have ever used and we are placing them in every one of our houses as rapidly as the Levi Company can produce them. Night after night the same patrons come back to sing and I believe we have around here now the best singers in New York. I don't know how long it will last, but we have been using it here almost three months and it is a bigger attraction to-day than it ever was. The only difficulty we find is to get enough cartoons and choruses. I have not hesitated to recommend it to my friends or to anybody who wants a first class attraction for almost nothing. You don't always have to pay a big price for a good drawing card if you are wide awake and know your business."

SUNLIGHT CURTAIN DEMONSTRATION.

A remarkable demonstration of the Sunlight Curtain was recently witnessed by a World representative in the rooms of the Kinemacolor Company, 145 West 45th Street, New York City. The exhibition room of this company is equipped with the customary painted white screen, much whiter and much smoother than seen in the ordinary theater, and it shows up the Urban-Smith color effects well. On this occasion, however, one half the screen was covered with a Sunlight Curtain and the difference was very pronounced. The Sunlight curtain seemed to render the natural colors more natural in that they appeared with more purity; but the difference in the effect was most noticeable in the highlights. It has been said that the highlights or whites in a Kinemacolor picture are only relative, and this was proven to be correct when comparing the difference of the effects on the two screens. On the Sunlight half the highlights were brilliant and the faces of the people in the pictures were clear and the flesh colors faithfully rendered. It is hard to say whether the demonstration favored Kinemacolor or the Sunlight curtain the most, but it at least demonstrated one thing conclusively, and that is that they ought to go together.

OWEN MOORE AND LITTLE MARY WITH MAJESTIC.

Tom Cochrane, general manager of the Majestic Film Company, New York, announces that he has finally secured the services of Owen Moore and Mary Pickford (Little Mary), and that they will hereafter appear only in Majestic pictures. There was some question for a time if the Majestic would be able to secure these popular players, as another company claimed to have them under contract. An action was brought to prevent them from going with the Majestic, but the case was dismissed by the Court when it came up for a hearing. This left them free to contract with Mr. Cochrane's company.

NEHLS JOINS AMERICAN FILM CO.

N. R. Nehls, for some time connected with the Kleine Optical Company, of Chicago, has resigned to accept the position of manager of the American Film Manufacturing Company.

Calendar of Independent Releases.

MONDAY, OCTOBER 16th, 1911.

AMERICAN—Three Daughters of the West (Dramatic) 850
AMERICAN—The Caves of La Jolla (Scenic) 150
CHAMPION—A Girl and a Spy (Dramatic) .....
ECLAIR—A Lucky Change (Comedy) .....
ECLAIR—Lake Gaida (Scenic) .....
IMP—Uncle Pete's Rose (Comedy-Drama) .....
YANKEE—The Lost Kerchief (Comedy) ....

TUESDAY, OCTOBER 17th, 1911.

BISON—A Western Bride (Dramatic) .....
POWERS—Yarn of a Baby's Shirt (Comedy)
POWERS—First Mail by Aeroplane (Topical)
POWERS—Headline Acrobats (Comedy) .....
THANHOUSER—The Early Life of David Copperfield; Part 1 (Dramatic) .....

WEDNESDAY, OCTOBER 18th, 1911.

AMBROSIO—The Conversion of St. Anthony (Dr.) ..
CHAMPION—Circumstantial Evidence (Dramatic) 950
NESTOR—The Town Marshall (Comedy-Drama) ....
RELIANCE—The Trapper's Daughter (Dramatic) .....
SOLAX—A Corner in Criminals (Comedy) .....
SOLAX—A Lover's Ruse (Comedy)

THURSDAY, OCTOBER 19th, 1911.

AMERICAN—The Lonely Range (Dramatic) 1000
IMP—The Aggressor (Dramatic) .....
KEX—Her Sister (Dramatic)

FRIDAY, OCTOBER 20th, 1911.

BISON—A Warrior's Treachery (Dramatic) ...
LUX—Bill Pays His Debts (Comedy) 442
LUX—Henpecked Bertie Goes Fishing (Comedy) 514
SOLAX—His Better Self (Military Drama) .....
THANHOUSER—The Satyr and the Lady (Dramatic) .
YANKEE—The Man Who Came Back (Dramatic) ...

SATURDAY, OCTOBER 21st, 1911.

GREAT NORTHERN—His Fidelity Investigated (C.)
ITALA—Foolshead Quarrels with His Sweetheart (C.)
POWERS—The Awakening of John Clark (Dramatic)
RELIANCE—Divorce (Dramatic) .....
NESTOR—Mutt and Jeff Join the Opera Co. (Comedy)
NESTOR—That Blessed Baby (Comedy) .....

NEW $100,000 THEATER.

Ornstein & Bock, proprietors of the St. Nicholas Theater, on St. Nicholas Avenue and 181st Street, are just completing the construction of a new and model theater building at a cost of $100,000. The opening date has not been announced, but the amusement-loving patrons of the section are looking forward to an early opening. Messrs. Ornstein and Bock, though in the business only two years, deserve credit for the manner in which they have conducted the St. Nicholas.

THE X-RAYS.

Pathe Freres will release at an early date one of the most interesting educational and scientific films ever produced. The full details of an X-ray machine are exhibited and explained upon the screen, showing the construction and methods of using the same. The operator next takes an X-ray picture of his own hand, which shows how the machine is worked; the negative of this picture is then developed and the most extraordinary picture ever seen upon the screen is the development of this plate in the dark-room; it is, however, actually seen upon the screen slowly developing in the acid bath. When fully developed, the human hand with the bones in distinct outline are plainly seen.

A frog is then taken from a jar and placed under the X-ray and the picture thus taken of the frog is also simultaneously reproduced by the cinematograph and on the screen can be seen the living frog trying to liberate itself from the pins which hold it. Also with thorough transparency the skeleton of this little animal is distinctly outlined. The whole series is indeed wonderful, as the uninitiated cannot comprehend how the reproduction of dark-room pictures and the simultaneous pictures of the X-ray and the cinematograph are produced. It is an exceedingly valuable film, and will be welcomed by everyone interested in the educational and scientific development of moving picture uses. This film is probably one of the most instructive ever issued and is a valuable illustration of the possibilities yet to follow.

Adam Kessel, the "Empire Exchange" man, hates to see the warm weather leave us. He has followed the sun's rays to Palm Beach, Fla., where [illegible] himself for the next ten days to come.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, OCTOBER 16th, 1911.

BIOGRAPH—The Unveiling (Dramatic) 998
KALEM—The Colleen Bawn (Three Reels, Dramatic) 3000
LUBIN—The Maniac (Comedy) 1000
PATHE—The Gambler's Dream (Dramatic) 1000
SELIG—Making of a Man (Comedy-Drama) 1000
VITAGRAPH—The Fighting Parson (Dramatic) 1000

TUESDAY, OCTOBER 17th, 1911.

EDISON—An Old Sweetheart of Mine (Dramatic) 1000
ESSANAY—A False Suspicion (Dramatic) 1000
GAUMONT—Done Brown (Comedy-Drama) 833
GAUMONT—A Fairyland of Frost and Snow (Scenic) 163
PATHE—Pathe's Weekly No. 42 (Topical) 1000
SELIG—On Separate Paths (Western Drama) 1000
VITAGRAPH—Vitagraph Monthly (Topical) 1000

WEDNESDAY, OCTOBER 18th, 1911.

EDISON—Mike's Hero (Comedy) 1000
ECLIPSE—Ordered to Move On (Dramatic) 605
ECLIPSE—Madeira, Portugal (Scenic) 385
KALEM—Daniel Boone's Bravery (Dramatic) 1000
LUBIN—The Cure of John Douglas (Dramatic) 1000
PATHE—The Ranch Girl's Terrible Mistake (Am. Dr.) 1000
VITAGRAPH—Selecting His Heiress (Comedy) 1000

THURSDAY, OCTOBER 19th, 1911.

BIOGRAPH—The Adventures of Billy (Dramatic) 999
ESSANAY—Their Tiny Babies (Comedy) .....
ESSANAY—'Tis Better to Have Loved and Lost (Com.) 1000
LUBIN—Git a Hoss (Comedy) 1000
MELIES—The Cross of Pearls (Dramatic) 1000
PATHE—The Renegade Brother (American Drama) .. 1000
SELIG—How They Stopped the Run on the Bank (C.) 1000

FRIDAY, OCTOBER 20th, 1911.

EDISON—A Conspiracy Against the King (Dramatic) 1000
ESSANAY—Dr. Bill's Patient (Comedy) 1000
KALEM—The Mesquite's Gratitude (Dramatic) 1000
PATHE—A Trip Down the Magdapis River (Scenic) .. 280
PATHE—Eva Moves In (Comedy) 298
PATHE—Up the Flue (Comedy) 260
SELIG—His Better Self (Dramatic) 1000
VITAGRAPH—The Cabin Boy (Dramatic) 1000

SATURDAY, OCTOBER 21st, 1911.

EDISON—Three of a Kind (Comedy) 1000
ESSANAY—A Western Redemption (Western Drama) 1000
GAUMONT—The Masked Huntsman (Dramatic) 784
GAUMONT—Opening Flowers (Horticultural) 216
LUBIN—Tobacco Industry (Educational) .....
LUBIN—Her Exclusive Hat (Comedy) .....
LUBIN—Willie's Conscience (Comedy) 1000
PATHE—A Puritan Courtship (American Drama) 1000
VITAGRAPH—Lady Godiva (Historical Drama) 1000

ADVANCE RELEASES.

MONDAY, OCTOBER 23rd, 1911.

BIOGRAPH—Through His Wife's Picture (Comedy).. 530
BIOGRAPH—The Inventor's Secret (Comedy) 468
KALEM—A Prisoner of Mexico (Dramatic) 1000
LUBIN—The Scandal Mongers (Dramatic) 1000
PATHE—The Traitor (Dramatic) .....
PATHE—Nomadic Tribes in El Kantara, Algeria (Sc.)
SELIG—Coals of Fire (Dramatic) 1000
VITAGRAPH—The Foolishness of Jealousy (Comedy) 1000

TUESDAY, OCTOBER 24th, 1911.

EDISON—A Day at West Point Military Academy, N. Y. (Topical) .....
ESSANAY—The Tricked Trickster (Comedy) .....
ESSANAY—The Family Pet Revenge (Comedy) 1000
GAUMONT—Jimmie in Love (Comedy) 555
GAUMONT—The Ostrich Plume Industry, France (Ind.) 428
PATHE—Pathe's Weekly No. 43 (Topical) .....
SELIG—Why the Sheriff Is a Bachelor (Dramatic) ... 1000
VITAGRAPH—Wig Wag (Comedy) 1000

WEDNESDAY, OCTOBER 25th, 1911.

EDISON—The Fairies' Banquet (Comedy) 400
EDISON—How the Telephone Came to Town (Com.) 600
ECLIPSE—A Woman's Slave (Dramatic) 950
ESSANAY—Athletics vs. Giants (Topical) 1000
KALEM—The Last Freight Car (Dramatic) 1000
LUBIN—The Tars Ashore (Comedy) 1000
PATHE—Revolution in a Bachelor's Club (Comedy) ..
VITAGRAPH—Aunt Huldah, Matchmaker (Comedy).. 1000

THURSDAY, OCTOBER 26th, 1911.

BIOGRAPH—The Long Road (Dramatic) 999
ESSANAY—Two Many Engagements (Comedy) 1000
LUBIN—A Rural Conqueror (Comedy) 1000
MELIES—A Gypsy Bride (Dramatic) 1000
PATHE—In Frontier Days (Western Drama) .....
SELIG—Lost in the Jungle (Dramatic) 1000

FRIDAY, OCTOBER 27th, 1911.

EDISON—An Island Comedy (Comedy) 1000
ESSANAY—Pals (Dramatic) 1000
KALEM—The Peril of the Plains (Dramatic) 1000
PATHE—Mother Is Strong on Hypnotism (Comedy) ..
PATHE—Logging and Milling in Sweden (Scenic) ....
PATHE—Funeral in Annam (Scenic) .....
SELIG—A Painter's Idyl (Dramatic) 1000
VITAGRAPH—Kitty and the Cowboys (Dramatic) ...

SATURDAY, OCTOBER 28th, 1911.

EDISON—The Kid from the Klondyke (Western Dr.)
ESSANAY—The Forester's Plea (Western Dr.) .....
GAUMONT—(Title not given) .....
LUBIN—Love's Victory (Dramatic) 1000
PATHE—Saved by the Flag (Dramatic) .....
VITAGRAPH—Regeneration (Dramatic) 1000

NEW FILM RENTAL BUREAU.

The Amusement Supply Company, of Chicago, Ill., announces the fact that beginning with October 1st they will add to their already large and well-known business a film rental department, under the management of Mr. Robert D. Lett, formerly of the H. & H. Film Service, of Chicago, and more recently manager of the Reliable Film Exchange of that city. It is the purpose of the Amusement Supply Company to handle a high class of Independent film, and in addition they will make a specialty of feature reels. The company has recently moved into much larger quarters and will be glad to correspond with such exhibitors as would care to contract for a really first-class weekly service.

ACME FILM COMPANY IN NEW QUARTERS.

The Acme Film Co., formerly located in offices at 12 East 15th Street, New York, has moved to 130 West 37th Street. The change was made necessary by a rapid increase of business which has favored the company during the past few weeks. The new offices are commodious and better fitted for the business of the company.

THREE NESTORS COMING.

The Nestor Company announces that there will soon be three "Nestors" each week in response to the increased demand for more of the same. It is proposed to make the third reel one of high class comedies and light drama. Thomas Ricketts, the well-known and efficient director, will have charge of this work.

LETTER FOR WILLIAM B. HALL.

If William B. Hall, formerly of the Crescent Theater, Syracuse, N. Y., will send his present address to the Moving Picture World he will receive a letter sent in our care.

SEE ADVERTISEMENT ON PAGE 240.

Two Magnificent Productions

MONDAY, OCTOBER 23

Mammoth Military Masterpiece

The Drummer Boy of Shiloh

Splendid Cast of 200 People

CODE—SHILOH

FRIDAY, OCTOBER 27

A Magnificent Gypsy Production

A Flower of the Forest

A realistic representation of life of the nomad tribe with a cast of 150

These Reels Will Bear Repeating

CODE—FOREST

YANKEE FILM CO.

344 E. 32nd St., N. Y.

LUX FILMS

THE ACME OF EXCELLENCE

Released Friday, Oct. 20, 1911

BILL Pays His Debts

Comedy Length 442 ft.

A very amusing comedy, showing Bill and his friend, the bear.

Henpecked Bertie Goes Fishing

Comedy Length 514 ft.

A film brimful of laughable situations and mirth-provoking incidents.

R. PRIEUR

10 East 15th St. New York City

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Sold Only Through

MOTION PICTURE DISTRIBUTING and SALES COMPANY

ONLY EASTMAN RAW STOCK USED

Our Theatre Menu

With a bill of fare like this placed in front of your theatre, people are bound to go in and spend their money, even though they have just had a turkey dinner elsewhere. As one of our customers wrote us,

"It Increased My Business Ten Per Cent"

And it will increase yours, Mr. Exhibitor, if you will give it a trial. What it has done for others it will certainly do for you, and you should not allow some old fogy notion to stand between you and possibly your future success, at least a great increase in business. You certainly will find, as hundreds of others have found, that this is the proper system, and that it solves the poster question for some time to come.

Write us at once for our proposition whereby we furnish you with a poster for each and every film released by the Licensed manufacturer of motion pictures, for the small sum of

TWO—DOLLARS—PER—WEEK

DO—IT—NOW

The fellow who takes time for doing things is a lazy cousin to the fellow who does time for taking things.

Exhibitors Advertising Company

Suite 604-605-606, 117 North Dearborn St., Chicago, Ill.

NEW YORK OFFICE

Room 815, 145 West 45th Street, New York

INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or noms de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

C. M. C.—Mrs. Mary Maurice is not the mother of Maurice Costello in everyday life. The similarity of given and surname is merely a coincidence. (2) Mr. Johnson should be addressed in care of the Lubin company. See their advertisement for address. (3) All Biograph players are either John or Jane Doe. John Doe played the part mentioned. (4) Miss Pickford was with the Imp for about a year.

G. D.—It is not recorded that Gilbert M. Anderson has a brother in the pictures. (2) He is in charge of the Essanay players in the West, with headquarters in Los Angeles, but they go wherever good settings are to be had. (3) Kenneth Casey and Adele de Garde are not related.

COOK.—The scene was not a "studio exterior," but a natural setting, made, as you suggest, on the Brighton Beach line.

A. N. D.—If you want to be popular use only one side of the paper (1) Robert Leonard has left the Selig company. (2) No. (3) Announcement will be made in a week or so as to the plans for the Western section of the Vitagraph players. The company is not yet in the field, pending the completion of elaborate details. (4) We cannot place "the finest picture house in the United States," but you're pretty close to about as good as there are with the Montgomery houses. There are numerous handsome houses throughout the country, but it is not possible to institute comparisons. (5) The honor seems to lie between the Selig and Lubin companies. (6) Will be answered later. (7) Miss Lottie Briscoe is now in Philadelphia. (8) Miss Edith Storey is permanently with the Vitagraph. (9) The company does not place the actor. (10) We are inclined to the belief that the Vitagraph has the larger number of players steadily employed, since it makes the greater number of releases. They sometimes work as many as ten companies at once. (11) For cue music see Clarence E. Sinn's advertisement in this issue. (12) Miss Lawrence is still with the Lubin company.

G. E.—John, in "The Quaker Mother," was played by Maurice Costello. (2) Lieut. Lewis in the Essanay "Live, Love and Believe," was Francis Bushman.

J. F. McN.—We do not answer questions as to relationships. (2) Sydney Ayers has the lead in Selig's "The Heart of John Barlow." (3) If you will write the Vitagraph company they will advise you if they have the photograph asked for. They offer for sale photographs of most of their players. (4) The answer was correct at the time of writing.

ART.—Miss Alice Joyce is by no means the only artist's model in photoplays. Miss Dorothy Gibson, of the new Eclair studio, was one of Harrison Fisher's favorite models before she left the artist's for the photoplay studio. It is necessary, however, to be able to act in order to gain a place with a photoplay company, unless you are content to appear in minor parts which may lead to something better.

L. T. B.—The Thanhouser Kid has no other name for picture purposes, and what better name could you ask? (2) Inda Palmer played the part you mentioned. (3) The Mutt and Jeff pictures are made by arrangement with the artist, but are not taken from the published sketches. (4) Hank and Lank was a series done by Essanay. The two have no connection.

T. V. B.—Gilbert M. Anderson is the player to whom you refer. See answer to G. D. (2) We cannot give you a letter of introduction to "some director." What good would it do since we cannot advise him as to your ability?

VAN.—The production was played by the nameless Biograph actors.

F. I. P.—We explained last week that James Kirkwood was still with Reliance. (2) "A Hot Time in Atlantic City," will be practically the same as the first release of that title, but done with the improvement in action and photography that has marked the Lubin product in the past couple of years.

A. J. R.—Wifie's mamma is an old Lubin release. The mother-in-law was Florence Wragland. Her death was recorded last spring.

A. D. M.—Jane Fearnley is the Reliance player concerning whom you ask. Miss Leonard has not been with the company for some time.

B. A. B.—We do not know "what became of all the pretty girls with Nat Wills in the King of Kazzam." Perhaps some of them will find employment again now that the Powers studio is ready for occupancy. (2) Jack Standing played the lead in the Lubin "A Good Turn."

C. D. Y.—You might make a sale of a photoplay done in story form, but the chances are against you. Write it in action instead of narrative and mark it out into scenes. You'll probably get from $20 to $35 at the start for your scenarios and less in case a story is taken which the director must work over.

N. E. R.—We do not supply personal addresses. Write the player in care of the company with which he is connected. (2) Photographs of the players may be had by addressing the company, though this does not apply to all companies.

T. M. S.—George Melford played the husband in Kalem's "The Bolted Door." (2) The Kalem company has four regular companies, three of which are usually in the field.

P. M. L.—Otis Thayer played Dick in Selig's "The New Editor." (2) The animals of the Selig pictures are the property of the company. (3) Gilbert Anderson did not employ a double in the fight scene of Spike Shannon. He is handy with the gloves himself.

R. T. S.—Charles Seay is still with the Edison company. (2) Marie Tenner was with the Lubin company for a time.

B. M. G.—We do not know where Miss Florence Turner spent her vacation, so cannot tell whether it was "the same Miss Turner." She has dark hair.

D. B. T.—Mrs. Mary Maurice is not the mother of Maurice Costello, nor is Leo Delaney his brother. (2) As to the Biograph players—Officer, he's in again!

W. W. G.—King Baggot is still with the Imp company. Ask the company about his photograph.

J. K.—Simply send your scenario to the company with a return stamped envelope if you want it back in the event of non-acceptance.

B. P. F.—Warren Kerrigan is leading man for the American. (2) The company has no New York studio. The home office is in Chicago, but the pictures are made in the West.

A. M. G.—The Boer war picture is Briton v. Boer, made by the Selig company, and is therefore a licensed released, though we have seen a copy recently in an independent theater. (2) We don't know how it happened.

F. W. L.—Miss Turner is not dead. This goes for all the rest of the weekly victims of the rumor club and answers half a dozen other inquirers.

J. W. R.—The Eclair company is buying American scenarios. Address in the advertising section.

N. T. G.—We do not know how it happens that Miss Normand changed her connection. It does not appear to be one of those matters belonging to this department.

H. N. L.—Time was when the photoplayers were paid a flat five dollars a day, but that was long ago. Now salaries range from $3 a day to $500 a week. There are more of the former.

B. V. C.—Robert Conness played the husband in Edison's "His Misjudgment. (2) The name of the valet is not made known, but he was a native of Japan. (3) William Bechtel has gone back to the stage, we understand.

I. L. P.—Miss Gladys Fields is the leading woman for the Western Essanay productions. We do not know how old she is and far be it from us to ask.

R. M.—We do not regard questions as to the relative worth of two film producers as coming within the province of this department. (2) We know of no company carrying a portable studio. The more common practice is to take to the field for the outside scenes and make the interiors on returning to the studio. (3) The idea of using "real" wall paper in interior scenes is not new. The Lubin company carried this to a high point of perfection for a time, but the practice involves delay while the paper dries. (4) Some company may be willing to pay you a small sum for this idea if it can be worked out. It cannot be put out on royalty as you suggest. (5) We have no record of a film showing the blowing open of a safe. It would be less convincing than a tricked picture. Actual safe blowing was a feature of "A Dark Secret," one of the earliest of the tank dramas.

FILM EXCHANGES AND STATE RIGHTS MEN

THE AUSTIN, PA., FLOOD AND FIRE

We were first on the ground, Sunday, October 1st. Secured the finest moving pictures. One reel 800 feet, $200.00 or two reels 1,600 feet, $375.00. Selling outright to any one. Guaranteed original moving pictures. Half cash with order. Fine Lithos. Wire order.

Feature Amusement Enterprises Co.

441 Market Street :-: :-: :-: :-: :-: Pittsburg, Pa.

SPECIAL NOTICE: Have a beautiful set of 21 hand-colored slides of the Flood, price $10.00. Fine one sheet lithographs. Better wire order quick. Be first. F. A. E. Co.

Tuesday, October 24th

John Baxter's Ward

In the good old Western days, so rare was woman on the range that no sooner did she arrive than she was "spoken-for." This theme has been used before, but is always strong because it is so essentially human. There is humor in it always, but most authors treat it alike. We have produced it in a manner entirely at variance with any former version. A great big healthy hit.

On the Same Reel

The Little Brown Calf

"Nature teaches beasts to know their friends." wrote Shakespeare. Likewise: "There is a providence that takes care of children." The simplicity of childhood is the most wonderful thing in the world. The ways of a child are the ways of nature; more interesting by far than the sordid motives of men and women. A tale of childhood, the principal charm of which is sweet simplicity.

Saturday, October 28th

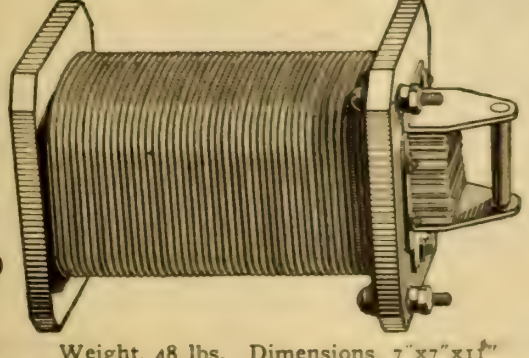
Revenue Officer's Last Case

Few who have not been among them can comprehend the bitter hatred of the moonshiners for the Revenue Man. For many years the Southern mountaineers have distilled their liquor. Their only desire is to be left in peace and it seems impossible to convince them that they are doing wrong. This is a great picture strong in dramatic action with a reasonable love theme throughout; ending happily and without fatalities.

POWERS PICTURE PLAYS
145 West Forty-fifth Street, NEW YORK

DE LUXE COILS

PRICE $30



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The "DeLuxe" coil operates from the usual commercial alternating current lighting circuits and delivers 35 volts at the arc and any value of current from 20 to 60 amperes. Moreover, it requires no previous experience or instructions to install or operate the "DeLuxe."

Send for our illustrated catalogue and price list for "DeLuxe" coils, carbon holders and Transares together with full line of Electrical accessories.

THE ST. JOHN CORPORATION

180 BROADWAY :-: NEW YORK CITY

Sole distributors MOHAWK ELECTRIC CO. ALBANY, New York

CORRESPONDENCE

IN THE MISSISSIPPI VALLEY.

T. F. Muller has closed the airdome at Litchfield, Illinois, until next season.

Inasmuch as the leading business houses of Kankakee, Illinois, were holding their annual fall openings, the Court moving picture theater got in line and held an autumnal opening. This marked a change from Independent to Licensed service. The care given to details at this theater is evidenced by the selection of architect C. D. Henry, of Kankakee, to design two bill boards for the front of the theater.

The Park Theater Company of Chicago, has been incorporated, with a capital stock of $15,000, to do an amusement business. The incorporators are: Park Phipps, George Girling and Aaron C. Wendell.

Mrs. Richard McFadden has resigned her position as pianist at the Scenic Theater in Bradley, Illinois, to accept a like position in the Electric Theater, at Manteno, Illinois.

Moving pictures formed a large part of the first open meeting of the Oliniana Society of Hedding College, at Abingdon, Illinois.

The Star Theater, St. Charles, Illinois, has added vaudeville to its picture show.

Geneva, Illinois, club women believe they have solved the problem of abolishing the evil effects of the blood and thunder films upon young people. The Geneva Improvement Association has voted to open, equip and manage a censored moving picture show of its own, where young people may be shown only wholesome pictures. Their proposition to use the Unitarian church, met with one objection against its being turned into a playhouse, but other members and officials of the church agreed with the club women that the building might be used to an advantage in this work without interfering seriously with the regular religious services.

Dreamland of Chicago, has been incorporated, with a capital stock of $20,000, to do a general amusement business. The incorporators are: Frederick C. Eberts, Leo. S. Kositchek, Edwin D. Lawler.

The committee on public safety of the LaSalle, Illinois, city council, made a number of recommendations after the inspection of the heaters of that city. It was noticed that no criticism was made on the operating rooms. Most of the suggestions were in regard to installing fire plugs, or hose, larger doors and removing rails from the end of seats in the balcony.

Miss Martha Russell, formerly leading woman with the Essanay company, is appearing in a number of Illinois cities, giving incidents of film making and showing in connection with these stories, the pictures in which she appeared.

Leonard & Gardner, of Virden, Illinois, are constructing a new building to house their moving picture show.

Basil Argerobolas, has changed the name of the moving picture show at Chestnut and Second Streets, Kewanee, Illinois, from the Princess to the Olympic. Flowers were given away as souvenirs on the opening day. Pictures will be changed daily.

A Moline, Illinois, woman who lost her pocketbook, was confident that the disappearance took place in the Lyric Theater. She reported the matter to the police, but the theater had been closed for the night, so the driver of the patrol wagon called at the home of one of the proprietors and secured a key. He also secured instructions about lighting the interior of the theater. When he opened the theater door he easily found the switch and pressed the button, but there was no illumination. He had started the orchestrion. Awed by the array of buttons, he did not know how to turn it off, and it went merrily on until something just happened, but he found the pocketbook, which contained $60, and the woman was happy.

Robert Storm has purchased the opera house at Rankin, Illinois, and is making a number of improvements.

The Columbia Theater, at Galva, Illinois, has been sold to Emery & Hutchinson, of the Princess, and Galva will have but one show. The proprietors will send the equipment to Toulon, Illinois, where they also own a show.

Zeddock Reddish, of Jerseyville, Ill., will add forty feet to his brick building, installing a stage and five hundred opera chairs. When road shows do not conflict, he will offer a moving picture show.

The Family Theater, Sterling, Illinois, Shrader & Beghtol, has adopted a policy of alternating pictures and illustrated songs at 5 cents, to be given Monday, Tuesday and Wednesday, while the other days will be given over to vaudeville.

H. W. Molchior has closed the Bijou Theater, on Chicago Street, at Freeport, Illinois.

As a result of the Men and Religion movement, which has begun in Moline, as well as through Illinois cities, it is expected to get 2,000 signers to the petition asking that moving picture theaters in Moline be closed on Sunday. This prayer is not directed at the photoplay alone, but to all sorts of Sunday amusements.

W. R. Hayes, John Forrester and Samuel Cotton, and others, have purchased the Majestic Theater at Du Quoin, Illinois. The company has been incorporated with $12,000 capital.

Lumer Hawkins has purchased the "Palace of Electricity," a moving picture show, at Hahomet, Ill.

The Grand Opera House Company, of Lawrenceville, Ill., has been incorporated, with capital stock of $12,000, to do an amusement business. The incorporators are: W. W. Willis, A. L. Maxwell and Charles P. Gore.

Musical instruments in moving picture theaters in Waterloo, Iowa, must be inside the building and at least twenty feet from the entrance, if a proposed ordinance passes. The measure also hits at "barkers." F. H. M.

A recent visit to the Savoy Theater on North Sixth Street, Springfield, Ill., showed a working force composed entirely of young women, barring the operator, of course, polite ushers, ticket seller, door keeper, piano player and singer, were noticeable.

The new theater to be opened by W. H. Evans and I. Burnstein, of Springfield, Ill., is not in this city, but at 521 Hampshire Street, Quincy, where the building has been remodeled.

The advent of the Illinois State Fair brought warning from Chief of Police Kramer, that every moving picture show in Springfield must have on duty, from 1.30 in the afternoon until 11.30 at night, a special police officer, approved by the chief of police. The duty of this police was to keep the aisles clear, seeing that the exits were accessible at all times.

Fred Hancock, of Quincy, is in charge of the Colonial, at Quincy, succeeding Mrs. Howard H. Tuggle, formerly of Springfield, Ill. F. H. M.

Mott & Reschner have purchased a site on Main Street, in Winona, Minn., and will erect a $50,000 fireproof theater, which will seat 1,000 persons.

Burr R. Swan, of Pittsfield, Ill., has purchased the lease on the Knights of Pythias Opera House, at Pittsfield, from Frank Field, and will operate the moving picture show, which has been a current attraction there.

William Ackerman, of Mason City, Ill., has leased the opera house at Petersburg, Ill., and will run a moving picture show when theatrical bookings do not conflict.

The Majestic, Springfield, which is playing high-class vaudeville recently, featured the film "Temptations of a Great City." The Grand had previously run the three reels.

Mr. and Mrs. Lot Noe, Lewiston, Ill., have started a tour of Illinois with a moving picture show.

W. Kee Maxwell, who livens up the editorial page of the Peoria Herald-Transcript when George Fitch is not to be diverted from the Siwash college story which he is writing, is another nationally recognized humorist who is a devotee of the picture shows. His latest fling at realism is the criticism of a film showing a church scene, in which all the front seats are filled and the back ones empty.

According to Fort Worth, Tex., papers the board of moving picture censors of that city have barred the "Dante's Inferno" films. No reason is given.

There are possibilities of a good story in films recently made in St. Louis showing two Mississippi river steamers racing. A scenario showing the days when the captain tied a negro on the safety valve to keep enough steam to beat out the rival packet would certainly be romantic.

The new theater on Main Street, Urbana, Ill., will be known as The Family. This name was selected in a prize competition.

The Advance Moving Picture Company, of Chicago, will take a number of pictures in Joliet, Ill., it is said.

Fire Prevention Association, according to press reports, Russell Moore, chairman of the committee, and deputy inspector of the Michigan inspection bureau, reported to have found considerable fault with the operating rooms. Openings for pic-

A nursery and children's playroom, where mothers may leave their children while they attend the moving picture shows at the Alhambra Theater, Milwaukee, Wis., is an innovation in photoplay enterprise. This room is fitted up with see-saws, rocking horses, sand piles, and other things to amuse the little ones. A competent attendant is there to care for the youngsters while the mothers are viewing the pictures.

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Wonderland park, at Minneapolis, Minn., is to be wrecked, according to its owners.

H. H. Ling, of Cherokee, Iowa, has purchased the building in Sioux Rapids, Iowa, which formerly was used by the Young Men's Christian Association and will open a moving picture show in it.

Plans for the new Orpheum Theater, at Grand Rapids, Mich., which will cost $50,000, were drawn by Architect R. A. Leroy, of Kalamazoo, Mich. It is expected to have the structure completed by November 1.

The Beacon, at Paris, Ill., is waging a campaign against unsafe moving pictures, which has caused a local twist that can hardly be ignored by the photoplay managers of Paris.

Elks at Olney, Ill., have engaged Architect J. W. Gaddes, of Vincennes, Ind., to draw plans for a new opera house. John H. Senseman is chairman of the building committee.

"The only logical conclusion to reach is that the 'moving picture age' will be followed by the 'age of nervous degenerates.'" This is the prediction of the Peoria Journal after reviewing the class of pictures now being released and their effect upon a number of people who see them, according to the statistics of the moving picture bureau of the Chicago police department. Among the scenarios objected to are included tough concert hall scenes, the shooting of a priest, the poisoning, choking, and stabbing of a man, a burglar at work, a hold-up, a safe robbery, a poisoning, a kidnapping, an abduction, a hanging, and a fight with the police. This paper hints that probably a very small proportion of the objectionable films are sifted out by the censors.

Moving picture machine operators in Waco, Tex., will be compelled to stand an examination before a board of public safety in the future. This board is composed of the Mayor, Fire Commissioner, Fire Chief, Fire Marshall and city electrician. A charge of $2.50 will be made for issuing the permits.

The Aurora Theater, which was scheduled to be opened September 23 at 22 North River Street, Aurora, Ill., by Mrs. W. J. Mullen and Mrs. H. G. Mulvey, will be known as "The Home of the Mirror Screen." The building will have a seating capacity of 500.

The Theater Company, of St. Louis and New York, has been licensed to do business in the State of Missouri.

The canvas top over the St. Clair airdome, 13th Street and St. Clair Avenue, East St. Louis, Ill., was lifted from its supports and deposited on the heads of a hundred spectators by a windstorm, September 17. No one was injured.

C. D. Stevens, formerly city clerk of Champaign, Ill., has opened a campus for a moving picture show on Wright Street in Champaign. The operating room was built to one side of the entrance instead of directly over it, as is given in Illinois photoplay constructions. Another safeguard is an ample number of exits, two at the back, two in front and one at the side. A room at the side will be used to take care of the overflow crowds. This room is comfortably fitted with chairs and lounging seats, where patrons may rest or read until room is made for them in the main building.

William Shrader, of Sterling, Ill., has sold the Star Theater, of that city, to William T. Eagan and John Adair, who will operate under the firm name of Eagan & Adair. The name of the place has been changed to the Lyric, the building has been overhauled, repainted, decorated and new ventilating system installed. John Adair is a song writer.

The Bib Four Amusement Company, of Chicago, has been incorporated, with a capital stock of $12,000, to do a general amusement business. The incorporators are: Harry M. Rosenblum, Samuel Spitzer, Elias Mayer.

F. H. M.

SO. BETHLEHEM, PA.

The International Amusement Company occupied the Grand Opera House Tuesday and Wednesday of last week, presenting a series of travel pictures. The program was very interesting, and the projection fairly good.

The exterior of the Pastime Theater has been renovated, and business, as usual, is good. Mr. J. G. Bellen, the manager, announces that he is booking feature films.

Mr. F. H. Stewart, a traveling representative of the Thos. A. Edison concern, was a visitor in town recently.

Jack Motsie, manager of the "Kentucky Night Riders," a film in three reels, had his show booked at the Breeze last Monday. The pictures proved to be such an attraction that he was held over three more days, playing to capacity houses.

Paul Lamero, a scenic artist, who hails from Vermont, made his appearance in town about three months ago; his first job was at the Bijou Theater, and his work proved to be so satisfactory that every theater manager in town had their places re-painted and decorated by the above named person.

On Tuesday, Sept. 19, Lyman H. Howe's travel festival was presented at the Grand Opera House before a large and enthusiastic audience. The Coronation films, which were widely advertised, were very popular.

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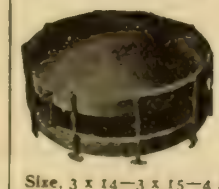

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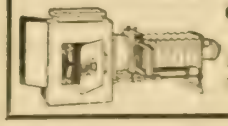

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"Give Me a Shove, I'm Falling in Love." Pub. by J. Fred Helf, New York City.

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NEWS BRIEFS.

Consul E. Haldeman Dennison states in a recent issue of the Daily Consular and Trade Reports that there are 16 moving picture shows in Dundee, Scotland; the majority are small, their admission charge being 2 to 4 cents. The best and largest syndicate operates 16 theaters in Scotland. Motion pictures of Wild West type are very popular.

* * *

The famous Mendelssohn Hall, situated on Fortieth Street near Broadway, New York, which formerly housed select concerts, has been leased by the Kinemacolor Company of America, who plan to alter and remodel it into an elaborate and commodious auditorium in which will be exhibited nothing but kinemacolor pictures. The hall when altered will seat about nine hundred persons. The best seats will sell for a dollar.

* * *

Mr. George A. Diehl, a pioneer moving picture exhibitor in Mobile, Ill., has issued a challenge to the clergymen who are opposed to the picture theaters being opened on the Sabbath Day. Mr. Diehl is offering $500 to charity if any clergyman can produce a better moral lesson than he is furnishing his patrons on Sunday.

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BIOGRAPH.

THROUGH HIS WIFE'S PICTURE (Oct. 23).—Mr. Nelson is a "newlywed" and carries his darling wife's picture with him always. However, he almost falls for the temptation to go to the mask-ball, inviting an erstwhile lady friend to go with him, telling her that he would dress as a pirate and she to go as a Spanish gypsy. At the sight of his wife's portrait, however, he realizes his intended wrong-doing and changes his mind, asking a friend to go in his stead. The office boy mixes the letters and wifey gets the one he intended for the girl, and she goes to catch her erring hubby. So while hubby waits at home, wifey is keeping her eye on the bold, bad pirate she believes to be her husband.

THE INVENTOR'S SECRET (Oct. 23).—An old toymaker invents an automatic doll and goes to the lawyers to apply for a patent. That day a young girl is reported missing and Dan, the cop, receives word that a reward of $500 is offered for solving the mystery of her disappearance. Dan's sweetheart gets a position as cook in the inventor's family, and catching a glimpse of the doll, thinks it is the missing girl. Dan for awhile has a vision of $500, only to wake up to find both he and his sweetheart out of a job.

THE LONG ROAD (Oct. 26).—At a garden party, Edith, in a spirit of coquetry, arouses the jealousy of Ned, her fiance, who, taking her action seriously, gives a parasol, which he intended as a present for her, to another girl. This induces a quarrel, and both stubborn, the break is never mended. Hence, he marries the other girl. Heart-crushed, Edith seeks solace in the convent of a Sister of Mercy. Some time later, fate ordains it that she be assigned to embroider the layette of Ned's first baby, a task often undertaken by the Sisters. This, you may imagine, is a terrible ordeal, but there is no help for it and the task is finished, which brings about the first meeting since the day of the garden fete between the two women. Several years later, while Edith is working among the poor of the East Side, she is startled by the sound of a shot, and following a small boy into the saloon from whence the sound came, finds Ned, who, having suffered business reverses, and become a hopeless drunkard, the accidental victim of the shot, with his child, now grown to boyhood, and his wife by his side. Ned has now reached the final turn in the road.

LUBIN.

THE SCANDAL MONGERS (Oct. 23).—Ethel Gerhart had long been jealous and envious of the popularity of Norrine Lucas, who was unselfish and winning in her ways. When the two went to the same private school their respective dispositions quickly gained the same reputations that they had at home. Finally Ethel conceived a plan to discredit Norrine. She contrived that a sum of money should be taken from a girl's room and hidden among Norrine's belongings. When it was discovered, of course, Norrine was in disgrace and was expelled. Ethel took good care that the scandal was spread at home through the agency of her mother, who was a past mistress of the art.

The truth was finally brought out by a young evangelist, who was attracted to Norrine. He preached a sermon which powerfully effected Ethel. She jumped up hysterically and declared her sinister plot. Norrine became the minister's wife.

THE TARS ASHORE (Oct. 25).—Bill Brace and Tom Splice had a day's leave to go ashore. The first thing they noticed was a poster, announcing big doings at the State Fair, so they went.

The picture shows them having all sorts of fun, one continuous round of excitement among the thousands on the midway. They gaze, open mouthed, at the dog-faced boy and the bearded lady. They admire the diving girls. They are interested in the boxing baboon. They throw baseballs at the colored can, and watch the aeroplane and the trapeze performers. They pick up a man who has been run over by an automobile: in short, they spend such a day as two jolly sailors should.

On their way back to the ship, they buy a couple of mascots, a duck and a little pig, which add to the excitement. Arriving on board, they are noisily and delightedly greeted by their mates, and with the aid of the mascots, are having a glorious time, until the first officer orders all below. The next day, alas! for the mascots. They have been roasted, and Bill and Tom are seeing who can eat the most.

A RURAL CONQUEROR (Oct. 26).—When Ira Smiley saw that he was in danger of losing his sweetheart, Marjorie Thorne, because he was not quite as well tailored as her city friends, he did not give up.

He exchanged his plow shoes for patent leathers, his felt hat for a silk one, and then he called on Marjorie.

She went driving with him, and when they were fording the river, Ira calmly got out and unhitched the horse, declaring that he would leave her there unless she promised to marry him. Marjorie consented then.

But after he carried her ashore and back home, she again rebelled and declared she would never marry him. Ira started to carry her back to the marooned buggy. Then Marjorie capitulated.

LOVE'S VICTORY (Oct. 28).—Pretty Marjorie was in love with Jack, but her father was determined that she should marry Richard Hastings, a broker. It was finally agreed that Jack should go away and get a job and not see Marjorie for sixty days. Within this period Hastings contrived to have a notice inserted in the newspapers, stating that Jack had married some one else. When Marjorie saw it, she consented to marry Hastings.

One day Hastings, Marjorie and her father went out for a ride in the automobile. The gasoline ran out on the way, and they were compelled to stop. Marjorie remained in the machine while Hastings and her father went in search of gasoline.

Now Jack had secured a job and he was at work within a few rods of where the machine had stopped. He hurried up and greeted his sweetheart. She at first refused to talk to him, but after he explained, she saw it was all a plot.

Hastings and her father were returning. A hand car stood on the railroad track nearby. "Will you marry me?" said Jack. "Yes," said Marjorie. Together they made a rush for the hand car. Before Hastings and father were aware of it, they were flying down the track. As soon as the automobile could be started, the two men followed in pursuit. At a crossing, Jack saw a minister driving along. The hand car was brought to a stop and the bewildered minister dragged aboard. Then as they flew at full speed with the automobile in pursuit, the knot was tied.

KALEM.

A PRISONER OF MEXICO (Oct. 23).—When the Mexican Revolution broke out Paul Mason's sympathies for the Insurgents led him to volunteer his services in assisting their cause. Gathering a number of adventurous young Americans, he took leave of Ethel Davis, his sweetheart, and started for Mexico.

A few days after Paul's departure Ethel meets with a peculiar accident. As she walks past the railroad yards in her San Diego home, her pet dog becomes attracted by something within an open box car, which he proceeds to investigate. Ethel follows her pet, but no sooner enters the car than the door is closed by a railroad employee, who knows nothing of what has taken place. The train is made up and starts on its journey with Ethel a prisoner within the closed box car.

Twelve hours later the train halts at a small town in the Mexican interior where Federal soldiers are quartered. In passing the train a soldier hears a cry within one of the cars. The door is opened and Ethel, weak and exhausted from her imprisonment, is lifted to the ground. She begs to be returned home, but General Alvarez explains that the Insurgents have control of the railroad line. Ethel is placed in care of the wife of the Federal jailer.

Just at this time the Insurgents' pack train starts out to carry supplies to a beseged town nearby. Paul gathers his men and escorts the train. A troop of Federals discover the party and overtake them after a sharp fight. Paul is led away a prisoner. At the jail he is recognized by Ethel, who effects his escape. The two fugitives are discovered and followed by the Federals, whose rifle shots are heard by the Insurgents. The Insurgents come to the rescue of the two Americans and put their pursuers to rout. The end of hostilities enables Paul to conduct Ethel to their American home.

THE LOST FREIGHT CAR (Oct. 25).—Jim, a young freight conductor, is in love with Nell, daughter of the yard master, who objects to the match. When Jim reports for duty he finds that his train carries a car containing a valuable consignment of silk. While the train is in transit the couplings unloosen and by a peculiar accident the train splits into three sections, each gaining speed until the valuable car of silk loses its balance, crashing over the embankment and disappearing among the trees beyond. On an up grade the sections come together and the train proceeds without the loss of the car being noticed.

A few days later, when the shippers have held the railroad responsible for the loss of the car, Jim is dismissed from the railroad's service. He applies at the local factory for employment, but is informed there is no place for him. Meeting Nell, Jim tells her that he will not rest until he has found the car and cleared himself. He therefore starts out on foot to traverse the right of way.

The president of the road comes through on a tour of inspection and invites the yard master and his daughter to accompany him over the division.

In his travels Jim discovers a burning bridge and hears the President's special coming in the distance. He succeeds in flagging the train and the crew extinguish the flames. It is necessary to secure timbers from the nearby woods to brace the bridge, and while engaged in this work the lost car is discovered hidden by broken branches. The accident is therefore explained. Jim gains the good graces of the president and, best of all, the yard master's consent to his marriage.

THE PERIL OF THE PLAINS (Oct. 27).—When Mrs. Walker, the settler's wife, prepared for the week's baking, she found the supply of flour exhausted and sent Nancy and Bob, her two children, to borrow from a neighboring cabin.

Scarcely had the children passed into the woods than a band of redskins, brandishing their guns, swept down upon them, leading them away captives.

Meanwhile another band of savages crept stealthily upon the Walker cabin, setting it on fire. Taking advantage o the smoke which filled the atmosphere, the settler and his wife hurried out of the back door, only to be followed by the Indians. Reaching a stream of water, Walker and his wife hid under the surface, breathing through reeds until the pursuing savages lost their trail.

Nancy and Bob, captives in an Indian wigwam, discovered a huge circular wicker basket. Pushing the basket to the door which faced upon a steep hill, they crept inside and started the basket bumping and tossing over the rocks. Reaching a safe place beyond the camp, they crawled from the basket and hid in an old tree.

The Walkers having reached the stockade, told the men of the missing children and two brave volunteers started in search of them. As they passed the old tree, the children hailed them and were borne safely to the stockade where, after a sharp fight, the Indians were dispersed and the Walker family happily reunited.

SELIG.

COALS OF FIRE (Oct. 23).—Coals of Fire treats of two men—one a big, strong, brawny fighting man, the other, a man weaker in physical vitality, but superior in his intellectual mentality. The latter, Noel Clayton, loved a girl of the old Kentucky border, but he was forced to see her carried off by her other suitor, Bill Ewing, the man of brawn. Noel saves the life of Lucy, the little sister of his loved one, and later goes away to the settlements to study law. Years afterward, Bill kills a man and is about to pay the penalty when Lucy, now grown to womanhood, appeals to Noel, the rising young lawyer, to save Bill for the sake of his former sweetheart. He returns good for evil and frees Bill, and finding in Lucy a tender and loving replica of her sister, marries her. Future years bring him fame and power and eventually he becomes governor of Missouri.

WHY THE SHERIFF IS A BACHELOR (Oct. 24).—Joe Davis, the sheriff, loves and is loved by Alice Craig. Billy Craig, her brother and the town loafer, is induced to join "Dorley's" gang, and they hold up and rob the Eagle City Bank. The sheriff leads his posse in pursuit of the bandits and after a thrilling chase, in which the riders accomplish many daredevil, risky feats of horsemanship, he dismounts and goes after Billy Craig. The bullets—real bullets—fly thick and fast. They strike the sheriff's drinking cup, stones are shattered, and a piece of a tree is shot away by Craig in his attempt to escape. The sheriff finally gets his man and is horror stricken to find in him the brother of his sweetheart.

On the return to town Alice meets the sheriff

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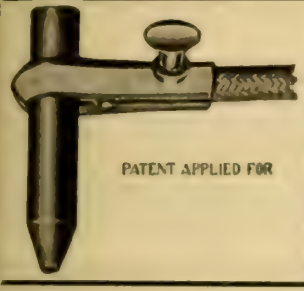

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and pleads for her brother's release, assuring him that if he jails Billy, all is over between them. He wavers but a moment between love and duty and then takes the boy to jail.

LOST IN THE JUNGLE (Oct. 26).—Jan Kruga and his daughter Meta live on a farm in the Transvaal. The nearest neighbor, Sir John Morgan, lives 20 miles away, and it is only on rare intervals that she ever goes even that far away from her isolated home. Toddles, a work elephant on her father's farm, is her only pet and in the first part of our story we see her befriend him from a cruel keeper. Hans, a neighboring Boer farmer calls and asks for Meta's hand in marriage. The girl is ordered by her father to accept Han's attentions. She has been taught to obey and when Hans gives her a love offering, a huge necklace of beads, she meekly offers her cheek for the betrothal kiss. Sir John's nephew, Hirshal, comes for a visit from England and Sir John brings him for a friendly call on the Krugas. Meta's heart awakens at the sight of the handsome, young Englishman, and she returns Han's necklace. The father, however, orders her to marry Hans, or never darken his door again. Meta refuses, and is driven away by the heartless, old man. She starts for Sir John's house on foot, is lost in the jungle, and attacked by a leopard. She defends herself with a large hunting knife and though badly lacerated gets away.

In this condition she is found by her pet, Toddles, who has taken French leave of the farm after a severe beating. How the half-dead girl is carried back to her home by the elephant, the father's change of heart, and Hans' dismissal we prefer to leave untold.

A PAINTER'S IDYL (Oct. 27).—A large canvas is painted before the camera, and in seven successive scenes we watch this picture take form and substance, while ever before the eye is the subject of the sketch—the Yosemite in all its grandeur. The story tells of the painter's love for the modest, young schoolmistress, who passes the spot daily where he works, of the coming of a rich, young summer girl, who amuses herself with the artist, the jealousy of the schoolmistress and the final realization to both the artist and the schoolmistress of their great love.

EDISON.

A DAY AT WEST POINT MILITARY ACADEMY NEW YORK (Oct. 24).—At West Point we see the United States Army officer in the making and a knowledge of the daily routine soon removes the idea that the student officer's life is one of ease and luxury.

During the summer months the strain is particularly severe. The day usually starts with a good infantry drill, followed by the manual of arms. The corps is then divided into squads for drill in the various other branches of the service. The light artillery is perhaps the most spectacular with its galloping horses and rumbling cannon. Then follow cavalry drills, pistol and sabre practice, then the handling of the heavy coast artillery guns from range finding to firing. Rifle practice, engineering, pontoon work and bridge building contribute to keep everybody busy.

But what impresses the visitor most, is the corps on parade. Every man immaculate and all moving in unison past the reviewing officer. This was reviewed by Admiral Togo, which intensifies the interest of the film.

HOW THE TELEPHONE CAME TO TOWN (Oct. 25).—Preparations are being made by the telephone company to invade a small town where many property owners happen to be women of the antiquated type who object strenuously to the erection of unsightly poles. They draw up a formal protest and proceed to the office of the mayor, who, of course, is unable to grant their request.

The leader of the anti-telephone pole movement finds, upon her arival home, a number of workmen about to plant a pole in front of her property. With one bound she leaps into the hole to the astonishment of the nonplused workmen. A crowd soon gathers. The foreman, superintendent and a policeman make all sorts of threats, but to no avail. She holds the fort and defies them all. All wonder how it's going to end, when a bright-looking school teacher comes to the rescue and whispers something in the superintendent's ear. He sees the point and, with the policeman, leaves the seat of war. The officer soon returns with a tiny live mouse. Needless to say, the determined lady scrambles out of the hole instanter and the pole is planted triumphantly.

THE FAIRIES' BANQUET (Oct. 25).—We first see the gnomes come forth in the half light of the newly risen Moon Fairy, to make ready the banquet for the king and queen of Fairyland.

Puck, the mischievous sprite, has somehow failed to get an invitation and he proceeds to revenge himself for the seeming slight by tormenting the gnomes. They try to catch him, but he is too nimble-footed. His success makes him a little reckless, and in a daring moment they finally do capture him, only to find he has transformed himself into a white rabbit. When they think they will cook the rabbit for the banquet he suddenly becomes himself again, and laughing, eludes them.

Then comes the fairy troop and there are dances, dainty, half-seen, fairylike dances, which end when Puck, who seems possessed that the festivities are not to proceed peacefully, darts in among the revelers and upsets things again. He is gone before they realize who the disturber is.

We next see the discovery that he has hidden away the honey and overturned all the leafy plates of the banquet table. The feast is spoiled and the gnomes dash off to find the little mischief-maker. In trying to elude them in the forest he runs into the midst of the mystic circle and is caught and brought before the king. The queen pleads for mercy and Puck, won by her sweetness, kneels in loving loyalty again. Then suddenly, as the dances begin he sees afar the coming of the Dawn Fairy. It is time for all good fairies to vanish, which feat is duly accomplished before our eyes.

Then the gnomes drowsily slip away, Puck curls up under a fern and falls fast asleep, and the Dawn Fairy slowly becomes visible to us as the story ends.

AN ISLAND COMEDY (Oct. 27).—The story begins by showing the admiration of a young girl for a certain young man, an admiration which she confides to her chum. In a spirit of mischief the latter passes the information on to the aforesaid young man, not knowing that the girl's small brother is listening to the conversation. When the young man approaches his divinity, full of confidence, he finds a very cool reception awaiting him. But, being a young man of resource, he makes a bargain with the small boy. We next see the youngster landing his sister on one of the tiny little islands in the St. Lawrence and while her attention is directed to its beautiful scenery, he pushes off his boat and leaves her there alone. By a most singular coincidence, just then the young man lands on the other side of the island. And then to carry the joke a little further, the boy steals his boat.

As the hours pass, and the young lady's hunger grows apace, she begins to wish that she could speak to the young man, especially as he carries a knapsack, which might contain luncheon, but she holds out gravely until he brings forth the luncheon right before her eyes. Then she surrenders.

THE KID FROM THE KLONDIKE (Oct. 28).—"Kid" Bolton, having made a stake of about fifty thousand dollars in the Klondike, decides to go back to the States and is given a rousing send-off by the boys.

In Seattle he purchases new clothes, a silk hat and jewelry, and manages to become acquainted with a pretty stenographer, Ollie, at the hotel. He falls in love with her and shortly afterward proposes, only to be rejected. But he bobs up serenely and proposes again, this time dictating his proposal to Ollie, who writes it for him and charges him a twenty-five cent fee. Upon receiving this unique offer, she decides to accept him, but only on condition that he obtains her father's consent. This is quite satisfactory to the "Kid," and he starts for Chicago to visit his future father-in-law. On the train he confides to a fellow passenger that he has made a fortune in the Klondike, whereupon the stranger decides to try to get some easy money from him. He invites him to a dinner, where he introduces him to two young women, his confederates, to whom he conveys the news that he has found an easy mark by telegraphing with a knife on a glass of water. The "Kid," however, thoroughly familiar with telegraphy, gets the message also and is warned that he is among sharpers.

Arriving in Chicago, he writes Ollie's father that he would like to see him. The next day his train acquaintances arrive in an auto to take him out and show him the town. He leaves all his money and valuables with the clerk and joins them, riding out to a roadhouse, where they have a sumptuous dinner. When the bill is presented, his friend asks the "Kid" to pay, but he has no money, and the proprietor orders them both thrown out of the place.

Next day at his hotel, the "Kid" receives Ollie's father, but when they come face to face, he finds that he is none other than the proprietor of the roadhouse. Naturally he will not have such a man as the "Kid" must be for a son-in-law, and rushes out in a rage.

But the "Kid" refuses to be beaten and taking his friend, the grafter, with him, decides to beard the lion in his den. He finds Ollie's father dining tete-a-tete with the two girls and by threatening to tell his daughter he soon obtains his written consent to marry Ollie. Ollie arrives and the wedding bells ring out.

THREE OF A KIND (Oct. 21).—Seeing two exceedingly attractive girls playing croquet with their father, the three make up their minds that the girls need young male escorts, and each tries to outdo the other in forcing an introduction. Unfortunately, the father is not at all disposed to welcome any addition to his party and, to say the least, receives the young men coldly. The girls, however, are more willing, and put it in the way of the young men to learn that they propose a trip through the Garden of the Gods. The three young men get ahead of the party and proceed to hire all the available burros, thus forcing the father to at least meet them on halfway friendly terms. We then follow the party through some of the most magnificent scenery in the world, finally reaching Steamboat Rock, from which are seen, through a telescope, the curious formations of rock which have been classified respectively as "the kissing couple," "the seal and the bear," "the lion," "the buffalo," and "the Scotchman." During this trip father, whose burro is particularly obstinate, gets very far behind and reaches Steamboat Rock after the rest of the party has left. In anger he starts to follow them home, but in crossing a stream his small animal absolutely refuses to be guided and the old gentleman is precipitated, with a very bad fall, into the bottom of the brook. In the meantime the party has arrived home, and it occurs to each one of the young men individually, that it would be a very nice thing to present one of the girls with a small burro. Thus they dash off separately, each bringing back one of the little animals, hardly larger than a good sized dog. As the gifts are being presented with due ceremony, father appears, very hot, his clothing very much in disorder and extremely angry. The young men are immediately ordered about their business and the girls taken into the house. The picture closes with a view of the three young men looking at each other in consternation and, as a totally unexpected transformation, fades into a view of three small burros.

VITAGRAPH.

WIG WAG (Oct. 24).—Willie Van Duyn's father and mother are so solicitous about him that they cannot bear to have him out of their sight or the care of his governess. Willie is a real boy, however, and has natural inclination for all kinds of sports.

Mr. and Mrs. Van Duyn take their boy to the country, and while they are there, he goes down to the shore of the lake, where he sees an empty boat. He jumps in, pushes out from the shore, just as his father and mother rush down to the edge of the dock, trying to induce him to come back. He accidentally overturns it and only saves himself from being immediately drowned by clinging to its side. A company of "Boy Scouts" see the accident, and immediately give the "wig-wag" flag signal to some of the boys, who are out foraging. They go to Willie's rescue and bring him safely to shore.

As soon as Willie has fully recovered, he pleads with his father to let him become a member of the "Boy Scouts." Finally Mr. Van Duyn consents. When the Van Duyn's visit the camp to see how their son is getting along, they are astonished to find that he is a rugged, manly and popular fellow with his associates, and no longer a matter of anxiety and solicitude to them, thoroughly capable of taking care of himself.

AUNT HULDA, THE MATCHMAKER (Oct. 25).—Colonel Fairfax, a Southern gentleman, in straightened circumstances, after the war, lives with his only daughter, Leslie, and sees the estates of the old families bought up by the newly rich. Hawley Caldwell, a young Southerner, is in love with Leslie, and their love affair is of great interest to Aunt Hulda, who has been Leslie's nurse in slavery days, and is now "general factotum" of the Fairfax family.

Hawley is introduced to Pearl Winslow, the daughter of a wealthy Northern manufacturer, who has bought an estate near by. She falls in love with him and flirts with him. Tales of this, very much exaggerated, are carried to Leslie. She becomes jealous and there is a breach between the lovers, and circumstances help to make matters worse.

Aunt Hulda is very much worried, and when, one night, after a ball, at which the lovers have become more estranged than ever, she hears her mistress sobbing, she resolves to take a-hold and clear things up. She visits Hawley and tells him that he is a fool to mind Leslie's manner, for she really loves him.

He doubts this. She bids him prove it and tells him what to do. He gets up a fake run-a-way and is thrown from his horse. While he is lying in apparent unconsciousness, Leslie reveals her heart and a reconciliation takes place. As the two happy lovers sit in the parlor, the old mammy sits by her kitchen fire and chuckles over the success of her scheme.

REGENERATION (Oct. 28).—Hunter Ross deserts his wife and child and she is driven to the extremes of poverty, being obliged to sell pencils to keep the spark of life in herself and little one. Fearing the worst, she writes a note, saying:—"I am the wife of Hunter Ross, and this is our child," pinning the note on the child's dress in the hope that some one will find and care for the little girl, in case anything should happen to herself.

Ross, who is a man of means, gives himself up to all sorts of dissipations, becoming infatuated with a very fascinating woman, with whom he spends his time and upon whom he lavishes his money. While dining in a restaurant, they quarrel, and in a frenzy, strikes the woman. She rushes out into the park and along the riverside. Suddenly she is attracted by the prostrate form of a woman, over whom is bending a little child. Rushing to the side of the still form she discovers that the poor woman is dead. With a maternal instinct, the distracted woman takes the child to her home. She finds the note pinned to the child's dress.

A week later Hunter Ross calls on the woman. She shows him the evidence of the child's identity. He tells her that she is not fit to keep his child and takes his daughter from her. The woman is aroused to a realization of her dishonor, but determinedly holds to her purpose to regain her

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self respect by seeking employment and placing herself in a self supporting position.

Shortly afterward, she meets the man who has spurned her. They both recognize a decided change in the other, brought about by the influence of the child, and he makes the woman his wife. In their regeneration, the rest of their lives is spent in a consciousness of doing the right thing for the child and themselves.

THE FOOLISHNESS OF JEALOUSY (Oct. 23).—Mrs. Dickson thinks her husband is too attentive to his stenographer, Miss Lou West, who is very much in love with Lou Carson, Mr. Dickson's friend. Carson has been very persistent in his attentions to Miss West, but unsuccessful in gaining her consent to become his wife. He confides in Dickson and asks him to assist him in his suit.

Mrs. Dickson is very much astonished to see in a newspaper a picture of Miss "Lou" West, described as a most beautiful typewriter in the employ of the Atlas Millinery House, of which Mr. Dickson is the head. After Dickson succeeds in bringing about an engagement between Miss West and Lou Carson, they arrange to get married. Carson sends his friend Dickson a note, saying he will meet him at the train, signing himself "Lou." Mr. Dickson is to make a business trip and Mr. Carson and his bride would like to have his company part of the way on their honeymoon, as they are all going in the same direction.

Mrs. Dickson, after her husband has left on the trip, finds the note signed "Lou," and comes to the conclusion that it is from Miss West. She decides to feign suicide. Accordingly, she gets into bed and sends her husband a telegram to return at once. He sees through his wife's scheme, and telephones Lou Carson and his wife to come to the house at once. Dickson points to his wife's prostrate form and says, "Thank God she's gone. At last I am free." Mrs. Dickson can hardly lie still. Then her husband turns around to Mrs. Dickson's maid, chucks her under the chin and gives her a tight squeeze. This is too much for his wife, who jumps out of bed and goes for him, tooth and nail. He is so convulsed with laughter that he can hardly recover himself. When he does he tells her all about the foolishness of her jealousy and introduces her to "Lou" Carson and his wife, nee "Lou" West. Joy takes the place of gloom and Mrs. Dickson presents her best wishes and congratulations to the newly wedded pair, with apologies to her husband.

KITTY AND THE COWBOYS (Oct. 27).—Life on the ranch has a heap of fun attached to it and where they can get hold of a good-natured butt like "Fatty" they are always happy and they keep him guessing and make him the subject of their pranks. "Fatty" stands their joshing and kidding without complaint and generally with a smile, but notwithstanding his seeming good nature, he is looking for a chance to get back at them. He and his friend "Pink" arrange a scheme by framing up a letter from the County Court, calling "Fatty" for jury duty and at the same time they get the telegraph operator to send him a telegram saying his sister will arrive from the East the next day. "Fatty" shows these communications to the bunch and they at once begin to make overtures to him for an introduction to his sister when she arrives and express a desire to be made her especial custodian. "Fatty" delegates "Pink" to receive her and introduce her to the boys, during his absence at the County Seat at the hour of her arrival. "Pink" hitches up the old sorrel and starts for the railroad station, a long distance from the ranch. On the way, he meets "Fatty" at an abandoned shack, where "Fatty" makes up in wig and female attire: "a thing of beauty and a joy forever." I don't think.

"Fatty's" sister arrives at the ranch. The punchers are not accustomed to female society, and while they are somewhat puzzled by her size and remarkable features, they show her the deference due the fair sex. She makes herself agreeable and reaches their hearts by way of their stomachs, cooking a meal fit for the gods and baking biscuits "just like mother used to make." All of the boys make offers of marriage to her. She tells them she must have a separate interview with each of them, in the presence of "Pink." Each of the boys enter the kitchen separately, where she and "Pink" take their guns from them and soon have them tied together hands and feet, like a string of sausages. They manage to get loose after a while and go in search of their enchantress, finding her sound asleep in an adjoining room. They call her to account for her conduct and while they are making their complaints she takes off her dress and wig and stands before them, their old pal "Fatty," whom they carry out bodily for a ducking in the horse trough.

ECLIPSE.

A WOMAN'S SLAVE (Oct. 25).—The fearful experience of a youth who falls into the meshes of a vampire's net to enrich the unwary.

When he is finally within her clutches, she wrings from him all that he can earn and even drives him to take that which does not belong to him in order to supply her with jewels for her adornment.

Through his mother's love and the charity of a humane jeweler, he is freed from the spell cast upon him by the "woman who does not care."

GAUMONT.

JIMMIE IN LOVE (Oct. 24).—He becomes desperately enamored of his sister's music teacher and knowing that she would consider a proposal from him in the light of a joke, he disguises himself with a mustache, pretending to be a man, pays ardent court to her.

He is very successful in his suit until he accidentally removes his mustache and discloses his identity.

Jimmie proves himself full of resource in every phase of his flirtation.

THE OSTRICH PLUME INDUSTRY, FRANCE (Oct. 24).—Scenes: Exercise and Play. The Meal. Securing the Feathers. Gathering the Eggs. The Incubators. Feathers in Use.

MELIES.

A GYPSY BRIDE (Oct. 26).—Lola refused to marry Jean, son of the Gypsy king, and sought consolement in the woods each day. On one of these occasions, her tears were interrupted by the

Scene from "The Gipsy Bride"—(Melies)

sudden moans of Frank Hathaway, a young American, who had fallen from his horse. Lola assisted him to the Gypsy camp, where his wounds were dressed and his horse's faulty shoes mended.

It was love at first sight for Lola and Frank and they made a habit of meeting in their Sylvan retreat every day. Jean, once more pressed his suit, and, upon being refused, cowardly attacked Lola. Frank heard the screams and rushed to the Gypsy girl's assistance. After thrashing Jean, he declared his love for the girl and suggested that they marry in order that she might leave the camp where she was so persecuted.

Frank took the girl home to his father, but that proud, haughty gentleman was sadly disappointed in his son's choice and vowed he would disown the boy if he married Lola.

Frank let love take its course and soon gained employment on a ranch. Not long after becoming the happy father of a bouncing baby, Frank is taken ill and his father is sent for. The old gentleman, not yet having forgiven his son, still refuses to come. When, however, he hears of the Stork's arrival, things take on a new aspect. The express is not fast enough to carry him to his grandson, and the child, all unwittingly, brings reconciliation and happiness once more to the estranged father and son, with the final recognition of "the Gypsy bride."

ESSANAY.

THE TRICKED TRICKSTER (Oct. 24).—Bink's wife will not allow him to smoke his pipe in the house and Binks, in a huff, goes to the club, where he begs his cronies to help him devise some plan of revenge against his overbearing spouse. A message is therefore sent, which tells the wife that her husband has been blown up in an explosion. The boys then plan a shock for Binks and a fake telegram, supposedly coming from Mrs. Binks, is handed him. It reads: "Bury Binks as cheaply as possible, will marry the ice-man." This cures Binks and Mrs. Bink's shock has been sufficient to allow him a few privileges in the house.

THE FAMILY PET'S REVENGE (Oct. 24).—Mr. and Mrs. Bobbitt go to the theater, leaving "Dooley" at home. "Dooley" makes a wreck of the house during their absence for being left behind. "Dooley" is an exceedingly canine comedian.

ATHLETICS (Philadelphia Americans) vs. GIANTS (New York Nationals) in the WORLD'S CHAMPIONSHIP BASEBALL SERIES OF 1911 (Oct. 25).—This is the fourth consecutive world series film to be made by the Essanay Film Manufacturing Company, of Chicago. It pictures important events at the games played in New York and Philadelphia, in the struggle between the winners of the American and National league pennants for the world's series trophy.

TOO MANY ENGAGEMENTS (Oct. 26).—Bob Crandall, a young stock market plunger, receives word from his brokers that a wheat deal has cleared him $10,000. Wishing to celebrate his good fortune, Bob writes Grace, a girl friend, asking her to take dinner with him that evening at the Charles Hotel. Grace is on the point of accepting, when a telegram arrives informing her of the illness of a dear girl friend out of town and asking her to come at once. Grace 'phones Bob that she cannot keep the engagement with him, and prepares to catch the next train. Bob is downcast until he thinks of Rose, another girl, calls her and finds her very willing to dine with him. In the small private dining room at the hotel that evening, Bob and Rose are enjoying themselves, when Bob's valet brings him a telegram from Grace, stating her friend's illness was not serious, and that she will come direct to the hotel from the depot to keep her engagement. With two girls on his hands, Bob is stumped. Excusing himself to Rose, he hikes to the lobby where he secures the help of a bell-boy to assist him in entertaining both girls without either suspecting. Grace arrives and Bob conducts her to the adjoining private dining room. Their dinner is nicely started when the boy summons Bob to the "lobby." Instead, Bob hustles in to Rose, and so it starts, Bob hustling from one room to another at the summons of the bell-boy and managing to keep

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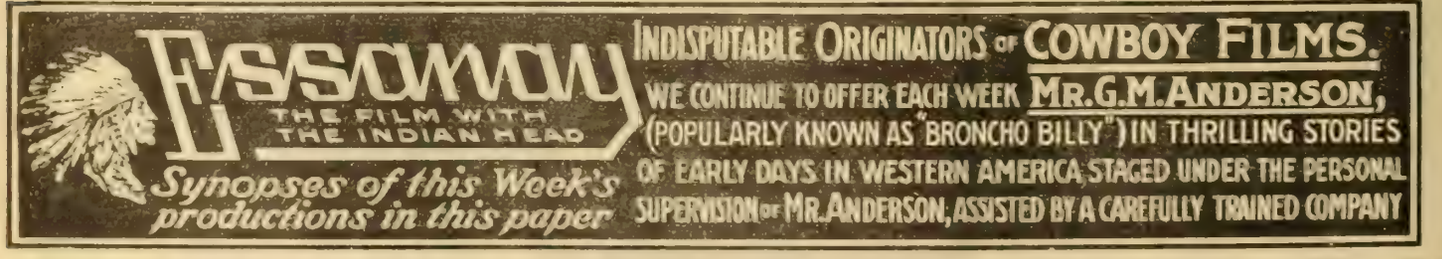
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the girls from suspecting. He finally gets Grace into a taxi and returns to Rose. But Grace has left her purse, returns for it and meets Bob and Rose in the hotel entrance. Result—Bob is accused of being a deep-dyed scoundrel and is deserted by both girls, leaving him to collapse on the sidewalk as he gazes woefully after them and thinks of two miserably spoiled dinners and good money spent for nothing.

PALS (Oct. 27).—Fred and Jack have been pals since boyhood and as luck would have it, they both go to the same college. Here both boys become strong factors in the success of the college eleven, and their many games together, both fighting for the honor of their alma mater, serves to bind the tie of friendship stronger. Until Fred falls in love with Marion does a seeming barrier arise. Marion and Jack are friends, and for the first time Jack evinces his one fault—a deep, poignant jealousy. It is nearing Fred's birthday and Marion and Jack, in planning a little surprise for Fred, are often together and this excites Fred almost to the point of hatred for his life-time friend. In a hot argument he strikes Jack on the jaw, knocking him unconscious. The other boys hurriedly send for a doctor and Fred sulks off into another room. Here he falls asleep and dreams he has killed his friend. When he awakens and finds Jack still unconscious, he believes that the dream was a reality. He then plans to leave, but Jack arouses and then explains that his "affair" with Mildred is innocent enough. The two friends then shake hands and Fred promises never to be jealous of his pal again.

THE FORESTER'S PLEA (Oct. 28).—Henry Carter, a forester, has but one failing—that of drink. Despite his efforts to cure himself of his terrible habit, temptation is always stronger than his will, and Agnes, his daughter, is in despair. Finally persuaded to take treatment at a sanitarium by Rev. Small, Carter decides to give it a trial. He returns in the fall, cured. A month later, Carter is passing Jake Easton's saloon, when two or three of his former cronies invite him to have a drink. He refuses, and the boys, under Easton's orders, drag him into the saloon and force him to drink. The old craving returns and Carter returns home that night again intoxicated. The next morning he determines to have revenge against Easton, seeks him out and in a fight he accidentally kills Easton with the latter's own weapon. Returning to his cabin, Carter tells his daughter and Reverend Small what he has done, and Small, desiring to make it appear that Easton has been shot in self-defense, slightly wounds the forester and when the trial comes up later, Carter is discharged.

PATHE.

A REVOLUTION IN THE BACHELORS' CLUB (Oct. 25).—Great excitement prevails in the club room over the question of woman's suffrage and the boys all agree that never in all their mortal lives will they have anything to do with any woman. One particularly vehement denouncer of the fair sex hies him home about 1:30 A. M. to his apartment house, where only bachelors live and by a strange accident crawls into the wrong apartment. It seems that in the meantime a beautiful woman has moved into this apartment, and hearing the intruder enter and believing it to be a burglar, she hides under the bed. Here she is discovered by the bachelor, who thinks it's a suffragette burglar, and rushes off to the club and later to the police station, with the whole club at his heels. They go with two officers to arrest the intruder, only to discover that Mr. Bachelor had been in somebody else's quarters. The whole thing results in a revolution in the Bachelors' Club too funny for words.

IN FRONTIER DAYS (Oct. 26).—A wild story of life on the plains in the days when the early settlers were going over the land in caravans. A scout far in advance of his company sees the Indians take the warpath, and riding post haste he warns his company of the impending danger. Hastily breaking camp they climb into their wagons and start on a wild reckless dash for liberty over the rolling prairies. One member of the band, however, rides on a course by himself pursued by two blood-thirsty redskins on horses almost as good as his own. Ultimately this man reaches a ranch and securing the services of another man rides to the rescue of his now besieged company, which is making a desperate stand. All ends happily when the Indians are finally routed.

MOTHER IS STRONG ON HYPNOTISM (Oct. 27).—Son-in-law seems to have a will of his own, so has wife's mother, and between the two they manage to keep the house in a perfect uproar. Finally mother surreptitiously takes a few lessons in hypnotism, and from that moment Hubby's troubles commence—so do the troubles of a good many other people and ultimately mother herself gets in wrong. The indignities and the work that poor Hubby has to undergo under the malignant influence of his mother-in-law gone wild on hypnotism, are too funny for description.

SAVED BY THE FLAG (Oct. 28).—In Mexico a lieutenant in the United States Army on leave meets a beautiful young girl, who is a particular friend of a Mexican general. By his winning ways he soon succeeds in gaining the young lady's affection much to the chagrin of the general. Later he still further provokes the enmity of the Mexican general by compelling him to apologize for an insult to the American flag. Having fallen deeply in love with the young lady he so recently met, the lieutenant resigns from the army and takes up business in Mexico. Having done so the Mexican general is constantly on the alert for an opportunity to revenge himself, and finally on a trumped up charge he sends a file of soldiers to arrest the American, who warned of their coming, mounts his horse with his bride and in a terrific ride makes for the frontier. The soldiers pursue him hotly, but when almost in the clutches of the Mexicans the American and his young wife dash across the frontier and tearing the American flag from the staff at the Custom House, wrap themselves in it and defy the representatives of Mexico.

PATHE'S WEEKLY No. 42 (Oct. 17).—**Stettin, Germany.**—The Emperor and Empress of Germany officially receive the King and Queen of Spain.

Memphis, Tenn.—The reunion of the Blue and the Gray opens with an old-fashioned barbecue.

Washington, D. C.—The Mystic Order of the Veiled Prophets hold their annual conclave.

Longmont, Col.—The Annual Pumpkin Pie Day is a great success this year.

Denver, Col.—The murder of Mrs. Burnham and her two children and Mr. and Mrs. Wayne and their baby, in their respective homes, by some unknown assassin, strikes the country with horror.

Castiglione, Sicily.—The peasants of Sicily are fleeing with their grape crop before the lava flow from Mount Etna.

Kieff, Russia.—Premier Stolypin accompanies the Czar and the Imperial family at the unveiling of the statue of Alexander II, a few days before his assassination.

Cape Gris-Nez (near Calais), France.—Pathé's Weekly interviewing the Englishman Burgess, who duplicated Captain Webb's feat of swimming the English Channel.

Paris, France—Special for the Ladies.—The latest fashions in hairdressing at the French capital.

Austin, Pa.—The Bayless dam breaks, completely annihilating the towns of Austin and Costello with a wall of water 30 feet high—80 people killed and 2,500 inhabitants are ruined.

Braemar, Scotland.—King George V visits his Scottish subjects.

THE TRAITOR (Oct. 23).—In Corsica love runs at fever heat, which accounts for the fact that Peppino is in love with another man's wife and that he is roused to jealous anger when the woman's rightful husband showers caresses upon her. She has repulsed Peppino many times, until he decides to get rid of the stumbling block in the person of her husband. He brings about a quarrel between the husband and another friend, which results in the husband's death. Then the wife, promising to marry the one who will avenge her husband, Peppino betrays the murderer and comes to claim his reward. Horror struck at his perfidy, however, the woman fails to keep her promise and Peppino is trying to force his attentions upon her, when the husband, who is supposed to be dead upon the bed in the corner, comes to life and Peppino suffers his just punishment.

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Independent Film Stories

IMP.

A BITING BUSINESS (Oct. 23).—Felix Hardin is a hard-working old man employed as a bookkeeper in a large concern. He has a large family and is wrapped up in his wife and children. He longs to take them out of the heat of the city to enjoy the balmy air of the country. The occasion presents itself.

Clifton, a dealer in real estate, visits the office where he is working and calls his attention to a glowing advertisement, offering bungalow lots very cheap. Hardin is not a business man and is very gullible. He looks at the plan of the lots and is infatuated with the ideas of owning one. The payments are easy and he is persuaded to part with the contents of his pay envelope as a first instalment. He returns home and gleefully explains the deal to his wife. She does not share in his enthusiasm, as there are bills to meet, and she had counted on his weekly salary to pay them. She is mollified, however, when she sees the glowing press matter and the plat of the lot.

When summer comes Hardin has a vacation and he packs his family off to the shore to feast their eyes on the lot. He finds it with some difficulty and learns that he has been the victim of a cruel swindle, the lot being situated in a mosquito infested swamp, in an isolated spot. All the members of the family give vent to their feelings in tears. Hardin crumples up the deed for the lot and casts it into the bog and the family walk away downhearted.

Montgomery, a wealthy real estate dealer, has built a bungalow near the site of Hardin's lot, and comes down with his wife for the summer. The mosquitoes make life miserable for them and he investigates. In order to rid himself of the pests Montgomery is informed the swamp must be drained and filled and he decides to purchase the property and stop the breeding of the insects. Clifton calls upon him and they walk out to inspect the swamp.

Hardin overhears the conversation and then steals away and fishes out the deed to his lot. He is approached by the sharks and holds out for an exorbitant sum for his purchase and gets it to his joy. A case of the biter being stung good and hard. (Copyrighted 1911 by the Independent Moving Picture Company of America.)

THE WAIF (Oct. 26).—Alice is the only child of Mr. and Mrs. Jason Meredith, who reside on a farm. The girl is a handsome young woman and is loved by Anson Russell. He is looked upon as a ne'er do well by her father, who discovers them enjoying a stolen meeting. The father upbraids the daughter and the result is a clandestine marriage.

Meredith is furious and drives Alice and her husband from his house, forbidding them to return. He wishes to obliterate all memories of his disobedient daughter and dashes her picture to the floor. Mrs. Meredith—a kind and motherly woman— loves the daughter, but is cowed by the irascible husband. She picks up the photograph of Alice and places it in the garret without the knowledge of her husband. She visits the garret often and weeps, kissing the picture and other little mementoes of the daughter that are near and dear to her.

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The young mother is stricken by illness and dies, leaving the son, Elmer, a waif on the streets, uncared for and neglected. He ekes out an existence by selling papers. One day he is picked up by an officer and sent to a fresh air farm which is located near the Meridith farm. At the institution he is made welcome and the boy grows stronger. At his delight at escaping from the congested city, he wanders into the orchard of his grandfather and the old man, a child hater—injures him by throwing a stone. He is found suffering by his grandmother and carried to the garret of the farmhouse, where she attends to his hurt and leaves him. The boy's curiosity is aroused and in searching about the garret, he finds the picture of his mother and recognizes the portrait with astonishment. Placing it inside his shirt, he descends the stairway and walks out into the barnyard, where he falls asleep on a bench.

His grandfather approaches and sees the little poacher and is indignant. Grabbing the boy, he shakes him violently and the picture of his daughter, the child's mother, falls to the ground. The irate old man picks it up and demands an explanation. The boy, not understanding the treatment, replies that it is the picture of his mother. The kind old grandmother is drawn to the scene and hears the declaration. She clasps the boy in her arms. The heart of the obdurate old man is melted and the couple are overjoyed to find their grandson. (Copyrighted 1911 by Independent Moving Pictures Company of America.)

RELIANCE.

THE TRAPPER'S DAUGHTER (Oct. 18).—Gordon is a trapper, living in the wilds of the forest with his beautiful daughter. A young forester courts the girl, but is driven away by the father. The lovers meet clandestinely, and the girl declines to marry the man until he shall have secured her father's consent. He departs angrily, and meeting the father demands a reason for his objects to the marriage. A heated altercation takes place, ending in a physical conflict. Gordon draws a long knife, and in the scuffle the point is turned against him and he falls unconscious. His adversary runs back to the hut and begs the girl to elope with him, and she is about to acquiesce when she notices the bloodstains on his shirt. She soon forces a confession from him, and, to his amazement, grabs his pistol and compels him to lead her to her father. A youth assists them in carrying the still form back to the hut, and holding her sweetheart at bay she sends the boy for the sheriff. She is overjoyed to find that her father still lives, and revives him. After the trapper has recovered he manfully admits he was at fault, and gives his consent to their marriage.

DIVORCE (Oct. 21).—Tiring of family discord, George Evans takes his boy, Jack, and goes away, leaving the baby girl, Hazel, with its mother. She secures a divorce and marries a man named Harris. Evans goes to the Australian gold fields, placing Jack in the hands of the Browns. No word being received from the father, the Browns adopt Jack and he grows to manhood. While at a summer resort in the East he saves his sister from drowning. Ignorant of their relationship, the young people fall in love and a brilliant wedding takes place. Evans returns, traces his son and arrives as the ceremony is concluded.

AMBROSIO.

TWEEDLEDUM'S MONKEY (Oct. 14).—Tweedledum wins a monkey at a bazaar and takes his pet home. The brute is acrobatic in its tendencies, for it amuses itself in running up house walls, entering windows, breaking crockery, etc., etc., dragging poor Tweedledum behind it. He finally gets it home, and after his house has been completely wrecked he is forced to destroy the animal.

TWEEDLEDUM AND ONE OF HIS TRICKS (Oct. 14).—Tweedledum wears his sister's new slit-skirt, and with a handsome wig and beautiful hat causes a stir on the boulevard. His many admirers follow him around from place to place and even invade his parlor when he gets home. His sister puts them to rout with a stout broom and she and Tweedledum enjoy a hearty laugh over the joke.

THE TEMPTATIONS OF ST. ANTHONY (Oct. 18).—Anthony is shown as a Patrician, feasting and drinking, surrounded by slaves and beautiful women. His favorite proves unfaithful and Anthony is about to slay his rival when his hand is stayed by a Christian priest. Anthony is converted relinquishing a life of luxury and giving to the poor his silken raiment and costly jewels. As a holy hermit he retires to a cave, and the Evil One tries to tempt him back to his former life. Hideous, grinning devils crawl about him and are instantly transformed into women of wondrous beauty. Anthony withstands the temptations and goes out and preaches to the multitudes. The woman tries to ensnare him again, but his eloquent appeal to heaven to save her soul moves her to reformation. Her death while clasping the cross is compellingly acted and touching.

BISON.

A WESTERN BRIDE (Oct. 17).—Unable to stand her husband's drinking habits and abuse, Mrs. Allen is forced to leave him. The sheriff gives her shelter, and the next day her child is born. The sheriff celebrates the arrival of the little stranger at his home in typical Western fashion. A week later Mrs. Allen dies, her husband watching her last moments through the window. He leaves the locality and eventually becomes a bandit. The sheriff adopts the motherless babe and she grows to womanhood, protected and beloved by the hardy men of the camp. Her wedding is made a big celebration, and Allen, returning, sees the guests and follows them, planning to hold them up. He is led to the same window through which he saw his wife die, and realizes that the girl is his own child. Overcome with remorse and regret of his misspent life, he staggers away vowing to thereafter follow the path of honesty.

A WARRIOR'S TREACHERY (Oct. 20).—As the hunting party is leaving, White Swan bids Big Deer an affectionate farewell. Thunder Cloud is furiously jealous, but conceals his emotion.

He lags behind, and as the canoes wind down the stream he turns back, hurries to the village, ties White Swan's hands and compels her to accompany him. When Big Deer returns home he takes the trail and locates Thunder Cloud's camp fire. A thrilling fight takes place, in which White Swan helps her lover overpower Thunder Cloud, and the reunited couple float down the stream, the girl tenderly bathing the wounds of her red knight.

REX.

HER SISTER (Oct. 19).—Dorothy Blake, like four or five others before her, tires of the country. She determines to go to the city—and does so. She comes to the city, with its lights and its darkness, and secures work in an office. Enter Cupid. Her employer has eyes that see; he observes that she is graceful, notes she is pretty, realizes she is "different," and discovers that he loves her. And the country girl with her sweet simplicity and simple sweetness, gives to him the greatest gift of humans, the fire and faith of a first love.

She goes home to the farm on her vacation, and tells of the ways and wonders of the city. And her younger sister opens wide eyes, and wonders, and wanders, in her turn, to the town.

A change comes over the man, and the woman's intuition is quick to notice it. Many bills come to the office for flowers delivered to Dolly Pelham, a dancer at one of the theaters, and Dorothy realizes that he has become infatuated with the actress. One night she follows him to the theater and sees him applauding—her sister on the stage. Dazed, she goes to the dressing-room, and learns of her sister's arrival in town and her success on the stage. They talk, and the little actress hears, and learns, and decides. The next week she leaves town.

Dorothy and the man who had been but a man marry. A year later they visit the old people on the farm. At the time the younger sister is home for a rest. He is presented to her, starts, stares, understands, and wonders at the strangeness of a world.

THANHOUSER.

LITTLE EM'LY AND DAVID COPPERFIELD (Oct. 24).—This picture shows David already grown to manhood at an inn at Yarmouth. Here he meets Steerforth, a chum of his boyhood days, at the Salem House. David invites Steerforth to come with him to visit his friends at Yarmouth. They arrive just when the announcement is made of the engagement of little Em'ly to Ham. David is enthusiastic and congratulates the seemingly happy couple. He then introduces Steerforth, who is attracted by little Em'ly's simple beauty. At the first opportunity he makes love to her. Little Em'ly sees in the suave Steerforth her ideal and eventually he is able to induce the misguided girl to elope with him to Italy. Before leaving she sends a note to Ham, which wrings the heart of her faithful lover.

In Italy, the caddish Steerforth tires of Em'ly and deserts her. Little Em'ly then finds herself adrift.

Later, after a long illness, broken in spirit and mind, she arrives in London, where Mr. Peggotty and David find her and provide for her future.

In the meantime Steerforth sails for England. The boat in which he sails is wrecked off the coast of Yarmouth. Ham sights the wreck and in an attempted rescue is drowned. Steerforth's body is washed ashore. Whimsical fate brings the bodies of Steerforth and Ham side by side. The last scene closes with David, hat in hand and bowed head, standing between the bodies of two of his friends.

THE JEWELS OF ALLAH (Oct. 27).—A mosque in the desert, where Arabs worship, is looted by a band of the Foreign Legion and the jewels stolen by the officer in command, a reckless French count. A Sheik, unable to save the gems, vows to devote his life to recovering them, and patiently tracks the Count over land and sea to England.

The Count meets an American girl, whose father has millions, and makes desperate love to her. The girl has a faithful suitor, a young American, but the dazzle of the title wins her, and she agrees to marry the man who has a romantic career and an established title.

Through one of his faithful allies the Sheik learns of the engagement, and sets off for the summer home of the millionaire. He spies about the house, and looks into the window in time to see the Count gravely investing his fiancee with his "family jewels," which are really the loot of the Arabian temple.

The Sheik determines to recover by force the gems that were stolen by violence. At night, when all in the house have retired, he forces a way in. But he is just a trifle too late. For the girl, afraid to keep such valuables in her own room, steals down stairs and places them in her father's safe. Just as she swings the door shut, the Sheik enters and overpowers her. He binds and gags the girl, and while she sits helpless in the room, he works to open the safe.

The girl frees herself of the gag, but is afraid to scream for help, as the dangerous looking Arab, with his sharp knife, is only a few feet away. But the telephone is near her, and while the attention of the intruder is distracted, she takes the receiver from the hook with her teeth (her hands being still bound) and softly calls up the man she knows she can rely upon in an emergency, her American admirer.

That young man, seated gloomily in his library, hears the call and is prompt in responding. He does not wait to get other help, he only realizes that the girl he loves is in danger, and he hastens to her side. The Sheik puts up a good battle, but is speedily overpowered. Then explanations are demanded.

The man from the desert explains his mission. He convinces them that he is not a criminal, but a victim of injustice. The Count does not deny his guilt, but tries to justify himself. The girl listens to him in silence then turns the jewels over to the Arab, saying that she does not want the jewels of a thief, nor will she marry one.

The Arab, full of joy, returns to his desert. The Count presumably goes back to France, while the young couple are happy ever after.

SOLAX.

A CORNER IN CRIMINALS (Oct. 18).—Chief of Police Ketcham Swift, hears that Slinky Sam, an escaped convict, is in town. He tells this to Willet Print, police reporter of the "Morning Wheeze." The reporter suggests a plan to capture the convict. The scheme looks good to the Chief. The next edition of the "Morning Wheeze" contains a big article stating that Slinky Sam has been found innocent and that a full pardon and a cash compensation will be given him when he is found. The next day all the bums in the city present themselves to the Chief of Police, each claiming to be Slinky Sam. The reporter loses his job, and while going down the street, is "panhandled" by a bum. Being in an angry mood, he sails into the bum and hands him a good licking. The bum's shirt is torn and the reporter recognizes a tattoo mark, which is one of the identification points of Slinky Sam. He hustles the bum to the police station and the Chief is so pleased that he hastens to have Willet Print restored to his place on the paper.

A LOVER'S RUSE (Oct. 18).—Mrs. Bougow has the rheumatism and she calls her daughters to dress her, but they see their lovers and leave their mother half dressed. Mrs. Bougow finds the four making love, and orders the boys to leave and not come back. Jack gets an idea of how to win the old lady's consent to her daughters marrying him and Frank. When Mrs. Bougow goes for a walk she is assailed by a tramp and Jack comes to her rescue. Soon after she is attacked by a big bear, but once more Jack saves her by killing the bear. Frank gets out of the bear skin and soon overtakes Jack and Mrs. Bougow and all three return to her home, where she gives her blessing to the four lovers.

HIS BETTER SELF (Oct. 20).—Ethel, the beautiful daughter of Colonel Dunn, is in love with Captain Field. Her friend, Margaret Maney, is visiting her and is much interested in the Colonel's son, Dick. The Colonel recommends Capt. Field for an important mission, and Dick, who wished it for himself, becomes enraged to such an extent that he insults Capt. Field at the club and starts a row, for which the Colonel holds Capt. Field responsible and places him under arrest. The Colonel then changes his recommendations and puts his in son's name instead.

Ethel refuses to believe that her lover is guilty and manages to bring him to the house. He refuses, however, to disclose the name of the real offender. At this point Dick's better self comes to the surface, and he sets Capt. Field right with the Colonel.

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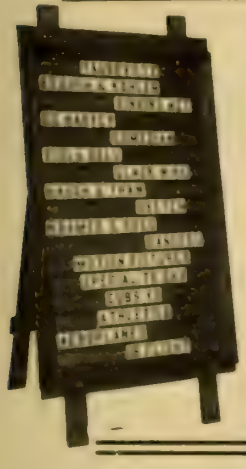

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YANKEE.

THE DRUMMER BOY OF SHILOH (Oct. 23).—The year '61 is a memorable one in the history of this country. Thousands of loyal patriots gave up their lives upon the battlefield and left widows and orphans to the tender mercies of charity. The boy of Shiloh, too young to carry a musket, but too patriotic to remain at home, entered the service as a drummer. With patriotic fervor he beat his drum and led the brave boys into battle.

A stray bullet finally silenced the drum and the drummer. His last dying thought was of his mother and her teachings.

Hardened men, who had seen death every minute of the day, and who faced death all the time, gathered about the little crumpled form and with tears streaming down their cheeks listened to the prayers of the dying drummer boy of Shiloh.

FLOWER OF THE FOREST (Oct. 27).—A roving band of gypsies plying their trades of fortune telling, horse dealing and basket weaving, encamp close to the estate of Captain Laverock, and unable to resist the temptation of poaching, one of their number is caught red-handed by the Captain and receives a severe beating. He leaves the ground vowing vengeance.

The Captain upon reaching his home is accosted by one of the gypsy maids, whose wild beauty attracts his attention. He meets the girl secretly and finally falls madly in love with her. His mad infatuation finally comes to the knowledge of his fiancee, who immediately breaks her engagement. The Captain while out hunting, is shot at by Lemuel, the gypsy whom the Captain had whipped for poaching, and is seen escaping by the gypsy maid. She finds the Captain wounded and conceals him in the woods close to camp.

Stealing some food from the camp she is detected and followed by the king, and several of the gypsies. The girl is brought back to camp and is placed in solitary confinement. She receives a note from the Captain begging for a meeting and when the camp is asleep she steals forth, meets the Captain and informs him who fired the shot. She is banished from the camp and is at loss where to go. The Captain on being informed of her banishment brings her to his home and makes her his wife.

NESTOR.

THE TOWN MARSHAL (Oct. 18).—Poor Major Wright was feeling thoroughly out of sorts—for of late, Hiram Ciders, the town constable, seemed to be making considerable progress in his courtship of Miss Judith Mullen. But could the Major have read the wealthy spinster's feelings aright, however, he would have found no cause for alarm, for so busy had the good lady been in looking after her niece, Flossie, that she had found little time for aught else.

Not that "auntie" had any objection to Dick Morgan, as her niece's suitor, but she considered the girl too young to wed. Indeed, so closely did she keep watch on Flossie, that Dick, coached by the girl's governess, determined to put an end to their stolen meetings by boldly proposing for his sweetheart's hand. To Dick's consternation, "auntie," wishing to frighten away the young man altogether, pretended that she believed he was proposing to her—nor did she dismiss the boy until she had given him two very uncomfortable hours.

Dick's turn for revenge came, however, when he met "auntie's" two admirers, and told each that the other had just proposed to the fair Judith. The result was a quarrel, ending in Major Wright challenging Hiram Ciders to a duel. Dick and James Hurley, who had been asked to act as seconds, had no intentions of having any bloodshed, and therefore carefully extracted the real cartridges from the combatants' revolvers and replaced them with blanks; then, sending a note to Miss Judith Mullen of her admirers' intentions, mentioning the time and place, they calmly awaited the appointed hour. Not so, Hiram Ciders—for Major Wright was far too good a shot to permit him to be calm. Nevertheless, owing to James Hurley's vigilance, the shivering constable was unable to slip away, as had been his intention, and was led pale and trembling, to the "field of honor."

While the backs of the group were turned, he made a wild dash for liberty, so that when "auntie" arrived, she found only the hardy old Major. And so pleased was that lady at her hero's gallantry, that she promptly accepted him then and there, and Dick instantly seizing the favorable moment, was at last overjoyed to receive "auntie's" consent to his marriage with her niece.

MUTT AND JEFF JOIN THE OPERA (Oct. 21).—Grand Opera offers vast opportunities to real singers—there's heaps of money in singing. Mutt is an opportunist, also a singer (so he thinks) and decides to join the operatic field. Jeff's aspirations are laughed to scorn by Mutt, who alone and swaggering goes to the Opera House. Here, the stage hands have considerable fun with the lanky chap, and when the musical director tries his voice—oh! oy! oy! Fortunately for Mutt, an untrained ear is wanted to try the voices of applicants, and he gets the job.

Jeff, feeling pretty sore, sallies forth bent on getting a job for himself. On meeting an actorine friend of his, he is overjoyed to hear that her manager is looking for singers. Would Jeff apply for a posish? Would he?

Mutt tries Jeff's voice, and of course he finds it "rotten." The musical director, however, believes otherwise and almost goes "dippy" over Jeff's high C. . The tables are turned. Mutt is promoted to do sweeping, while Jeff is engaged at a large salary as leading tenor of the Doughpolitan Opera Company. The manager gladly obliges him with a liberal advance, and Jeff, with his actress friend, go out to celebrate the event.

Outside of the stage door, they almost run into poor Mutt industriously sweeping the sidewalk. Such are the mysterious workings of Fate!

THAT BLESSED BABY (Oct. 21).—After Baby Lovering and its doting parents have departed from the quiet Simpson boarding house out in the country, a lonesome feeling pervades the hearts of the old spinsters, Margaret and Elizabeth Simpson.

As the baby is the cause of their lonesomeness, they decide to adopt a child and fill that aching void. Margaret stays behind to take care of the house and Elizabeth goes to the Orphan Asylum, where she soon gathers a lusty babe to her bosom.

On the train, while about to return to the farmhouse, she sees the Loverings in the train just coming in. Desirous to exchange a few words with them, she places the baby in the reluctant arms of a minister and rushes out. The minister, believing it a case of desertion, rushes to catch the woman, who, thinking the good man a kidnapper, frantically seeks to regain the child.

Chases and counter-chases follow, but neither the woman nor the man seem able to connect. An element of mistaken identity creeps in and the minister finds himself in the thickest of trouble. He's mighty glad when matters straighten out at last. As for that blessed baby—it is safe and happy in the home of its two mothers, the old Simpson sisters.

POWERS.

JOHN BAXTER'S WARD (Oct. 24).—A number of ranchmen and cowboys are gathered around the post office of a Western village, expecting their mail. A letter is received by John Baxter, ranchman, from his niece, who is also his ward. The cowboys have been expecting that some day she would visit the ranch and are curious to know what the letter says. Baxter satisfies them by reading them the letter, which states that the young lady will soon arrive. He also shows them a photograph of her and the men agree that she is a "jim-dandy." Ethelbert, the dude cowboy, is there, and is so enraptured with her beauty that he kisses the picture repeatedly. The cowboys give him the laugh, take the photo away from him and "rough-house" him considerably.

Baxter suddenly becomes an important personage in the village. The cowboys visit him at his cabin and treat him with great consideration. They bring him presents; whiskey, tobacco, rope, saddles, etc., hoping thereby to get on the good side of him. All except Ethelbert. He stays at home and has lovely dreams of the beautiful lady. Baxter makes a promise to each cowboy that he will have the preference over the others when the girl arrives.

Finally the great day dawns and the men are all at the depot, dressed in the height of cowboy fashion. Baxter's ward steps from the train while the men look at her in speechless awe. With rare presence of mind Ethelbert steps forward and offers to carry her valise. Instantly there is a rush by the men to carry the bag, but she hands it to Ethelbert, because he spoke first. The girl and Ethelbert start for the ranch house, leaving the cowboys dumbfounded. On the way Baxter's ward and "Bertie" become quite chummy.

The cowboys by this time, are framing up a warm reception for Ethelbert. They find him later, and duck him in the river, which is easily done, because there isn't much fight in him. Thinking it a good joke, the men find the girl and tell her of it, but she doesn't see the point. Instead, she hunts up Ethelbert, and finds him a very wet person. She sympathizes with him and he proposes. The girl accepts and they disappear. There is much excitement in the village over this. Next morning Baxter receives a letter saying that the pair have eloped and are on their way to find a minister. Baxter reads it to the cowboys and laughs. They become angry at this and demand their presents back. Baxter refuses, and walks away laughing, leaving the cowboys quarreling among themselves.

THE LITTLE BROWN CALF (Oct. 24).—A farmer's little daughter is greatly attached to a pet calf that has been given to her by her father. The child's father has been owing on a note to a neighbor, who appears and demands payment or he will make an attachment. While arguing, his eye falls upon the pet calf and he offers to take the calf in payment. This the farmer is loath to do, because the calf belongs to his child and parting with it will be heart-breaking to the little one. At length the farmer consents to give up the calf because there appears to be no other way out of the difficulty.

The child hears of the transaction and weeps for her pet, which will be taken away next morning. She is inconsolable and they put her to bed still weeping. The little girl tosses in her sleep until she awakes. She then determines that she will take the calf and go far away with it so they cannot take it away from her. Rising from bed the child goes in her nightgown to the shed and leads the calf away. When morning comes she and the calf are missed. The neighbor arrives to take possession of the animal, which has disappeared. The party searching for the child find her in the field asleep, with the calf grazing near. The neighbor, noting the strong attachment of the child for the animal, begins to see things in another light. He is not a hard-hearted man. His sympathy is aroused by the child's devotion and he ends the affair by tearing up the note.

THE REVENUE OFFICER'S LAST CASE (Oct. 28).—In a moonshiner's cabin in the backwoods of Kentucky, his daughter is being courted by a young mountaineer, who is also engaged in illicit distillation of liquor. It is plain to be seen that the moonshiner's daughter does not return his sentiments, as she leaves the cabin impatiently. Her father appears, and when the young man tells of his trouble, the father merely laughs. Outside the cabin, coming down the road is Jim Thornton, a United States revenue officer, disguised as a mountaineer, bearing a John Doe warrant for anyone whom he might find making moonshine whiskey. Here he meets the moonshiner's daughter and strikes up an acquaintance, which becomes a case of mutual admiration almost at once. They are still talking as the young lover emerges from the cabin. The latter approaches them from behind, and looking Thornton over, fires a shot in the air. This shot is a signal to moonshiners that danger is near. From behind the cabin another shot echoes in answer, for the father and his son are busy there taking liquor out of a hiding place in the ground. The disappointed lover goes to them and tells them of Thornton talking with the girl and of his suspicion of the revenue officer, after which he starts for home through the woods.

On his way he comes across Thornton and the girl still talking. He takes occasion to tell the revenue man that he is not safe in those parts and had better be going. Finally the jealous youth forces a quarrel, but Thornton gets the better of it. Taking the young man's gun from him, he sends him on his way.

The following day as Thornton is going down the road he is shot from ambush by the young moonshiner, who hates him bitterly. Thornton is found lying wounded in the road by the moonshiner's daughter, who assists him to her father's cabin. In loosening his shirt at the throat, the young woman discovers the warrant and knows for sure that he is a revenue officer, but by this time she is extremely fond of him and in order to shield him, places the warrant in the bosom of her dress.

After three weeks Thornton is well and strong again. He is on good terms with the old moonshiner and his son and thanks them heartily for their assistance, but the two moonshiners are still a trifle suspicious. Thornton hides behind a bush in the rear of the cabin and awaits developments. Presently the girl's brother and her would-be lover

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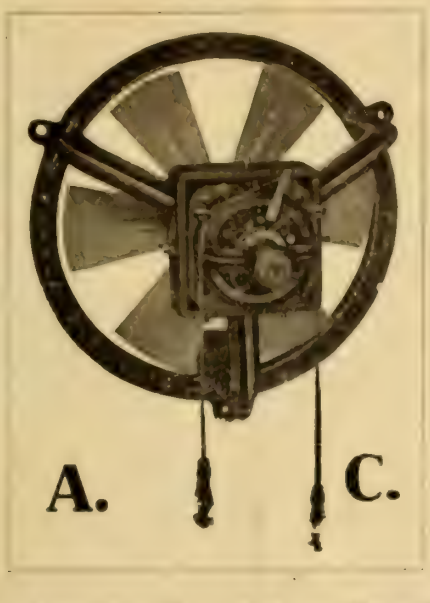

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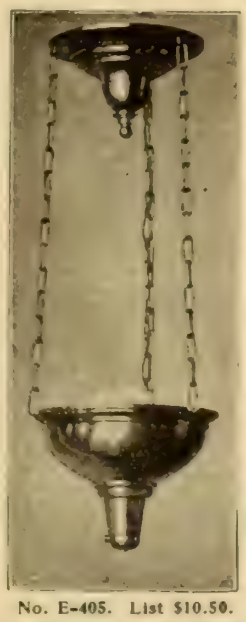

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appear at the riding place to remove some of the signs. As they do so the others covers them and places them under arrest. The old moonshiner, coming upon the scene is also arrested. The excitement attracts the moonshiner's daughter, who takes in the situation. She then pleads for her father and the other two and finally convinces Thornton that it is to get that he owes his life in more ways than one.

Thornton realizes that he owes a debt of honor, and as the girl produces the warrant, he writes upon the back of it his resignation from the secret service and casts his lot with the moonshiner's daughter. As the two walk away the jealous lover raises his gun to shoot Jim Thornton, but the girl's father knocks the gun aside and allows the two lovers to proceed unmolested.

ECLAIR.

A LUCKY CHANGE (Oct. 16).—Staid Mr. Servin is distressed to note the flirtatious habits of his charming daughter. He decides to engage for Lucy a very strict governess, and the girl is outraged at being introduced to a stern, unbending woman wearing black spectacles, and a positively ugly dress. Who will come near a girl who has for a companion such an ogress! Lucy consults a friend, and together they formulate a little plot. Accordingly, at a moment's notice, they rush upon the unsuspecting governess, taking away her black "goggles," fluffing out her hair into charming little waves and tendrils, and replacing the offensive gown with a neat, stylish one. The change is complete, and despite her former protests, the governess cannot but be pleased with herself. At the psychological moment Mr. Servin arrives on the scene, and is astonished, but pleasantly, to see so comely a person before him, and the old man is moved to a marked display of his approval. This time it is Lucy who catches her father flirting, and surprises the governess by pouncing upon her, seizing her hand, and placing it in that of her father; she then calls in her lover, and demands that her father do the same for her! Though somewhat annoyed, the father at last consents, "and they lived happy ever after!"

LAKE GARDA (Oct. 16).—Lake Garda, situated on the Tyrol frontier, is one of the most interesting and picturesque lakes of all Italy. In this film we behold as from the cushioned ease of a slow-drifting craft, the marvels of the wondrous vegetation which surrounds the lake—Denzengano and its formidable castles, the noted Isle of Garda, and Garnano, with its groves of lemon trees—indeed, so realistic is the scene, that we are almost beguiled into the belief that the surrounding atmosphere is laden with the pungent and refreshing odor of the lemon blossom.

CHAMPION.

THE COPPERHEAD (Oct. 23).—During the Civil War there were a great many Northerners whose sympathies were with the South. They believed that the war was an unjust aggression maneuvred by Northern politicians, and aided unthinkingly by hot-heads in the South. These men possessed more than ordinary moral courage, as they were sneered at by their neighbors and derisively termed "Copperheads."

Old Stewart Witman was one of these. He lived in Michigan in those troublous days. But he had a son who was ardently espousing the cause of the old flag. The boy was only sixteen, but he enlisted in its ranks. Then Witman rose in his might and such a burst of anger that little household had seldom witnessed. Despite tears and protests from wife and daughter, Witman scratched the name of his first born from the family records, for the heart of the old "Copperhead" was adamant.

We now see the boy drilling the awkward squad—a truly laughable scene, but withal a heart-rending exhibition of wonderful devotion. Later on we witness how these boys fight for the old flag, with that youngster gallantly leading them through the thick of strife. Thus does he serve his country honorably until the close of the war; though the heart of his parent is untouched. He has no son.

The boy carves a name for himself in civil life. The war is over. He enters college and then educates himself for the law. But dark days have come upon the old man—the father. He is about to be ejected from the old homestead, and this news comes to the ears of the boy, who is now on the fair road to prosperity.

So one day he comes back. But his parents recognize him not. He makes himself known and is clasped in his dear mother's arms. The father turns from him—though his old heart wells up with tears. The boy stretches forth his hand and suddenly all barriers are thrust aside; father and son unite in one loving embrace.

LAW OR THE LADY (Oct. 25).—This story concerns Dan Coulee, a supposed cattleman, his only daughter, Mary, and her sweetheart, Bob Weston. Bob has been elected sheriff.

Bob is elated at his good luck and comes to tell his sweetheart. Her father is there at the time, but doesn't seem to share the enthusiasm engendered—yet he likes Bob amazingly and has no objection to Bob marrying his daughter. But if Mary was overjoyed at the good fortune of Bob, she was also harassed with fear for his safety, as Bob's first mission was to capture a noted outlaw known as "Black Robert."

This man had been terrorizing the vicinity for some time, doing his work single-handed, and his deeds were much talked of. Dan Coulee could have wished that anyone else than Bob had gotten the sheriff's job; perhaps because of the desperate character of the bandit.

It so happens that Bob's posse are compelled to return, and Bob decides to follow the trail of the outlaw alone, for which undertaking his bravery and heroism are rewarded with success. His daring riding and unsurpassed courage has done for him what others have failed in—he has captured the famous Black Robert!

He is downhearted and miserable, for his prisoner is none other than the father of his own sweetheart, Dan Coulee—the supposed cattleman. No wonder Dan hated to see his intended son-in-law become sheriff. Should he arrest or release Dan?

His sense of duty won out. It is needless to say that Mary was broken-hearted. But she saw that while her father was lacking in goodness, she had found in her sweetheart one who could rise sublimely above all self-considerations and dare to do right, in choosing The Law or The Lady.

LUX.

BILL PAYS HIS DEBTS (Oct. 20).—Bill is dead broke, and his hard-hearted creditors gather round like carrion crows. In vain he tries his wily arts and blandishments upon them. It is quite evident that he will either have to go to America and there get married or go to work. Bill sallies forth in search of employment or a rich widow, not particularly caring which in his despair, and chances upon a stray bear. Bruin decides to go into partnership with William and they soon scare away all the creditors. The way Bruin handles the creditors causes much wholesome fun and cannot fail to appeal to young and old.

HENPECKED BERTIE GOES FISHING (Oct. 20).—Henpecked Bertie and the henpecker sit one sultry afternoon, in their garden beside the river. The Henpecker has a headache and so the Henpecked has to stay home. He makes several amusing attempts to escape, but in vain, for the eagle eye of the Henpecker watches over all. Finally the Henpecked one is provided with a rod and line and told to exhaust his superfluous energy tempting little fishes to partake of a fat little worm. The Henpecker retires to the house where she can survey the piscatorial efforts of her beloved. Bertie then establishes communication with some fellow members of the Honorable Order of the Henpecked, and they row off in a boat, leaving a very fair but inanimate model of Bertie dangling his line in the silvery stream. Bertie goes off to the Casino and has high jinks. Later Mrs. The Henpecker comes from her watch tower and, in embracing the supposed Bertie, knocks the said Bertie into the river. She then dives in to save him, and things look very serious. Bertie happens to be surveying the results of his prank from afar off, and he witnesses this thrilling rescue. He forgets all previous wiggins, plunges into the river, arriving just in time to save his wife. Explanations follow and now it is the Henpecked who has turned Henpecker. Verily doth the Cookoo mock married men, but it is delightful to be married, all the same.

GREAT NORTHERN.

HIS FIDELITY INVESTIGATED (Oct. 21).—Mr. Brown, a young married gentleman, is in need of a young lady as private secretary at his office, and inserts an advertisement in one of the daily papers. He mentions this fact to his wife at the breakfast table, and after he leaves for the office, she immediately decides upon a course of action to test her husband's faithfulnes believing that this is the right opportunity. She calls up an intimate friend and together they proceed to a detective agency, where they acquire the services of an attractive young lady detective to apply at Mr. Brown's office for the situation. Thoroughly enjoying her new case, this young lady detective is seen entering the office of Mr. Brown, who is not slow in deciding that she is just the young lady he wants. He is very enthusiastic about his private secretary, and does not lose much time in conveying this fact to her, much to the chagrin of the office clerk, who is also violently smitten with her. At this point Mrs. Brown, having received her cue, enters the office and upon finding the door closed peeps through the keyhole. She is rather dismayed at what she sees, but quickly decides to get even. Mr. Brown, hearing sounds in the outer office, also looks out through the keyhole, and sees his wife embracing the clerk. The door opens, and Mrs. Brown confronts her husband, while the private secretary departs, having accomplished her end to the entire satisfaction of Mrs. Brown. Mr. Brown has later a very difficult task to perform, namely, that of assuring his wife of his faithfulness, and while thus engaged, the former private secretary enters unannounced, and presents her bill to Mrs. Brown for services rendered in investigating Mr. Brown's fidelity.

AMERICAN.

THREE DAUGHTERS OF THE WEST (Oct. 16).—Two cowboys belonging to the "Crescent Bar" outfit, while out looking for missing cattle, catch a gang of rustlers in the act of running off their employer's stock. Charley Morton, the foreman, immediately starts for the ranch to inform the ranch owner and the cowboys pursue the fleeing cattle thieves.

Jim Darrow, the ranch owner, is the father of three lovely girls, true daughters of the West, who are fond of hunting and all outdoor sports. They have just succeeded in obtaining their father's consent to go hunting, when the foreman arrives with his news. Charley warns his sweetheart, Bessie Darrow, that hunting in the hills is dangerous while the rustlers are about.

He rides away with his employer to join the boys in running down the rustlers, and the girls are left alone. Clara and Ellen prepare to carry out their original intention to go into the hills and hunt deer, but Bessie, remembering her lover's warning, is more prudent and advises her sisters to stay at home. The two younger girls prevail and they start for the hills.

In the meantime Darrow and his foreman join the cowboys and start to look for the rustlers. Safely hidden among the rocks the outlaws watch the searching party ride by their hiding place and start for the open plains beyond. After they are gone the rustlers emerge and start on the back trail.

They see the ranchman's daughters coming in the distance and plan to eke out their vengeance on the girls. They dismount beside the trail and attempt to hold them up but meet with resistance that is as surprising as it is effective. Then the girls turn and flee with the angry rustlers in pursuit.

Hard pressed, the girls leave their horses and make a stand in the hills on the edge of a high cliff. The rustlers follow them, but from their point of vantage the plucky girls easily hold the rustlers at bay.

At last their ammunition is exhausted and it is only a matter of time until the rustlers will learn of their predicament and capture them. The girls are in despair when a plan suggests itself to the fertile mind of Bessie.

Taking her rope she adjusts the noose to her foot and her two sisters lower her over the edge of the steep cliff. Slowly the daring girl is lowered until her feet touch the ground below. Then she hurries away to warn her father and lover.

The searching party have heard the firing and are on their way back when they meet Bessie on the trail. She mounts behind her lover and they go around the cliff to join the girls, while the ranchman and the cowboys make for the rustlers' location.

The rustlers have discovered that the girls are out of ammunition and rushing up they secure Clara and Ellen. They attempt to drag the girls away when their attention is attracted to the ranchman and the cowboys. The rustlers prepare to fight, when Charley comes up behind them and fells one of the outlaws with the butt of his gun and the stricken man rolls over the edge of the cliff. The remaining rustler turns to face the foreman and in a desperate hand to hand fight, Charley is victorious and throws the rustler over the precipice to join his companion. Bessie runs to her lover and her sisters thank their brave champion for their timely deliverance.

THE CAVES OF LA JOLLA (Oct. 16).—Many beautiful pictures have been made by foreign manufacturers of picturesque places in their own country, but none of them surpass the natural beauty and rugged grandeur of our own West.

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Minneapolis, Minn.—The Third Ward Republican Hall has been leased to the Oswalt-Henning Company, who will conduct the place as a moving picture theater for the next two years.

Memphis, Tenn.—Four new motion picture theaters will be opened in Main Street within a very short time. Work will commence within thirty days on a $25,000 theater at 167 and 171 South Main Street. It has been leased for a term of years to the Trimble Amusement Company and will be called the Princess. Seats will be provided for 700. The first motion picture theater for the Trimble Amusement Company will be opened September 15, at 99 North Main Street. The other two theaters are promised to follow soon.

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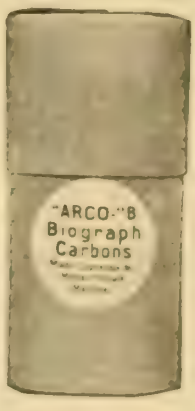

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Sept. 30—Hearts May be Broken (Dr.).....1015
Oct. 3—Jimmie's Midnight Flight (Com. Dr.) 675
Oct. 3—Ajaccio, the Birthplace of Napoleon (Scenic). 325
Oct. 7—The Upward Way (Dr.)..... 726
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Oct. 14—(Same as October 7th releases.)
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Oct. 17—A Fairyland of Frost and Snow (Sc.).. 163
Oct. 21—The Masked Huntsman (Dr.)..... 784
Oct. 21—Opening Flowers (Horticultural)..... 216
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Oct. 7—From the Field to the Cradle (Ind.)..1000
Oct. 9—What Will Be, Will Be (Com.).....1000
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Oct. 16—The Maniac (Com.).....1000
Oct. 18—The Cure of John Douglas (Dr.).....1000
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Sept. 21—$200.00 (Dr.) 1000
Sept. 28—The Mission Waif (Dr.).....1000
Oct. 5—The Stolen Grey (Dr.).....1000
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Oct. 19—The Cross of Pearls (Dr.).....1000
Oct. 26—The Gypsy Bride (Dr.).....1000

ECLIPSE.
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Oct. 4—A Jealous Wife (Com.)..... 338
Oct. 4—The Count Chartreuse (Scenic)..... 292
Oct. 4—Eyes and the Fortune Teller (Com.).. 348
Oct. 11—Pardoned by the Governor (Dr.) 630
Oct. 11—Making Cheddar Cheese (Ind.) 342
Oct. 18—Ordered to Move On (Dr.)..... 605
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Oct. 25—A Woman's Slave (Dr.)..... 950

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Oct. 14—Marooned (Am. Dr.) 1000
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Oct. 17—Pathe's Weekly No. 42 (Topical).....1000
Oct. 18—The Ranch Girl's Terrible Mistake (Am. Dr.) 1000
Oct. 19—The Renegade Brother (Am. Dr.)....1000
Oct. 20—A Trip Down the Magdapis River (Sc.)
Oct. 20—Eva Moves In (Com.).....
Oct. 20—Up the Flue (Com.).....
Oct. 21—A Puritan Courtship (Amer. Dr.)....1000
Oct. 23—The Traitor (Dr.).....1000
Oct. 23—Nomadic Tribes in El Kantara Gorges —Algeria (Scenic) 1000
Oct. 24—Pathe's Weekly No. 43 (Topical)....1000
Oct. 25—Revolution In a Bachelors' Club (Com.) 1000
Oct. 26—In Frontier Days (W. Dr.)..... 625
Oct. 26—The Island of St. Kilda, Scotland (Scenic) 360
Oct. 27—Mother Is Strong On Hypnotism (Com.) 470
Oct. 27—Logging and Milling In Sweden (Scenic) 320
Oct. 27—Funeral In Annam (Scenic)..... 200
Oct. 28—Saved By the Flag (Dr.)..... 950

SELIG.

Oct. 6—The Artist's Sons (Dr.).....1000
Oct. 9—An Indian Vestal (Dr.) 1000
Oct. 10—Told in Colorado (Com. Dr.) 1000
Oct. 12—Out-Generaled (Com.) 1000
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Oct. 16—Making a Man of Him (Com. Dr.)...1000
Oct. 17—On Separate Paths (W. Dr.).....1000
Oct. 19—How They Stopped the Run on the Bank (Com.) 1000
Oct. 20—His Better Self (Dr.)..... 1000
Oct. 23—Coals of Fire (Dr.).....1000
Oct. 24—Why the Sheriff Is a Bachelor (Dr.)..1000
Oct. 26—Lost In the Jungle (Dr.).....1000
Oct. 27—A Painter's Idyl (Dr.).....1000

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Sept. 29—Ninety and Nine (Dr.).....1000
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Oct. 10—The Missing Will (Dr.) 1000
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Sept. 18—The Gun Man (Dr.)..... 1000
Sept. 21—The Claim Jumper (Dr.)..... 1000
Sept. 25—The Circular Fence (Com. Dr.)..... 1000
Sept. 28—The Rustler Sheriff (Dr.)..... 1000
Oct. 2—The Love of the West (Dr.)..... 1000
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Oct. 9—The Land Thieves (Dr.)..... 1000
Oct. 12—The Cowboy and the Outlaw (Dr.).. 1000
Oct. 18—The Conversion of St. Anthony (Dr.) ..

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Sept. 25—The Black Horse Troop of Culver (Scenic) 950
Sept. 27—The Cook of the Ranch (Com.)..... 950
Oct. 2—Barbara Frietchie (Dr.)..... 950
Oct. 4—As Things Used To Be (Dr.)..... 950
Oct. 9—The National Guard Encampment at Fort Riley (Topical)..... 950
Oct. 11—What the Indians Did 950
Oct. 16—A Girl and a Spy (Dr.)..... 950
Oct. 18—Circumstantial Evidence (Dr.)..... 950
Oct. 23—The Copperhead (Dr.)..... 950
Oct. 25—Law or the Lady (Dr.)..... 950

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Sept. 18—When the Leaves Fall (Dr.)..... 665
Sept. 25—A Just General (Military Dr.)..... 1000
Oct. 2—Hearts and Eyes (Dr.)..... 630
Oct. 2—For Your Hats, Ladies! (Edu.)..... 370
Oct. 9—Better to Have Remained Blind (Dr.) 740
Oct. 9—The Motor Chair (Com.)..... 260
Oct. 16—A Lucky Change (Com.)..... 805
Oct. 16—Lake Garda (Scenic)..... 185
Oct. 23—Youth! "Queen of Hearts" (Com.).. 740
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Sept. 2—The Foundling (Dr.).....
Sept. 9—A Dream with a Lesson (Dr.).....
Sept. 16—The Conspirators (Dr.).....
Sept. 23—Caught in His Own Net (Dr.).....
Sept. 30—The Conspirators (Dr.).....
Oct. 7—The White Tulip (Com.).....
Oct. 7—Barcelona (Scenic) .....
Oct. 14—Secret of the Underground Passage (Dr.) .....
Oct. 21—His Fidelity Investigated (Com.).....

IMP.

Sept. 18—The Bicycle Bug's Dream (Com.)... 500
Sept. 21—By Registered Mail (Dr.)..... 1000
Sept. 25—The Co-Ed Professor (Com.)..... 750
Sept. 25—Through the Dells of the Wisconsin in a Motor Boat (Sc.)..... 250
Sept. 28—'Tween Two Loves (Dr.)..... 1000
Oct. 2—The Rose's Story (Dr.)..... 1000
Oct. 5—Through the Air (Dr.)..... 1000
Oct. 9—The Sentinel Asleep (Dr.)..... 600
Oct. 9—The Last G. A. R. Parade at Rochester, N. Y. (Topical)..... 500
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Oct. 19—The Aggressor (Dr.)..... 1000
Oct. 23—The Biting Business (Dr.)..... 1000
Oct. 26—The Waif (Dr.)..... 1000

LUX.

Sept. 22—Bill as an Express Messenger (Com.).. 344
Sept. 22—The Stolen Diamond (Dr.)..... 629
Sept. 29—Bill and His Friend (Com.)..... 491
Sept. 29—The Little Goatherd (Dr.)..... 386
Oct. 6—Bill Has a Bath (Com.)..... 452
Oct. 6—Neighbors (Com.) 488
Oct. 13—A Dog' in a Coiner's Den (Dr.)..... 593
Oct. 13—Bill, Police Cyclist (Com.)..... 390
Oct. 20—Bill Pays His Debts (Com.)..... 442
Oct. 20—Hempecked Bertie Goes Fishing (Com.) 514

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BISON.

Sept. 22—The Missionary's Gratitude (Dr.)....
Sept. 26—Lucky Bob (Dr.).....
Sept. 29—White Fawn's Peril (Dr.).....
Oct. 3—The Red Man's Penalty (Dr.).....
Oct. 6—Range Justice (Dr.).....
Oct. 13—The Indian Rustlers (Dr.) .....
Oct. 10—The Pioneer's Mistake (Dr.).....
Oct. 17—A Western Bride (Dr.).....
Oct. 20—A Warrior's Treachery (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Sept. 23—The Hornet (Com.) .....
Sept. 23—The Mask of the Red Death (Dr.)..
Sept. 27—Alice's Dream (Com.).....
Sept. 27—Tweedledum's Auto Skates (Com.)...
Sept. 30—The Law of Retaliation (Dr.).....
Sept. 30—A Strange Invitation to Dinner (Com.)
Oct. 4—Wrestlers and Wrestling (Topical)...
Oct. 11—The Little Chimney Sweep (Dr.)....
Oct. 14—Tweedledum's Monkey (Com.).....
Oct. 14—Tweedledum and One of His Tricks (Com.) .....

ITALA.

Sept. 2—Clio and Phyletes (Dr.).....
Sept. 7—Infinite Ways of Providence (Dr.)...
Sept. 9—Foolshead Hypnotizer (Com.).....
Sept. 9—Toto Has a Purse (Com.).....
Sept. 16—The Horse of the Regiment (Dr.)....
Sept. 16—Foolshead Charges Himself With Removal (Com.).....
Oct. 7—Foolshead a Model Quest (Com.)....
Sept. 23—(See Ambrosio this date.)
Sept. 30—(See Ambrosio this date.)
Oct. 7—Foolshead a Model Guest (Com.).....
Oct. 14—(See Ambrosio this date.)
Oct. 21—Foolshead Quarrels With His Sweetheart (Com.) .....

NESTOR.

Sept. 27—The Young Doctor (Dr.).....
Sept. 30—Mutt & Jeff as Reporters (Com.)....
Sept. 30—Getting Even (Com.).....
Oct. 4—Those Jersey Cowpunchers (Dr.).....
Oct. 7—Mutt & Jeff Spend a Quiet Day in the Country (Com.).....
Oct. 7—The Meddling Parson (Com.).....
Oct. 11—Let Us Smooth the Way (Dr.).....
Oct. 14—Mutt and Jeff and the Blackhand (Com.)
Oct. 14—Romance and Uppercuts (Com.).....
Oct. 18—The Town Marshal (Com.-Dr.).....
Oct. 21—Mutt and Jeff Join the Opera Co.....
Oct. 21—That Blessed Baby (Com.).....
Oct. 25—Lone Bill's Last Ride (Dr.).....
Oct. 28—Mutt and Jeff Discover a Wonderful Remedy (Com.).....
Oct. 28—Dippy Advertises for a Pup (Com.)...

POWERS.

Sept. 30—The Half-Breed's Atonement (Dr.)..
Oct. 3—The Call From the Hills (Com.).....
Oct. 3—A Matrimonial Idyl (Dr.).....
Oct. 7—The Branded Indian (Dr.).....
Oct. 10—Large Lakes of Italy (Scenic)..... 285
Oct. 10—Thou Shalt Not Steal (Com.)..... 700
Oct. 14—Running Fawn's Chief (Dr.)..... 990
Oct. 17—Yarn of a Baby's Shirt (Com.).....
Oct. 17—First Mail by Aeroplane (Topical)..
Oct. 17—Headline Acrobats (Com.).....
Oct. 21—The Awakening of John Clark (Dr.)..
Oct. 24—John Baxter's Ward (Dr.).....
Oct. 24—The Little Brown Calf (Dr.).....
Oct. 28—The Revenue Officer's Last Case (Dr.)

RELIANCE.

Sept. 20—The Stolen Play (Dr.).....
Sept. 23—The Way of a Maid (Dr.).....
Sept. 27—For His Sake (Dr.).....
Sept. 30—Weighed in the Scale (Dr.).....
Oct. 4—A Quiet Evening (Com.).....
Oct. 4—Winning Papa's Consent (Dr.).....
Oct. 7—The Anonymous Letter (Dr.).....
Oct. 11—The Human Sacrifice (Dr.).....
Oct. 14—A Narrow Escape (Dr.).....
Oct. 18—The Trapper's Daughter (Dr.).....
Oct. 21—Divorce (Dr.) .....

REX.

Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
Aug. 24—Castles in the Air (Com.).....
Aug. 31—The Torn Scarf (Dr.).....
Sept. 7—Picturesque Colorado (Scenic).....
Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.).....
Sept. 28—The Derelict (Dr.).....
Oct. 5—Lost Illusions (Dr.).....
Oct. 12—Chasing a Rainbow (Dr.).....
Oct. 19—Her Sister (Dr.).....

SOLAX.

Sept. 13—Her Uncle's Will (Com.).....
Sept. 15—The Altered Message (Mil. Dr.).....
Sept. 20—Oh! You Stenographer (Com.).....
Sept. 22—Nellie's Soldier (Mil. Dr.).....
Sept. 27—How Hopkins Raised the Rent (Com.)
Sept. 29—An Italian's Gratitude (Dr.).....
Oct. 4—A Breezy Morning (Com.).....
Oct. 6—His Sister's Sweetheart (Military)....
Oct. 11—He Was a Millionaire (Com.).....
Oct. 13—His Mother's Hymn (Dr.).....
Oct. 18—A Corner in Criminals (Com.).....
Oct. 18—A Lover's Ruse (Com.) .....
Oct. 20—His Better Self (Military Dr.).....

THANHOUSER.

Sept. 22—The Honeymooners (Dr.).....
Sept. 26—Lochinvar (Dr.).....
Sept. 29—Love's Sacrifice (Dr.).....
Oct. 3—The Five Rose Sisters (Dr.).....
Oct. 6—The East and the West (Dr.).....
Oct. 9—The Higher Law (Dr.).....
Oct. 13—The Tempter and Dan Cupid (Dr.)..
Oct. 17—The Early Life of David Copperfield (Dr.), Part I.....
Oct. 20—The Satyr and the Lady (Dr.).....
Oct. 24—Little Em'ly and David Copperfield (Dr.)
Oct. 27—The Jewels of Allah (Dr.).....

YANKEE.

Sept. 18—The Star Reporter (Dr.).....
Sept. 22—The Girl and the Chauffeur (Dr.)....
Sept. 25—For the Wearing of the Green (Dr.)
Sept. 29—Man (Dr.) .....
Oct. 2—She Never Knew (Dr.).....
Oct. 6—The Goose Girl (Dr.).....
Oct. 9—His Second Wife (Dr.).....
Oct. 13—Society Hoboes (Com.).....
Oct. 16—The Lost Kerchief (Com.).....
Oct. 20—The Man Who Came Back (Dr.).....
Oct. 23—The Drummer Boy of Shiloh (Dr.)...
Oct. 27—Flower of the Forest (Dr.).....

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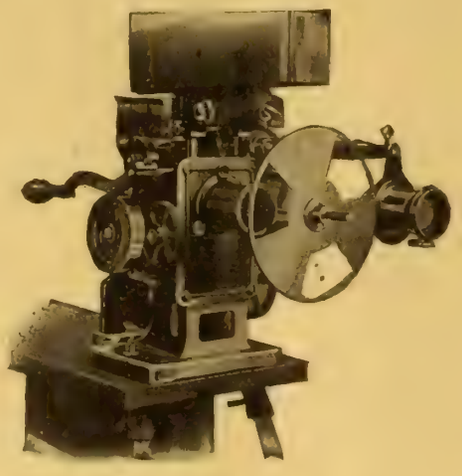

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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David's marriage to Dora, "his doll-wife" is unfortunate and does not result in happiness for either. Dora dies shortly after their marriage. David two

years after the death of his first wife, learns that Agnes is in love with him. He marries her and in this second matrimonial venture he is more fortunate than in the first.

The story of Uriah Heep's forgeries are threaded with David's love affairs. Loquacious Mr. Micawber also plays a prominent part in this chapter of the play.

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Released Friday, November 3rd

Ordinarily a visit from a burglar means a charge on the ledger against "Profit and Loss." But "Their Burglar" through one of those intangible twists of fate becomes the special messenger of both Fortune and Cupid and delivers a note to a yearning youth and brings him to the side of the one he loves.

As a reward for his services the burglar is given all the wedding presents he had come to steal—because he had helped to rescue the bride from a loveless marriage. These gifts give the burglar a new start in life and later he turns plumber. Then it becomes a lead-pipe cinch for him to make a living and be honest.

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THANHOUSER COMPANY NEW ROCHELLE NEW YORK

Sales Company agents for U. S. and Canada.

FOUR-A-WEEK ESSANAY

FIVE GREAT RELEASES THIS WEEK

Released Oct. 25th The Greatest Sporting Film of the Year

October 24th — *Comedy*

The Family Pet's Revenge
and **The Tricked Trickster**

Total Length - - - Aprox. 1000 feet

Featuring such stars as Mathewson, Bender, Coombs, Marquard, etc., etc.

Showing games both in New York and Philadelphia.

CHAMPIONSHIP FILM

October 26th — *Comedy*

Too Many Engagements

Length Approx. 1000 feet

The greatest World's Series Film ever made by the makers of World's Greatest Sporting Films.

WORLD'S BASEBALL

No State Rights.

All Licensed Exchanges Exclusively.

YOUR Opportunity

Book It NOW!

"Athletics" vs. "Giants"

Released Wednesday, Oct. 25

October 27th — *Drama*

PALS

Length - - - Approx. 1000 feet

October 28th — *Western Drama*

The Forester's Plea

Length - - - Approx. 1000 feet

ASK FOR ALL ESSANAY POSTERS

Essanay Film Mfg. Company

521 First National Bank Building, CHICAGO, ILL.

5 Wardour Street, London, W., Eng.

Solax

Wednesday, Comedy

"PERCY AND HIS SQUAW"

(Comedy)

Released October 25th

A funny incident in Western life.

Friday, Military and Drama

"FOR BIG BROTHER'S SAKE"

(Drama)

Released October 27th

Beautiful story of a child's devotion.

"FOLLOWING COUSIN'S FOOTSTEPS"

(Comedy)

Released November 1st

A Rube comes to New York to visit his cousin and proceeds to get gay along Broadway. A very funny picture.

"A HEROINE OF THE REVOLUTION"

(Military)

Released November 3rd

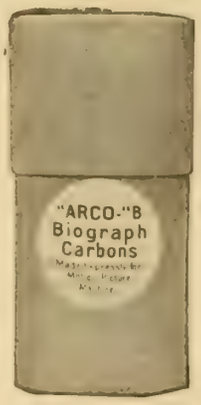
Big Revolutionary War Picture. A wonderful picture, beautifully staged, costumed and acted

4—VERY EXCELLENT PICTURES—4

Solax Company

Congress Avenue, Flushing, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.



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L. E. FRORUP & CO., Importers

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ECLAIR FILMS AMERICA

WAR IS ON!

Washington's Army supported by French Allies under Lafayette attack the British and put them to rout.

2,000 Men, Horses, Cannon and other Equipment of War 2,000

Shown in Soul Stirring Action, Portraying with Startling Realism

Two Great Battles

Around which is woven a wondrous story of Love and Hate, of Peace and Strife. A story familiar to every school child.

Hands Across the Sea in '76

TWO GRAND REELS

Released together in One Big Issue and supplemented by Two Art Posters and One Mammoth Lobby Hanger, Lithographed in Six Colors.

THREE GREAT POSTERS

Release date changed from Nov. 7, to allow time for enlarging and perfecting the Production.

NOTE DATE TUESDAY NOVEMBER 21

Will be sold only to Accredited Independent Exchanges and can not be had from individuals or companies offering State Rights.

8-Page Illustrated Booklet just out. Send for sample and quantity price.

ADDRESS ALL INQUIRIES TO

ECLAIR FILM CO., American Factory, Fort Lee, N. J.

Cast Your Eye Over This

Weekly Program

Monday, Oct. 23rd, 1911

The Horse Thief's Bigamy ..... American.
The Copperhead ..... Champion.
Youth! Queen of Hearts ..... Eclair.
Percy Gets Tired of the Theatre ..... Eclair.
A Biting Business ..... Imp.
The Drummer Boy of Shiloh ..... Yankee.

Tuesday, Oct. 24th, 1911

A Noble Red Man ..... Bison.
John Baxter's Ward ..... Powers.
The Little Brown Calf ..... Powers.
Little Em'ly and David Copperfield ..... Thanhouser.

Wednesday, Oct. 25th, 1911

Salambo ..... Ambrosio.
Law or the Lady ..... Champion.
Lone Bill's Last Ride ..... Nestor.
The Empty Crib ..... Reliance.
Percy and His Squaw ..... Solax.

Thursday, Oct. 26th, 1911

The Trial of the Eucalyptus ..... American.
The Waif ..... Imp.
A Breach of Faith ..... Rex.

Friday, Oct. 27th, 1911

An Indian Hero ..... Bison.
Bill, His Wife and the Water ..... Lux.
Bertie and His Rivals ..... Lux.
For Big Brother's Sake ..... Solax.
The Jewels of Allah ..... Thanhouser.
Flower of the Forest ..... Yankee.

Saturday, Oct. 28th, 1911

The Vicissitude of Fate ..... Great Northern.
Toto and the Dummy ..... Itala.
The Rearing of Pheasants ..... Itala.
The Revenue Officer's Last Case ..... Powers.
The Test of a Man ..... Reliance.
Mutt & Jeff Discover a Wonderful Remedy ..... Nestor.
Dippy Advertises for a Pup ..... Nestor.

AROUSES AN EPIDEMIC OF ENTHUSIASM WHEREVER SHOWN.

If you are not getting it from your exchange now, communicate with the

Motion Picture Distributing & Sales Co.

111 East 14th St., New York City

Announcing the First of a Great Series of Detective Stories, Produced as Only the "Imp" Can Produce Them. The Title of This First Story Is

"KING, THE DETECTIVE"

(Copyright 1911, by I. M. P. Co.)

Introducing the scientific methods of the modern detective; and weaving in a love story to maintain the heart interest. The story of the thumbprints will enthrall every "picture fan." Make arrangements for an early booking. You'll want the whole series! The first story will be released Thursday, November 2. Succeeding stories to be announced later.

"HIS DRESS SHIRT"

(Copyright 1911, by I. M. P. Co.)

A dainty and short little comedy of the sort that has made the Imp famous all over the world. On the same reel you will get

"STEEPLE-JACK LINDHOLM"

(Copyright 1911, by I. M. P. Co.)

A genuine thriller, showing some of the most daredevish feats ever performed in mid-air by America's champion steeple jack. Released Monday, October 30th.

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.

IMMINENT! 3 WORTH-WHILE NESTORS A WEEK!

NESTOR

Oldest and Best — *"The Worth-While Film"* — Always a Feature

GET

"Lone Bill's Last Ride"

A Particularly WORTH-WHILE FILM

that thrills throughout its 945 feet. Story, acting and photography equal to Nestor's best. **Lone Bill,** the desperado, proves for the millionth time that there is some **good** in the worst of us. It will do you **good** to **GET IT.**

Scene from "Lone Bill's Last Ride"

YOU

will soon be getting

3 NESTOR Releases a Week

All Worth-While

GET "Lone Bill's Last Ride"

Released Wednesday October 25th, 1911

GET

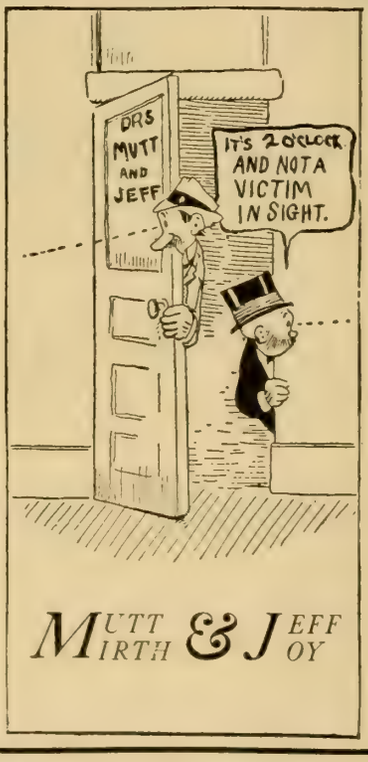
This Capital Split Reel Released Saturday Oct. 28, 1911

"Mutt & Jeff Discover a Wonderful Remedy"

"Dippy Advertises for a Pup"

Two Rollicking Mirth-Provokers on One Reel

GET IT!



COMING RELEASES

Wednesday, Nov. 1st, 1911

"BIG NOISE HANK"

Full Reel
Western Comedy

Saturday, Nov. 4th, 1911

"MUTT & JEFF AND THE LADY STENOGRAPHER"

Also

"THE SUIT CASE MYSTERY"

Split Reel Comic

DAVID HORSLEY, Bayonne, N. J. — *SALES CO., Sole Distributors*

Address all communications to our Main Office, Ave. E at 43rd St., Bayonne, N. J.

MAJESTIC

INDEPENDENT FILMS
Improving with each picture

¶ Since our last announcement we have added two pictures to our collection and can truthfully state that they are better than our first ones.

¶ There is not a single exchange in the United States or Canada that will not be proud to add these pictures to its service, simply because they are exactly the class of pictures the exchanges need and the kind most suitable to exhibitors.

¶ We are able to attain these splendid results because the interests directly connected with this company are comprised of men thoroughly familiar with the class of pictures most essential to the betterment of exchange interests.

¶ If the Independent exchanges buy the MAJESTIC PICTURES, they will increase their business, because we will have competent actors and actresses in all pictures, actors and actresses who have made big names for themselves, as well as big reputations for manufacturers, and people whose names will crowd theatres and make exhibitors demand the film.

¶ The MAJESTIC is endeavoring to look far into the future of the entire industry rather than thinking of its own immediate welfare.

¶ The MAJESTIC cannot presume to carry out these ideas alone. It must have the combined support of all manufacturers who care for the future of the moving picture industry.

OUR FIRST FIVE RELEASES

"The Courting of Mary"
A high class comedy

"Love Heeds Not Showers"
Another high class comedy

"The Ultimate End"
A strong problem-newspaper drama

"The Caddie's Dream"
A comedy—full of laughs

"The Rose of Yesterday"
An occult drama, of very strong heart interest

"LITTLE MARY" and OWEN MOORE

Miss Mary Pickford and Mr. Owen Moore will positively appear in Majestic Pictures and they show at their very best in the above pictures.

Our First Release Sunday, November 26th
"THE COURTING OF MARY"

A splendid high class comedy with Mary Pickford and Owen Moore at their very best.

Place your order with the Motion Picture Distributing and Sales Co. at once, and notify us at the same time

THE MAJESTIC MOTION PICTURE COMPANY

145 WEST 45th STREET **NEW YORK CITY**

TOM D. COCHRANE, General Manager.

They're Calling for The Out-of-Doors

This great American Public! Automobiling, Golf, and "Health Advice"—They're Sign Posts—Guides to that **CLAMORING DEMAND FOR THE OUT-OF-DOORS.**

AMERICAN FILMS supply that **DEMAND.** Big, Breezy, Prairies of the West—Great Mountain Ranges, Beautiful Lanes through the Magnificent Forests of El Cajon Valley, California—They Satisfy that Longing for a Glimpse of the World's Garden Spot—California!

AMERICAN FILMS APPEAL to that love of the Wild Out-of-doors—that panoramic, whirling rush of events that sends red blood hurtling through tired veins. Primeval instincts—governed by no organized law, are products of that early civilization whose wonderful power to stir the jaded public pulse has never failed!

AMERICAN FILMS are flawless in photography—produced by master producers—portrayed by the **BEST TALENT OBTAINABLE ANYWHERE.** No performance is complete without **AMERICAN FILMS.**

Release date, Nov. 6th "THE THREE SHELL GAME"

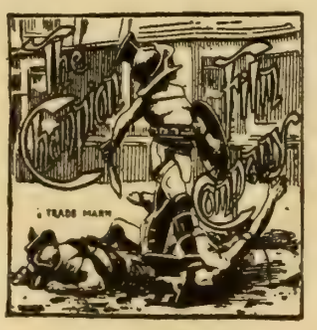
Dick Hankle, an outcast, after many rebuffs, succeeds in getting work at the home of a poor ranchman, named Weston. He and Weston go to the bank to deposit Weston's savings. There they meet a three-shell man, who induces Weston to gamble away his money. Returning heart broken, the wife and daughter pursuade Weston to discharge Dick, believing him guilty of having urged Weston to play. Made desperate by his ill fortune, Dick goes forth to seek the three-shell man. He meets the gambler in a lonely trail and recovers Weston's money, which he returns for Weston's daughter. How he secured possession of the money makes one of the most exciting and genuinely entertaining films ever produced. Don't fail to ask for it.

EVERY AMERICAN REEL PRODUCED IN EL CAJON VALLEY, SOUTHERN CALIFORNIA

RELEASE DAYS MONDAYS AND THURSDAYS

Release date, November 9th "THE MEXICAN"

Jose Curvez, a Mexican, while wandering idly about his ranch, discovers a baby girl. The years roll by, and Dolores grows into a beautiful girl. The Mexican has trouble with the lawless cowpunchers and, thinking Dolores would be safe, sends her to do the shopping. She too is reviled and insulted and rushes home. The cowpunchers bombard the house and Dolores seeks aid. Clarence Stowell, and a band of ranchmen, put the invaders to flight and Stowell immediately makes love to the beautiful Dolores. But the Mexican, hating all Americans, gathers his friends and starts a race war, and after an intensely interesting battle, is finally captured. He and Dolores are about to be hung when Clarence again comes to the rescue. The aged Mexican then reveals the circumstances surrounding Dolores' birth, and is permitted to go his way. A magnificent portrayal of the early race wars in California.



Champion Trade-Mark Personifies a High Standing in the Moving Picture Film League

Three Fort Riley Releases

Make a Memo

Field Day Sports at Fort Riley, Kans.

Film 2 of The Fort Riley Manoeuvres

Champion Release for Monday, October 30th, 1911

Regiments of National Guard Militia and Companies of Field Artillery in realistic sham battles. Every form of field sports, athletic stunts. Big gun target shooting, filmed at short range. Amazing to the spectator. Wonderful on the screen.

Very Attractive Lobby Displays

"THE COWBOYS' PIES"

Champion Release for Wednesday, November 1st, 1911

For a laughing Tonic, this Picture comes hot off the griddle of Comedy, for the delectation of all Photoplay Phokes, who like to work their jaws with a Merry Ha! Ha! Though it's a dashing, careering, Camp Western Comedy.

COMING! Film 3 of The Fort Riley Manoeuvres!

"National Guardsmen and Regulars at Fort Riley"

Monday, Nov. 20th FILM 3 Monday, Nov. 20th

Sold Through Motion Picture Distributing & Sales Co.

CHAMPION FILM COMPANY

MARK M. DINTENFASS, General Manager

12 EAST 15th ST., NEW YORK CITY

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED OCTOBER 23rd, 1911

Through His Wife's Picture

Mr. Nelson is "newlywed" and carries his darling wife's picture with him always. However, he almost fails for the temptation to go to the mask ball, creating an erstwhile lady friend to go with him, telling her that he would dress as a pirate and she to go as a Spanish gypsy. At the sight of his wife's portrait, however, he realizes his intended wrong-doing and changes his mind, asking a friend to go in his stead. The office boy mixes the letters and wifey gets the one he intended for the girl, and she goes to catch her erring hubby. So while hubby waits at home, wifey is keeping her eyes on the bold, bad pirate she believes to be her husband.

Approximate Length 998 feet

THE INVENTOR'S SECRET

An old toymaker invents an automatic doll and goes to the lawyers to apply for a patent. That day a young girl is reported missing and Dan, the cop, receives word that a reward of $500 is offered for solving the mystery of her disappearance. Dan's sweetheart gets a position as cook in the inventor's family, and catching a glimpse of the doll, thinks it is the missing girl. Dan for a while has a vision of $500, only to wake up to find both he and his sweetheart out of a job.

Approximate Length 468 feet.

RELEASED OCTOBER 26th, 1911

THE LONG ROAD

Destiny's Roadway With Its Many Turns

At a garden party, Edith, in a spirit of coquetry, arouses the jealousy of Ned, her fiancé, who, taking her action seriously, gives a parasol, which he intended as a present for her, to another girl. This induces a quarrel, and both stubborn, the break is never mended. Hence, he marries the other girl. Heart-crushed, Edith seeks solace in the convent as a Sister of Mercy. Some time later, Fate ordains it that she be assigned to embroider the layette of Ned's first baby, a task often undertaken by the sisters. This, you may imagine, is a terrible ordeal, but there is no help for it and the task is finished, which brings about the first meeting since the day of the garden fete between the two women. Several years later, while Edith is working among the poor of the East Side, she is startled by a sound of a shot, and following a small boy into the saloon from whence the sound came, finds Ned, who, having suffered business reverses, and become a hopeless drunkard, the accidental victim of the shot, with his child, now grown to boyhood, and his wife by his side. Ned has now reached the final turn in the road.

Approximate Length 998 feet

RELEASES FOR NEXT WEEK

October 30th, 1911

Love In the Hills

A Tale of the Tennessee Mountains, Where Strangers are Unwelcome

DRAMATIC

Approximate Length 998 feet.

November 2nd, 1911

A Victim of Circumstances

COMEDY

Approximate Length 382 feet.

November 2nd, 1911

Their First Divorce Case

COMEDY

Approximate Length 616 feet.

BIOGRAPH COMPANY,

11 East 14th Street, New York City

Licensees of the MOTION PICTURE PATENTS CO.

GEORGE KLEINE, Selling Agent for Chicago,
166 State Street, Chicago, Ill.

LUBIN FILMS

4 REELS A WEEK

Released Wednesday, October 25th **Length about 1000 feet**

THE TARS ASHORE

Follow the jolly sailors on their round of fun and see what happened to the duck and little pig that they took abroad as mascots. An especially good comedy.

Released Thursday, October 26th **Length about 1000 feet**

A Rural Conqueror

Ira may have been short on style but he won the girl. He rigged up in silk hat, frock coat and all the trimmings and then gained Myrtle's consent by a wonderful masterfulness and a novel scheme. Don't miss this splendid comedy.

Released Saturday, October 28th **Length about 1000 feet**

LOVE'S VICTORY

Papa's batting average was .000. Cupid's batting average was 1,000 in this dandy comedy. Another suitor almost managed to marry Marjorie by lying about Jack. A race between an automobile and a hand car is a feature. It's sure to delight any audience.

Released Monday, October 30th **Length about 1000 feet**

SOMEBODY'S MOTHER

Jimmie, the newsboy, plays an important part in this pretty story. It has the "touch of nature that makes the whole world kin." Don't fail to book it.

4 REELS A WEEK

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. Fifth Avenue **London: 45 Gerrard St., W.** **Berlin: 35 Friedrich Str.**

VITAGRAPH

LIFE PORTRAYALS

"THE FOOLISHNESS OF JEALOUSY"

MONDAY, OCTOBER 23rd

Jealousy is the deepest kind of gloom, a "green-eyed monster" that misleads and makes us look ridiculous. Joy takes the place of gloom in this case and everything turns out happily.

"WIG-WAG"

TUESDAY, OCTOBER 24th

What the "Boy Scouts" did to develop a boy whose parents were spoiling him by too much solicitude. A little bit of roughing it with the other fellows makes better and broader men. See this and be convinced.

"AUNT HULDAH, MATCHMAKER"

WEDNESDAY, OCTOBER 25th

A good old Southern Mammy takes a hand in her young mistress's love affairs and brings about a happy reconciliation and engagement that pleases everybody.

"KITTY AND THE COWBOYS"

FRIDAY, OCTOBER 27th

"Fatty" gives the boys a jolt that gets them all "in wrong." He keeps all guessing and laughing until their sides ache.

"REGENERATION"

SATURDAY, OCTOBER 28th

Plenty of food for thought in this. Strange and mysterious are the ways by which some are led to a reclamation of themselves. A marvelous and strikingly truthful Life Portrayal.

FIVE A WEEK

Next Week	Next Week
"CAPTAIN BARNACLE, DIPLOMAT"—Bubbling Comedy.	Monday, October 30th.
"MADGE OF THE MOUNTAINS"—Mountain Romance	Tuesday, October 31st.
"A SOUTHERN SOLDIER'S SACRIFICE"—Southern War Story	Wednesday, November 1st.
"THE GOSSIP"—Too funny for words	Friday, November 3rd.
"A MESSAGE FROM BEYOND"—Emotional Drama	Saturday, November 4th.

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LONDON, 25 Cecil Court

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THE FASHIONS IN

PATHÉ'S WEEKLY

They crowd the house on

PATHÉ WEEKLY DAY

just to see what the world-famous modistes and milliners of Paris are making in newest fashions. Boost this feature in the weekly and you've got 'em all on the run

Book It Every Week

PATHÉ FRÈRES.

NEW YORK

Another Sensational Educational Film

THE X-RAYS

Showing various experiments with this mysterious and wonderful light.

COMING SOON!

Love's Renunciation

About 1000 feet **Released Nov. 11th**

A powerful drama of the tangled love affairs of two sisters.

WATCH FOR THIS!

CAIN AND ABEL

COMING SOON!

One of the most dramatic stories in the Bible. Known by everyone, it will crowd your house. Watch for it.

TRADE MARK

Thomas A Edison

The Edison Type "B" Underwriters' Model

WITHOUT question the one machine on the market today that will "stand up" always under the most trying conditions. Invented by Thomas A. Edison, and perfected and manufactured at his own factories. A modern mechanism in every respect — one that projects "rock-steady," flickerless pictures, and does not fail at the important moment when your audiences are expectantly waiting for the first picture. Let us tell you more about it in a letter.

Scene from "THE REFORM CANDIDATE"

EDISON FILMS—Oct. 31st to Nov. 4th inc.

TUESDAY, OCTOBER 31st

"THE REFORM CANDIDATE"

Cast

Curtis Greer, President of the Inter-Urban Street Railway Company ..... Robert Brower
His daughter ..... Miriam Nesbitt
John McNamara, a machine candidate ..... Charles Ogle
Henry Brice, a reform candidate ..... Harold M. Shaw
Editor of the "Morning Echo" ..... Charles M. Seay
Edith, a reporter ..... Mary Fuller

A story of politics—graft against honesty. Through the aid of the young woman reporter, the latter wins. Full of brisk movement from beginning to end, it makes a splendid release for Election time.

WEDNESDAY, NOVEMBER 1st

"THE RISE AND FALL OF WEARY WILLIE"

Cast

Weary Willie ..... William West
Rev. Dr. Helpall ..... Bigelow Cooper
Newspaper reporter ..... Yale Benner
A lucky tramp ..... Edward O'Connor

A comedy of a decidedly unusual nature. A minister decides to live the life of a tramp, thereby bringing about a very unexpected situation. Full of humor and with plenty of human nature.

FRIDAY, NOVEMBER 3rd

"THE GIRL AND THE MOTOR BOAT"

Cast

The girl ..... Mary Fuller
Her mother ..... Miriam Nesbitt
A young inventor ..... Darwin Karr
His rival ..... Marc McDermott

A story with a real thrill. We have had many scenes in automobiles, but we believe this is the first time a girl has been shown at close view in a motor boat going twenty-five miles an hour. Taken at the Thousand Islands.

SATURDAY, NOVEMBER 4th

"LOVE AND HATRED"

From "The Greater Hate," by Roy Norton

Cast

A young school-teacher ..... Reeva Greenwood
Her two suitors ..... { Charles Ogle / Yale Benner }

Strong Western drama. A young school-teacher chooses the more outwardly attractive of her two admirers, but the choice is an unfortunate one. She is deserted, but in the end all comes out well.

Thomas A. Edison, Inc., 72 Lakeside Ave., Orange, N. J.

KALEM

3 — HEADLINERS EVERY WEEK — 3

The Luck of Reckless Reddy

A Breezy Western Comedy

Released Monday, Nov. 6th. Approximate length, 1000 feet

There are comedies *And Comedies*. This one is the *REAL* kind.

White Brave's Heritage

This is an entertaining story told with a wealth of detail and expression amid scenes that exactly fit the action.

There is a big demand among picture theatre patrons for classic Western productions of this kind.

Released Wednesday, Nov. 8th. Approximate length, 1000 feet

The Engineer's Daughter

All exhibitors are familiar with the high quality of Kalem Railroad productions. This is one of the best of our recent issues.

An exciting pursuit on an engine running sixty miles an hour, brought to an end by a landslide.

Released Friday, Nov. 10th. Approximate length, 1000 feet

Photos of 12 of the principal Kalem players, 7 x 9½ inches in size, $1.50 per set, postage prepaid.

Beautiful 4 color print, 15 x 20 inches in size, of Gene Gauntier 40c. each, postage prepaid.

Four color lithographs (full one sheet) of Alice Joyce 15c each, postage prepaid.

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.

86 Wardour St., LONDON, W.

BERLIN, 35 Friedrich Str.

(TRADE MARK—Registered)

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Metallic Cloth Curtains and Screens

The public will patronize a good picture in preference to a poor one at the same price.

"SUNLIGHT" METALLIC CLOTH SCREENS

Permanently Secure for You

THE BEST KNOWN PICTURE RESULT

OUR PATENT FRAME

WITH TIGHTENING DEVICE

Gives you a perfect picture field permanently free from all wrinkles and like defects and is in every *instance* sold with our fabric.

"Sunlight" Metallic Cloth Curtain Co., 1100 Fisher Bldg., CHICAGO, ILL.

GREAT NORTHERN

GREAT NORTHERN FILMS CO. COPENHAGEN

THE OLD RELIABLE

Release for Saturday, October 21st

HIS FIDELITY INVESTIGATED

A REAL feature comedy. A laugh producer that is sure to please every audience. Insist on getting this film from your exchange. Length 871 feet.

Release for Saturday, October 28th

THE VICISSITUDE OF FATE

Powerful dramatic feature production, showing how time proved an employer's hasty conclusion to be ill-founded.

Lobby Display Photos of all Great Northern Players now ready. Write for Circular!

All First-class Independent Exchanges Handle Our Productions

Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.

(NORDISK FILM CO. OF COPENHAGEN.)

MOVING PICTURE WORLD

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Facts and Comments

FOR the first time in the history of moving pictures has an American exhibitor received a prison sentence for violating the law, which regulates the admission of minors into moving picture theaters. Agents of a society for protecting the morals of the young have after an investigation pronounced this man's place to be "the worst in New York." A harsher criticism than this could hardly be passed upon any place of amusement. It appears, that this man had been guilty of the same offense before and had been let off with a fine, coupled with a warning to expect the utmost limit of the law on his next conviction. He chose to disregard the warning. The MOVING PICTURE WORLD has on more than one occasion recorded its opinion on the law regarding the admission of minors. We believe, that its conscientious observance is a distinct benefit rather than a hardship to the self-respecting exhibitor.

* * *

OUR esteemed contemporaries of the daily press are amused over the Canadian attitude toward so-called American historical pictures. Canadians have objected to pictures showing American victories over the British in the War of Independence. They are now accused of being supersensitive and narrow-minded. One paper imputes a total lack of humor to the Canadian character and another speaks of the Canadian attitude toward these moving pictures as a piece of petty spite. Is it not fair to look at the other side of this question? The British as well as the Americans have time and again proved their valor on the field of battle, but the fortunes of war could not always favor both sides at the same time. The pictures are onesided, because they show only the triumphs and unfairly omit the defeats of the Americans.

*

Suppose a Canadian or British film maker were to make a specialty of producing pictures of battles, fought on American soil, and won by the British against the Americans, such battles, for instance, as Lundy's Lane and the surrender of General Hull in the war of 1812. Suppose these pictures were to be pressed on American exchanges and American exhibitors and shown to American audiences. Would we not hear a protest from the American press against a partial and unfair representation of history in moving pictures? If history is to be taught by the moving picture, due regard should always be had to fairness and accuracy. The day, let us hope, is near at hand, when the producer of historical pictures will not be satisfied by the hasty perusal of a book or two in a library, but will, in an honest effort to give a true portrayal of past events, consult the historian. Too many of the present day historical pictures are historical in name only.

* * *

KING George V, of England, it is said, advised the Canadian governor, his royal uncle, to submit to the moving picture camera. As a result the installation ceremonies with the Duke and Duchess of Connaught as the central figures will be seen by millions of loyal Canadians and by the world generally. The divinity, that "doth hedge a king about" is enhanced and magnified rather than threatened and impaired by the man with film in the box. Royalty as an institution depends today as much as ever on gorgeous display and "the pomp of circumstance." If the solemn ceremonies of a coronation or the installation of a royal governor can be witnessed in moving effigy by millions instead of thousands then the impression created by them will naturally be all the greater. An enlightened modern monarch will recognize in the moving picture a prop of the throne rather than a violation of kingly dignity.

*

IN connection with this topic we want to say a word for the flag of our country. It is a sacred emblem and should be treated as such by the makers of moving picture films. One of the worst uses, to which the uag can be put is to cover up the poor quality of a picture. This trick should be left to cheap vaudevillians, who must resort to the waving of the flag, because it's their only way of "getting them." Our national bump of reverence is by no means overdeveloped and the flag is one of the things we ought to respect at all times and everywhere. Too often, when a picture is awfully bare or stupid or vulgar and the spectator begins to regret the absence of outlawed eggs a child bearing the American flag is rushed across the stage and the situation is supposed to be saved. This sort of maneuver only cheapens and degrades both the flag and the moving picture.

* * *

IN its world-conquering tour the moving picture has invaded ancient Egypt, the land of mysteries. In the city of Cairo and in other places in the country of the Pharaohs, moving picture theaters are becoming more and more numerous and promise to become the most popular form of amusement. They have however encountered a grave danger, from which the picture in other parts of the world seems to have been happily delivered. Cairo and Alexandria are threatened with an influx of offensive and obscene pictures, with which the local police of the towns mentioned are now battling. There is an element in both cities, that seems to need a vigorous repression and it is this element, which is seeking to introduce objectionable films. We notice with regret, that some European film producers have sent their agents into the cities with pictures, that could not even be vaguely described in these columns. The police there are sometimes hampered by the British toleration of native customs and traditions, but it is to be hoped that they will see their way clear toward blocking any effort to make the ancient country the dumping ground of pictures, which even Paris has rejected.

* * *

THE officials of the National Association of Exhibitors, we are glad to say are active in their propaganda for organization and have succeeded in organizing several states since the adjournment of the National Convention in Cleveland. All the states organized will be affiliated with and represented in the National organization. The executive committee of the National Association will meet on November 1st in Columbus, O., to transact business of importance and a full attendance is expected. Representatives from states, not organized, are especially invited to attend this meeting. They will re-

ceive all the advice and assistance in starting and perfecting local organizations, which experience enables the executive committee to give. The MOVING PICTURE WORLD deems it a duty, as the sincere and earnest friend of the exhibitor, to advise exhibitors to take advantage of this opportunity.

*

Recent events in Minneapolis, to which editorial reference has been made in the last issue, show not only the necessity of organizing, but the positive dangers of a lack of organization. The instinct of self-preservation alone should persuade exhibitors to organize. They are still in too many places at the mercy of sensation-seekers and self-advertising reformers. The arrogant boast of a priest in Coeur d'Alene, that he had "put a picture house out of business" could never have been made good, if exhibitors had the strength of resistance, that is born of effective organization. In almost every case the organizations of exhibitors will have the good will of the best elements in the community, if they are wise enough to maintain a high standard of membership. The majority of exhibitors in the country today realize or begin to realize the responsibilities of their business and are quick to resent the intrusion of undesirable elements. Organization will impart new power to their efforts for good and clean management. If the officials of the National Association will persevere in their good work, which seems certain, there is every hope that at the next National Convention not one important state will be left unrepresented.

The Real Esperanto

Moving Pictures the Language of the World.

BY W. STEPHEN BUSH

THE moving picture is the real "esperanto," the universal language, the realized ideal of the ingenious scholars, who gave the Volapuek and the Esperanto systems of language to the world. Pictures existed before the speech of mankind became confused at the Tower of Babel and continued after men began to talk in various tongues. Pictures have always laughed at geographical or racial differences and it must be confessed that in spite of the vast distance between the rude drawing of the Chinese cartoonist and the pen of Rembrandt and Coreggio, they all convey a thought, understood, more or less imperfectly in every place where men have eyes and the rudiments of a thinking apparatus.

The American moving picture is a signally conspicuous proof of the international character of the cinematograph. Fresh from its factory in New York, Brooklyn, Philadelphia and Chicago it is unrolled before admiring audiences, which do not understand a syllable of the language of the makers and have never seen the country, in which it was produced. In every part of Europe and South America, in Australia, in Asia and Africa the language of the picture is understood without learning any alphabet or wasting gray matter on such atrocities as irregular verbs and the changing moods of the miserable adjective. The hidalgo, fresh from his hacienda, selling the product of his year's labors in a coast town, the spectacled professor in Germany, the volatile Boulevardier and the stolid Breton, the heterogeneous family of John Bull at home and in all his dependencies, the Irvingesque type of Dutchmen in Holland and Flanders, the lively population of Italy no less than the hooded Turk, the caste-ridden Hindoo, the descendant of the pirates of Malay, still handy in the use of his "kris," the untutored savage in Africa and on the Bowery, can see the story of the picture—in short all the curious inhabitants of the Earth can understand the moving picture. Think of a motley gathering such as here described, and one trying to make the other understand, jabbering and swearing and uttering cries of despair. All is confusion, dissonance and jarring discord. Now watch the operator put his machine in readiness, place the reel in his magazine and the noise begins to subside. He has his focus, the right carbons in the right place and presently the crank begins to turn and the eyes of all are directed toward the screen. Quiet reigns and the minds that but a moment ago seemed like "sweet bells jangled" have found rest and occupation. Could a professor of Esperanto or Volapuek do as much?

The universal language exists. Its subject is the world and its adjective the man. Like Dante's verse it stands erect on subject and adjective. It teaches, delights, entertains, pleases, informs, something, which no grammar ever did or is ever likely to do. It makes learning and the pursuit of knowledge a pleasure and a benefit all at the same time. The inventors and students of Volapuek and Esperanto might with great advantage to themselves and to mankind turn their activities in the direction of the moving picture. Therein lies the hope of a language, understood with equal ease in the purlieus of Boston and along the Puntas Arenas, where the naked Patagonian savage waits for the gifts of the tide.

What we need in the development of the picture to its highest destiny is the aid of just such men as the sponsors of schemes of universal language.

A FUNCTION OF THE FILM.

From the London Morning Post.

One talks of the increase in the value of money, but really the increase in the value of time is much greater. It has killed many things dear to the past generations, among them the old-fashioned novel. How many nowadays read the calm Jane Austen or the stormy Charlotte Bronte? With these authors Samuel Lover hardly ranks. To-day he is well-nigh forgotten. Yet in his own day he was popular and his merits remain. In bringing about this change, many things have borne a part, among them the railway, which demoded half of Scott; the growth of illustration and, in these later days, the kinetograph.

Now, however, people who have never heard of Rory O'More in ballad or novel are to see something of him in living pictures. The novel is not the first that has been taken. But the literary movement in kinematography now begins in earnest. An American company has conceived the idea of reproducing on the screen the most notable Irish romances, and to that end despatched a large company of capable actors to re-eanct the story on the spot. With Rory O'More it makes a good beginning. The film exhibited at a private view is one of the best of its kind. In a few weeks it will have been projected on to the screens of hundreds of kinematograph houses—which in the United Kingdom now number over two thousand. First and last, millions will now see something of Rory O'More of whom they have perhaps never heard of in song, novel or play. They will not get all of Lover, but they will see pictured the most stirring incidents of a most romantic story. They will see the rebel in hiding visited by his colleen, the little love scene between them so beautifully rendered that one would be ashamed to overhear their speech. They will see Rory discovered by the dastardly informer and chased by the redcoats. See him take to the water and forfeit his chance of escape by returning to save from drowning one of his would-be captors, only to be again arrested. See his trial, his escape from the scaffold, the priest cutting his bonds, his wild run for freedom, and his embarkation with mother and sweetheart, for America. So much as is told is well told. The kinematograph has never got hold of a finer subject, and it may be well that the kinematograph is destined to make a tardy reparation, and that many, after ten minutes watching the passing show, will be tempted to make the acquaintance of the book.

Canadian Imperialists are complaining about having to witness too many deeds of Yankee valor in moving pictures. No reciprocity wanted—excepting Yankee dollars.

Mr. Critic

By LOUIS REEVES HARRISON.

YOU had better quit this business and become a baseball umpire. Then your heart will be safe—you will only get your head broken. If you ever attempt to do your best for the subscribers of your paper and at the same time please every man who advertises in it, a sad duty will be imposed upon your family—that of calling a specialist to ascertain whether you are to be retired to a sanitarium or elected president of the steel trust. If you have really persuaded yourself that you know a good photoplay when you see it, go ahead and say so, but give your reasons if you want to be convincing. Discontent with puerilities and transparent unrealities of the photoplay does not mean that you know how they can be mended in the interests of producer and exhibitor alike. Your personal opinion is of no particular value or interest—nobody cares how your hair is cut—unless there is something back of it in the way of knowledge, experience, appreciation and suggestion; every man who goes to the theater thinks he is a judge of the performance, and the only difference between him and the average critic is that the latter manages to air his views in print.

The whole truth of the matter is that not one man in a thousand can fully grasp and retain all that is presented on the screen in twenty minutes, especially when it is swiftly followed by other photoplays of varied character. Supposing that you chance to view one of those exceptional dramas that so clearly set forth a beautiful idea as to leave a powerful impression on your mind, are you—I will quote one of the greatest playwrights in the world: "Are you to be trusted in a mental operation so subtle, so complex, so indefinite, so elusive of demonstration as the formation of an opinion on a work of art?"

The critic's first duty is to formulate a careful opinion for those who trust his judgment and place dependence on what he says. He will forfeit confidence of all who support the paper if he lavishes indiscriminate praise upon every one of the thousands of plays announced in the advertising columns. In order to be convincing he must be honest even if he is not always right, but he must be equally honest in deferring to the effect on the audience, and right here comes one of the subtleties referred to by the great playwright just quoted. The critic's course would be a simple one if it was not a paramount duty for him to consider the practical side of the presentation he watches on the screen—whether or not it suits the great majority of the audience, and whether that audience is representative of those all over the country. It is difficult for the keenest observer to note in the enveloping darkness of the auditorium those surface indications of how other hearts are beating, though intense interest is usually manifested by rigidity of attitude and absence of conversation, but it is a very simple matter to listen carefully to nearby comments or even to ask others how a play of especial importance suited them. The trouble with applause is that niose usually comes from the easily amused and unthinking, and they are as far from being representative of the great solid mass as are children at a matinee performance. The public has been accused of stupidity, ignorance, frivolity, lack of taste and a lot of other disqualifications, but it is responsive *en masse* to those really great plays which subjugate the imagination of cultured and uncultured.

The situation grows more complex when we realize that millions upon millions of our best people do *not* attend the little theaters because they are repelled by whatever is childish or false in screen presentations. The fact that the solid support of intelligent patrons would be a valuable asset to exhibitors and producers alike has led to some sharp disparagement of inferior photoplays not relished by those who were turning them out, but honest condemnation, like the application of a cautery to a point of disease, has been intended to heal rather than to wound. The best critics in the business are those who have not hesitated to sear morbid spots in the interest of the entire body.

A sensible way to determine what the whole public wants is to give a sweeping glance at its literature and at the nature of its outdoor sports. A comprehensive view of Young America clearly indicates that he likes fair play and is tremendously progressive. I cannot believe that he is ready to sacrifice his love of what is manly, nor his common sense, nor his developing intelligence, nor his reverence for true womanhood for any debased ideals in his leisure moments. He must be won over to faith in moving pictures by what is superlative in quality, an elusive fact that the critic must always and does very often grasp.

While fully appreciating the educational value of plays illustrating great poems or noted works of fiction—commentators have been discovering Shakespeare for three hundred years—it is of minor importance for a critic to see that credit is attached to any play in a distinctive art that depends upon what has been done in some other art. The mission of the critic is to discover and encourage more especially those photo-dramas which stand on their own merits. If the photoplay is to live and flourish as an art by itself, if it is to become one of the forces in our evolution, it must draw its nourishment from what is fresh and vigorous in our time rather than from well-dried classics in literature or the stale air of the footlights. This is an era of sanity, wholesomeness and breadth of view, but it must not be thought that we have no problems to solve nor that people do not feel more deeply because they possess higher sensibilities. With our greater power of mental growth our finer emotions become all the more acute. Every detail that contributes to making a profound impression is of value and to be considered, but the main thing in a really great play is that it presents the heart and soul of humankind through emotions and passions that we quickly recognize as akin to those stirring within us. This means that we must incorporate modern thought even if we utilize classic setting. It is both generous and wise to highly appreciate original photoplays dealing successfully with business, political or social issues of the moment—such productions are live wires—because they prefigure the finest presentations yet to come. All forms of comedy should be in modern garb or that of the future, but in spiritual interpretations of human life other periods of history may be utilized to advantage if present-day sympathies are reached, or if a humanizing idea is involved. The best critics, those writing up to their highest ideals with discrimination and good taste, are helpful to playwrights, producers, directors, actors, exhibitors and all concerned, including the general public, and the man who cannot see this should take off his blinkers.

Proprietors of prominent picture houses in Denver, Col., who are desirous of advancing their admission prices from 5 to 10 cents are compelled to apply for a higher license, paying $200 instead of $100 a year.

* * *

The motion picture has become so popular in Chattanooga, Tenn., that the promoters of the various theaters are advancing their admission prices to double their former rates.

Do Longer Films Make Better Show?

By W. STEPHEN BUSH.

WITHIN the last six months the production of subjects, consisting of two or more reels, has shown a marked increase. The most notable of them, Dante's "Inferno" and Torquato Tasso's "Jerusalem Delivered," the former in five and the latter in four reels, have been produced in Europe and marketed in this country independently of any organization of film makers. The success of these two features has greatly stimulated a trend toward releases of greater length among American manufacturers, who had begun to give the possibilities of longer films their earnest attention. As a result releases of greater length have become numerous in both the Licensed and Independent camps. There is every reason to believe that this tendency toward feature films of greater length will continue and that the growing number of such films will bring about some important changes in the business of exhibiting moving pictures. Some of these feature films have been offered as regular releases, the various reels constituting the same subject being given to the exhibitor two or more days apart. The disadvantages of such an arrangement were too obvious, however, to continue very long and of late all reels treating the same subject have been released at the same time and placed in the hands of the exhibitor as special releases. It is upon the theory and practice of a simultaneous release of all one subject reels that these remarks are based.

I think the day when patrons counted the number of pictures and judged the show by quantity rather than by quality has passed never to return. That kind of patronage was never of the most desirable kind. In the course of the development of the moving picture it has been replaced by audiences of a decidedly higher grade and better average. Quality is to-day the test much more than quantity. This has been proved again and again in practice. Two good reels, maintaining a high average, will always win out against a greater quantity of junk. The argument then, that the higher quality will bring the better results, seems indisputably sound.

Viewed from this standpoint of plain logic the feature film ought to be the best guarantee of financial as well as artistic success. The notion so prevalent among the ignorant, that art cannot be served without sacrifice of profit, is fatally wrong. Art in moving pictures pays in dollars and cents, which plain fact is respectfully commended to every person connected with this great industry.

The feature film of greater length must be built upon quality, it must breathe quality in every inch, or it is doomed before it is fairly born. It is a most significant fact that of all feature films so far released either domestic or foreign makers, every one comes up to the test of superior quality. Only people of brains, who understand a story and know how to tell it with effect, are capable of producing such films. No feature film, of which we have any knowledge, has been produced from any original scenario. The time for such productions will come, sooner perhaps that we believe, but it is best that, at present, literature and history shall furnish the materials for the feature film exclusively.

It is the masterpiece of the ages that especially invites filming and the reason for it is very plain. An epic that has pleased and charmed many generations is most likely to stand the test of cinematographic reproduction. A work of fiction, that has moved millions of men and women and children to happy laughter and healthy sorrow will not lose its charm on the screen of a moving picture theater. After all, the word "classic" has some meaning. It implies the approval of the best people in the most enlightened times. The merits of a classic subject are none the less certain because known and appreciated by comparatively few men. It is the business of the moving picture to make them known to all. Because the feature film, as we have seen it so far, has measured up to this great mission of inviting the masses to enjoy the treasures of literature with the favored few, it has found such a profound and instantaneous response wherever it has been shown.

Do practical men agree with this? For an answer we need not confine ourselves to this country, where the proof of success is so manifest to view. In England and in continental Europe the exhibitors have risen to their opportunities. From various parts of England managers have, according to interviews in a British trade journal, expressed themeslves thus: "If the quality of long films is maintained as in 'Zigomar,' short films will eventually become a drug on the market." "These long films enthral one ten times more than short ones, they are so absorbing, that I simply forget all the troubles of my business day." "I believe long films are the future standby of the picture palace." "Of course the public wish for long films or why should I secure the coming long 'uns."

There is no danger that these feature films will become too numerous. Their production requires an extra outlay of money, an unusual amount of skill and experience, often they demand a high degree of scholarship in addition to a thorough knowledge of the silent stage and its peculiar needs. Even the exhibitor with a small seating capacity, with a three reel show, will find the occasional showing of a feature film a profitable venture. A two-reel production will invariably tell the story more satisfactorily than a one-reel effort and the two-reel production ought not to embarrass any exhibitor. To the exhibitor with a large seating capacity the feature film of greater length offers unusual opportunities. It places in his hands a weapon with which he can successfully encounter almost any theatrical opposition.

What the feature film, however, demands absolutely is proper presentation. It will not be slighted. If it is run with undue speed its charm and power will invariably suffer. Music, effects and lecture are indispensable adjuncts. Effects for a feature film can be carefully prepared and rehearsed, having due regard to consistency and psychological moments. There is time, too, for the arranging of a special musical program, which should not be entrusted to any but a competent and experienced player. A lecture will relieve that natural tension and impatience, which a long, dumb show is bound to cause, and will make the story plainer and the enjoyment of the patrons keener.

Nothing could be more suitable to vary the daily program than an occasional feature film. The only difficulty the exhibitor, who is prepared to give such a film proper presentation, must encounter is the securing of a date far enough advanced to allow of effective advertising.

The question of the feature film in more than one reel is a vital one, affecting every branch of the industry, but more especially the exhibitor. It would seem, therefore, that exhibitors ought to be heard from freely and fully. It is hoped that these remarks will give rise to a useful discussion of so important a subject. THE MOVING PICTURE WORLD is the proper forum of such a discussion and the hospitality of its columns is heartily extended to all who have a word to offer on the situation as it stands to-day and as it will probably develop in the future.

Montgomery Looking 'Round.

Jacksonville's Picture Magnate Spends a Week's Vacation in New York—Might Locate House Here.

Mr. F. T. Montgomery, of Jacksonville, Fla., accompanied by Mrs. Montgomery, spent the week of October 14 in New York City. He said to the Moving Picture World man that he was not on business, but came up with his wife to have a good time looking about the big town.

"I am not even looking at a moving picture this time," he declared. "When I left home I told my people that for once I was going to forget the pictures and take a real vacation, and I believe that it is coming to me. I have been to as many regular show houses as we could get to in the week we have been here, but no picture theaters."

"Then it is not true, Mr. Montgomery, that you came up here to find a location for a real picture theater in New York?" the World man asked.

Mr. Frank T. Montgomery.

"No; I am not looking for a theater site in New York, that is, not just yet. You see, I am afraid that these fellows up here would clean me up in short order. I am not used to big town show business and am not quite ready to tackle the problem of giving New York a real picture theater, but I am not saying that it might not come later. There ought to be enough people in this town who appreciate a thing when it is done right to patronize a first-class picture theater, and I may come up here some time and give them a chance to see pictures under the proper conditions. For the present there are plenty of cities like Jacksonville, Atlanta, Charleston and Savannah in the South and in other parts of the country, where the big dramatic attractions seldom go, to keep me busy. The people in those towns like my kind of entertainment and I find it profitable to cater to their wants. I have told you my story so often that you will not need to hear it again. Possibly the time may come when I will feel strong enough to start something in New York, but just now I have business enough in the South to keep me busy."

Notwithstanding Mr. Montgomery's denial it was learned that he had been keeping his eyes peeled for good locations when he was running about town and we do know that he was very much interested in one prominent Broadway location and that he took several good looks at it before leaving town.

After a week spent in sightseeing, shopping and visiting among friends, Mr. and Mrs. Montgomery joined the Glidden Tourists Saturday, October 14, for the long trip overland by automobile to Jacksonville. At Mr. Montgomery's suggestion, Pathe took a motion picture of the start from New York for the Pathe Weekly. If Mr. Montgomery is not a prominent feature in the picture it will not have been his fault.

Motor Generators and Economizers.

J. H. Hallberg Explains the Method of Adapting Current Saving Devices to Direct Current.

The motion picture machine requires for clear and distinct picture projection the most powerful artificial light that can be had, with due respect, of course, to limitations in the amount of current and consequent heat at the aperture, under the regulations of the National Board of Fire Underwriters and the local authorities.

This desire for a powerful arc with a minimum amount of current from the electric company's lines, has during the past four years created a demand for motor generator sets to transform the usual supply voltage at a low amperage into a low voltage, high ampere current, suitable for the projector arc lamp. It is evident, and all those who are skilled in the art will understand, that an economy is effected when employing any kind of an electric transforming device which accomplishes such voltage reduction and consequent transformation from a low to a high ampere current, in place of simply reducing the voltage with the maximum ampere flow, as is done with the ordinary rheostat.

The term "electric economizer" means in this case exactly what it stands for, namely, a device which in performing other duties, at the same time economizes on the amount of electric power required. The writer has in view of the foregoing established and used during the past four years, the term "electric economizer" as the name for all Hallberg products intended to save electric current, no matter whether the device be a motor generator set for changing direct current from one voltage to direct current of a lower voltage for the arc; or motor generator sets for changing alternating current of any kind into direct current for the arc, or if such device be a semi-constant current transformer for controlling projector lamps with alternating current on the line as well as at the arc.

Recently much has been said on the subject of motor generators for direct current, and the writer herewith desires to state that the Hallberg Direct Current Economizer was advertised in the pages and described in the columns of the Moving Picture World nearly four years ago, and over a hundred of them are in daily service.

That device is, in the strict sense of the word, a motor generator, although it performs much more than the mere functions of an ordinary motor generator set. The direct current economizer is made for different voltages ranging from 100 to 750 inclusive and is necessarily constructed on different lines for the different voltages.

For voltages ranging from 100 to 130, the Economizer consists of two entirely separate 55-volt motors, the armatures of which are mounted on the same shaft and connected in series. When there is no load on the machine, the motors act practically the same as two ordinary 55-volt motors with the shafts coupled together when connected in series of 110 volts. When a projector arc lamp is connected across one of these 55-volt machines, the functions of the motors change entirely, due to special compound windings provided. The motor across which the arc lamp is connected becomes a generator; the other machine still remains a 55-volt motor driving the machine (now a generator), and the arc serves as load for the generator and at the same time as a series resistance for the 55-volt motor, thus making it possible to secure double the amount of work out of a given size of machine for this particular purpose.

To analyze the current flow in this device, we will assume the following constants:

1. Line voltage, 110 D. C.
2. Amperes taken from the line = 16.
3. Current delivered to the arc = 30 amp.
4. Arc voltage = 50 to 55.

The above fixed values show that it is possible to take only 16 amperes from 110-volt direct current line and with it produce a 30-ampere, 50 to 55 volt arc, indicating an economy effect of 14 amperes on a 30-ampere arc. At 110 volts this equals 1540 watts saving as compared with a 30-ampere arc

controlled by rheostat on 110 volts. The net current saving expressed in percentage is 46⅔% when the direct current economizer is used in place of rheostat on 110 volts.

Of the foregoing current flow, we see that 16 amperes goes through the motor armature which has a potential drop of 55 volts. From the motor armature the current goes through the electric arc, giving a flow of 16 amperes. At the same time we have a second motor operating as a dynamo at about 55 volts which is connected in shunt with the arc, but one leg passes through a compound winding on the motor field merely for controlling purposes. This second machine acting as a generator operating in shunt with the arc delivers about 14 amperes to the arc, which together with the 16 amperes already flowing, makes a total of 30

Operating Room, Clune's Theater, Los Angeles, Cal.

amperes. The arc, the reader will now understand, serves a twofold purpose: First, as the 55-volt resistance in series with the 55-volt motor. Second, as the load to the extent of 14 amperes for the generator, which is a very clever and useful arrangement, as it not only gives maximum efficiency from an operating point of view, but it also makes an economical device to manufacture.

The practical and successful operation of Hallberg direct current economizers is fully established, and as an illustration of one of the most prominent and interesting installations of this kind, the writer herewith submits a cut made from a photograph taken by Mr. Theodore Newman, manager for Clunes' enterprises in Los Angeles, Cal. The illustration is a reproduction of a part of the operating room in one of Cline's theaters and shows the installation of two Hallberg direct current economizers, each one delivering 50 amperes for a projector arc lamp with only 30 ampere line fuses on 110 volts. These economizers have been in service going on two years and are only two of several similar ones installed for the Clune theaters.

Thorndike Deland, secretary of the Chamber of Commerce, in Denver, Col., has had animated pictures of the city photographed and distributed among the various film exchanges. By doing this Mr. Deland plans to advertise the city. Moving picture advertising of cities is also being carried out in Des Moines, Iowa and Sacramento, Cal., by government officials. Different views showing the large buildings, business blocks, post offices and public libraries, etc., may be observed in these films.

ACTIVE ORGANIZERS.

Two Meetings of Importance To Be Held at Columbus, Ohio, November 1.

Two important meetings of exhibitors are scheduled for November 1 in Columbus, Ohio.

The Ohio Exhibitors' League will meet at the Southern Hotel. Every member of the league within the Buckeye State and every exhibitor intending to become a member is urged to attend in the interest of the general welfare. It will be the annual meeting. Many new and important topics will be up for discussion, after which the election of officers will take place. Arrangements have been made for a hall, committee rooms and all other accommodations at the Southern Hotel. The Executive Committee of the National Organization will have a meeting at the same place and on the same day.

Those that will be present are: M. A. Neff, president, Cincinnati, Ohio; C. M. Christenson, secretary; J. J. Rieder, treasurer, Jackson, Mich.; and vice-president, J. E. Morris, Cleveland, Ohio; F. J. Harrington, Pittsburgh, Pa.; Wm. J. Sweeney, Chicago, Ill.; Wm. Ullman, Detroit, Mich.; H. S. Dickson, Winchester, Ind.; H. C. Farley, Montgomery, Ala.; H. F. McLain, Wheeling, W. Va.; and H. G. Lux, Jr., Utica, N. Y.

The National League is growing, several states having been organized since the convention at Cleveland. The last State to organize was Minnesota. The organization there has resulted in a membership of fifty with Mr. W. J. Edwards, president. An opportunity will be offered at the meeting of the Executive Committee of the National League to exhibitors from states with no organizations to appear and apply for conferences with the committee. The latter will upon proper application be pleased to issue the necessary charters and attend to the proper representation of the newly organized states within the National League.

EXHIBITORS' ASSOCIATION SECRETARIES.

For the information of picture theater managers not already affiliated with local and state organizations the following list of secretaries of organizations and their addresses is published:

L. H. Wilk, secretary of Cleveland Local, Funland Theater, 105th and St. Clair Streets, Cleveland, Ohio.

Max Stearns, secretary Columbus Local, Exhibit Theater, Columbus, O.

C. J. A. Kyle, secretary Ohio State League, Lebanon, O.

F. J. Rembush, secretary Indiana State League, Shelbyville, Ind.

H. C. Farley, secretary Alabama State League, 5 Court Square, Montgomery, Ala.

C. C. Whelan, secretary Illinois State League, 4320 Cottage Grove Avenue, Chicago, Ill.

Thomas J. Barbin, secretary Pennsylvania State League, Roberts Building, 233 5th Avenue, Pittsburg, Pa.

W. Lester Levy, secretary Michigan State League, 302 Kirby Avenue, Detroit, Mich.

F. H. B. McLain, secretary West Virginia State League, Photoplay Theater, Wheeling, W. Va.

J. W. Clark, secretary Wisconsin State League, Idle Hour Theater, Sheboygan, Wis.

Since the convention at Cleveland the growth of the league has been remarkable. Locals are forming in a number of cities and state organizations have been started in almost every state in the union. A local organizer has been appointed by the national officers and a tour of the country will be made to induce all local organizations not now affiliated with the league to join. Organizations will be formed where none exist. The work is progressing finely and it is expected that a most surprising report will be made at the next National convention at Chicago.

CRUSADERS GOING TO ALASKA.

Tom Quill, manager of the World's Best Film Company, has sold the rights for Alaska for the exhibition of the "Crusaders, or Jerusalem Delivered," to a firm of promoters. It is expected that this wonderful subject will do a great business even in that frosty country.

The "Crusaders" was shown last week in Chicago by a Catholic priest to his congregation of several thousand people. Great interest was shown in the subject.

Reports from the Paul D. Rainey expedition to Africa are to the effect that the party has bagged an enormous amount of wild game and secured some excellent motion pictures of their operations. It is said that Mr. Rainey killed twenty-seven lions in thirty-five days.

Observations by our Man About Town

AT last the photoplays, motion pictures, moving pictures, or any other name by which you may wish to designate them, have forced themselves upon the serious consideration of the daily newspapers. Until quite a recent period they have been referred to by these papers as a most terrible agency for the infusion of criminal impulses in the brains of the young and weak-minded. Every criminal act, except those committed by the Blackhanders and the Chinese tongs, have been charged against the pictures. For a time the attacks upon them were so bitter that some makers and exhibitors feared that in the vindictiveness and recklessness a supreme effort would be made to have them indicted as instigators or abettors of crime. It seemed that no amount of reasoning on their part could stem the tide. The one object was to crush the pictures. Even public and widespread declarations by the People's Institute of New York City and the National Board of Censors that moving pictures constituted the "people's drama," were in popular demand, and by reason of the prices charged for admission and the educational features of the entertainment, they were a God-send to the masses, had no effect. Finally it was decided to let the attacking forces rave and allow the pictures to win out on their own merits, which they have done.

* * *

Developments of the past few days have forced at least one leading New York newspaper to admit editorially that the moving pictures have the managers of the other theaters on the run. The Garden Theater, which occupies a part of the Madison Square Garden building and heretofore has been the home of the higher class of dramas and comedies, has been turned into a picture and vaudeville theater, the prices being 10, 15 and 25 cents. This change took place last week and has caused no little comment. And simultaneously with this comes the announcement that the Kinemacolor people have secured a five-year lease of the famous Mendelssohn Hall, the home of high-class concerts, oratorios and other classic musical events.

* * *

These transformations have caused the leading newspapers to remind the managers of other places that they must give serious attention to the changes, as they demonstrate the development of a popular taste for cheap amusement. The people are clamoring for drama and comedy as much to-day as at any time, but they must be brought within their means. The motion pictures, rather the photoplays, fill the bill. Time and expense in their making is secondary only to the aim of the producers to win the favor of the public. The players are selected from the ranks of the best professionals, the supervisors of the productions come from the same source; the scenic and stage effects are designed and carried out by people equally qualified in their line of work, and the wardrobes used are equal to those of best theaters. In addition to this, it can be justifiably claimed that the plays in the pictures are frequently better staged than the best theaters could put them on, for the reason that the latter cannot reproduce the touches of nature that the pictures do. Add to all this the fact that the photoplays are now coming from the pens of some of the best playwrights and authors in the world and it can readily be understood that the "canned dramas," as many of the enemy have termed the pictures, have a Tripolitian hold that will not only keep them here for some time to come, but also cause them to grow stronger and stronger in popularity with people of all classes. The newspapers sounding the warning that the "people's drama" makes necessary a reduction, instead of a raising, of prices should be considered as benefactors by the managers of theaters and concert halls.

* * *

Exhibitors in New York have received another jolt from the Bureau of Licenses, which has issued a circular announcing that no person must appear on the stage or platform of any house that has a license only for motion pictures. Illustrated song singers must remain at the side of the piano on the main floor and if actors or actresses from moving picture producing studios take the platform, or stage, the license of the place will be canceled, as such appearances are now construed as vaudeville acts—monologues. The exhibitors have had big cards in the appearance of favorite picture players at their houses and feel this interpretation of the regulations keenly. The License Bureau informally objected to the appearance of the picture players last season, but made no positive prohibition until recently.

* * *

"Vell," said an exhibitor, "if der young ladies who haf been worrying me to death to get de nice young men and dem noble actors to my place vant to meet dem now dey vill haf to meet dem outside my house. I can't afford a vaudeville license mit my seading capacity und I can'd afford more seading capacidy mit my license. I guess I'll get up progressive euchres at my home und have der players dere."

* * *

Another exhibitor, who credits himself with a fertile mind, said he thought the new rule was drawing things a little too tight. He said it would be very proper to declare the appearance of photoplayers a monologue if they told stories or sang, but did not think the construction should be placed upon people who merely make a few remarks of greeting and appreciation. He looked upon such an appearance as that of a player or playwright who is called before the curtain, which is by no means a monologue. "Why," he said, "it is not an act at all. It is a simon pure advertising scheme for the maker of the picture, the player and myself. The people do not ask for the players to see them act. They see all that in the picture. All they want is to see some particular player of some popular make of pictures outside of the stage role, and when they are not in a stage role they are not performing." An official who heard this said, "That dope is all right so far as it goes, but we cannot make any exception. Such appearances constitute a drawing card which is, to all intents and purposes, an act that is not covered by the regular licenses."

* * *

"Aw, I've got 'em skinned forty ways," remarked an exhibitor who was asked how he felt about the prohibition rule. "I've been in de show business long before de license guys were born and what I don't know about laws and licenses wouldn't sell at a cut-rate auction house. Why, I've got dem now. Do you know what it is? Why, I'll slip it to yer on der quiet. I'll jess get Mr. Lovliman to come and take tickets for me for a night and der goils can have dere heart's delight as dey pass in and go out. Get me?"

* * *

"You may get some of the actors on that scheme, but the actresses might object unqualifiedly."

"Oh, I've got anodder card for dat. I'd make dem matrons and have dem keep dere eyes on der baby carriages."

* * *

A newspaper, in winding up a piece of sarcasm on the bombardment of Tripoli, expressed the hope that a moving picture man was on hand. The seat of war has not reported that one was there, but I would not be surprised if some company should come forth with a reproduction of the bombardment. At the Battle of Manila Bay, the presence of a moving picture man was not reported, but I saw a reproduction of the battle on the screen right here in New York, all right. At that time the pictures had not attained the high position they hold now and people were not as familiar with the resources of the producers. With most of them the pictures made a tremendous hit. I was at an exhibition of the "battle" when a man seated close to the lecturer became very excited. "Bravo! Bravo!" he shouted. "By gosh! but that is wonderful. But, say, mister," he exclaimed, addressing the lecturer, "how is it the ships are so small?"

"Ah!" said the resourceful lecturer, "that is a part of the picture more wonderful than the battle itself. Mr. ———, the proprietor of this company, had inside information long prior to the event that the battle would take place and had time to provide himself with, what he calls, a telescopic lens, which enabled him to take these pictures from a point five miles distant from the scene of the battle. That accounts for the great war vessels appearing so small in the picture."

"Wonderful!" exclaimed the auditor, resuming his seat apparently satisfied.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

IN a recent issue a correspondent asked the best way to get the matinee business and voiced the problem that confronts practically every manager. Very often the matinee business will be all "velvet," and again it may mean the difference between a slight loss and a profit. In any case, the live exhibitor wants to run his house to fullest capacity, and houses where the usher has to go and sit with the audience to keep her from getting lonely will not find a growing trade, since prosperity breeds and the full house becomes the crowded one at the expense of the place already slimly attended.

Some weeks ago we gave the particulars of a contest started by Montgomery, boss hustler of the moving picture exhibitors, but $1,200 automobiles as prizes are not within the reach of many and while the voting contest may be done with prizes of any sort, it is not well to start a contest unless you can afford to offer prizes really worth while. If your house is small and cannot hold enough matinee business to show a profit on prizes to the value of at least $100 per month of contest. It is not a good plan to use the popularity vote. Even with a large house and facilities for newspaper booming, the contest must be handled with care to avoid the slightest suspicion of trickery of any sort.

The Cumulative Prize Offer.

Perhaps the cumulative prize will be the best. The way this was worked in one theater in Brooklyn some years ago may be modified to suit the local conditions that change with each management and locality.

In the original scheme the prizes were portions of a china table service. A certain number of seat coupons were required for each plate, cup, saucer or butterplate according to size. These coupons might be all for the same matinee or for different days, but the coupons for Saturday were barred and these were printed on card of a different color to prevent their use. Certain essential parts of the sets were reserved for the "bad days" when the attendance was slimmest; Wednesdays, the downtown matinee day, and Fridays. To get these reserved articles the coupons had to be for either one of those days. This worked a hardship on some and the management had to be cautiously liberal in enforcing this rule, but it had a splendid effect on the afternoon business and it was found that many women who were out after sets brought in friends by the score, all of whom helped her with her set and then drew lots to see which of the party should get the next set through the team work of the little club. By the end of the season the china bill was large, but the bank balance overshadowed it.

Give a Variety.

But not every patron wants a tea set. Select also some article that will appeal to the single women and the girls. Get attractive stuff; not the cheap stuff that is usually sold as souvenirs. Base your expenditure on from six to ten per cent. of the admission. If you run two shows in the afternoon, as many do, have the coupons apply only to the first show. Let the second start half an hour after school closes and you will not want for patrons at the later show. Be frank in your explanations. Do not try to get credit for unexampled generosity. You'll not get that credit, anyhow, so be frank and meet suspicion with explanation. Tell them that you're not trying to be an all season's Santa Claus, but that you want to get those who can to come in the afternoons when there is plenty of room, that there may be more seats for those who can come only in the evening. Explain that the matinee is precisely the same as the night show and see that the statement is true. One house slaughtered its matinee trade because the proprietor's son ran the machine in the afternoon and they had a regular operator only in the evening. Suppose that you make your matinee price five cents and twice that in the evening. That doesn't entitle you to give a poorer show. Every admission ticket carries the implied promise of good projection and a complete performance. If you can't do it at the price, don't try, for the woman who sees a poor show in the afternoon is going to keep her friends away from the house at night; but if you give a crackerjack matinee it will help the night business wonderfully, for every patron of the matinee is a personal advertising agent.

Getting the School Business.

There are a lot of managers who declare that the law against the admission of children under sixteen unaccompanied kills their matinee trade. That is a short-sighted view of things. If only half the children come, each in charge of an adult, you'll get the same number of admissions and perhaps the men of the family will be sent down in the evening to see that funny reel or the wonderful feature film.

If there is such a law in your state, obey it and make your respect for the law an asset. Explain that it is for the protection of the kiddies and that you are as strong for their welfare as the parents themselves. You've not the slightest idea that harm can possibly come to them in your house, but the law is plain, you obey the law, and perhaps it is best, after all.

One live exhibitor sends over to the nearby public school each day a package of one hundred tickets. These are distributed to the twenty teachers and each gives to the five best behaved pupils one of the slips. These read:

This Ticket Is Awarded for

GOOD BEHAVIOR.

It is good for two children at the 4:30 matinee on the day stamped, only when the children are accompanied by an adult guardian as required by the city ordinance.

PARK THEATER,
Main and Second Streets.

Awarded to .....

October .....

The blank is filled in by the teacher, not as a protection to the house but for the information of the parent. The color of the card is changed each month and the daily tickets are surcharged with a huge figure, giving the day of the month, to facilitate handling at the box office. The figure stamps are a part of the rubber stamp printing outfit used in lettering the sign boards, but where these are not used a set of figures and letters of reasonable height may be purchased for as little as 25c.

Helps Teachers in the House.

The teachers welcome the slips since it is an incentive to good conduct and the standard of the school has been materially raised. Not all of the tickets are used each day, about 80 coming in on the average. This means 80 admissions and 160 free seats out of a capacity of 483 seats, but it pays a direct profit in advertising and a lot of friends of the lucky pupils declare in on the guardianship of the prizewinner's chaperone and that difficulty is legally surmounted. Meantime, the teachers are won over to the support of the picture house, and although the house is in a purely residential section, there are four crowded matinees on Saturday with all paid admissions. On Saturdays the matinee program is changed. In place of the usual three reels of photoplay, there are the best two reels of the three and two reels of commercial educational. The two extra reels cost three dollars, but they pay a profit of several thousand per cent.

Extra Long Shows in the Afternoon.

The same idea of commercial reels is used in a different manner by a house which advertises a two-hour show in the afternoon for five cents and is packed to the doors from one until six. To the usual three reels are added three commercials. The reels are run at their proper speed to fill out the time, and the illustrated singer—who gives music lessons through the day—is not missed.

Special advertising must emphasize this fact, and many schemes may be worked in this connection. Cash register slips from nearby tradesmen can be honored at the box office in accordance with the amount of the purchase, or it can

be arranged to sell the tickets to the tradesmen at a slight reduction and let them give them out themselves. In some sections mixed slips will be received, a forty-cent purchase at the drug store and sixty-three cents at the grocers being the same as a dollar slip from the butcher. Most cash registers have printing attachments, which simplifies printing and bookkeeping. It is best, as a rule, to stipulate that these redeemed slips must be presented before a certain hour, perhaps one hour after the house opens.

Be Careful of the Lottery.

Remember that the lottery law is strict and cannot long be evaded. You cannot announce that you will give every fifth or tenth ticket free, but you can sell five tickets for the price of four or ten for the price of nine, the odd ticket going to whoever gets up the party. You cannot give a brand new dollar bill to the holder of a lucky number, but you can give a prize in a contest dependent upon skill instead of chance. Suppose that a daily prize is given to the person offering the best solution to some simple puzzle thrown on the screen. That is not a lottery, though it amounts to the same thing if the problem is so simple that a child can get it, and the first slip drawn from the box is regarded as the winner.

There are scores of schemes along these lines that will bring business. If you've got a particularly good one, send it along.

J. H. James, of the Dreamland Theater, Salem, Ind., sends in a suggestion for a neat and inexpensive program board. On heavy white card, such as may be had at large stationers' or from some dealers in building material, have twenty-five or thirty sets of alphabets printed by the local printer. Wood type should be used not less than two and a half or three inches high. If desired, varnish these cards with some colorless varnish and then cut them apart, leaving half an inch margin top and bottom and a proper white space on each side of the letters. If you ask the printer to space them for you, cut as he suggests, using a sharp knife that the edges may be clean cut.

Build a back of heavy matched boards the desired size; box in with 2x4s and to this fit a glass door. Paint the back or, better still, cover with cloth of appropriate color and against this nail strips of tin or zinc, grooved by your plumber to take the cardboard alphabet squares. Paint the metal to match the backing or with aluminum and into the grooves slip the letters to form the words you need. Paint the outside and attach to the lobby wall. It's the same thing as many of the patent frames, and you have saved freight costs and builders' profits. The glazed doors protect the letters from damage and you have a sign that is, as Mr. James explains, satisfactory and cheap, yet presenting the finished appearance that does not suggest economy.

If you use a 2x4 for framing you can set electric lights inside, small 2 to 8 candlepower lamps hidden by the woodwork of the door, or you can raise the door just high enough to expose the grooves, using thinner material.

Try the scheme and send in a photograph of the result.

With the Western Produces.

Lewis Stone, Nat Goodwin's partner in the Co-Operative Co., took his cameraman and went into the wilds of Arizona after an Indian Snake Dance. Their guide was a young buck who couldn't even say "How" or grunt. Whenever they wanted to convey any information to him they had to draw a picture in the sand. One day something died inside of the camera and, after fussing around a while, the operator pulled out about eight feet of film, tore it off and threw it away. The Indian made a grab for it and adorned his head band with eight feet of celluloid. Lew has a tender heart and said, "Be careful how you handle that, Joe." Joe pricks up his donkey ears and says, "What's the matter? Will it explode?" After twelve days of drawing pictures in the sand! What's the use?

Chas. Insley, formerly of the Bison Co., has accepted a more lucrative job with Pathe.

While half seas over, Mr. Oliver, of the Pathe Co., was persuaded to have his hair cut. Said hair is about two feet long and is very picturesque in Pathe's Westerns. On getting an evil keel under him, he discovered his loss and sat for one hour under the manager's window cussing steadily.

Miss Quin, of Pathe's dramatic stock, has been featured in a big marine taken off Portuguese Bend. Manager Young Deer promises something unusual. To all queries the answer is, "Wait and see."

Pathe's "Weekly" cameraman was in the neighborhood for over a week. What he covered is also a mystery.

James L. McGee, the business manager of the Selig Co., left last night for Santa Cruz, where he will perfect the arrangements for some startling logging pictures to be taken in the great redwood forests just back of Santa Cruz. Mr. McGee has promised something good and novel. After the business details are settled at Santa Cruz, he goes to San Francisco, where some big marines will be taken.

Betty Harte has succumbed to a slight nervous collapse due to overwork and will not be featured in any of Selig's reels for about six weeks. Betty is the darling of the studio and her temporary loss from the merry-making crowd has left a trail of gloom a yard wide in her wake.

Iva Shepard has been forced to take a rest on account of her injured ankle. This is awful news because Iva and Betty were the life of the studio.

NEW ORPHEUM AT GRAND RAPIDS.

Gilligham & Smith Building Attractive Photo Playhouse in Michigan City.

Out of a mass of scaffolding and débris and heaps of building material on Canal Street, near Michigan Avenue, Grand Rapids, Michigan., is rising the attractive façade of the New Orpheum Theater, being built by Messrs. Gilligham & Smith. The new house has a frontage of fifty feet on Canal Street and extends back one hundred feet to Kent Alley. In height it corresponds with the three-story buildings in the neighborhood.

With the Maxine Elliott Theater in New York City as a pattern, the interior decorations will be lavish. It will have a seating capacity of 1,200 persons and the chairs will be upholstered in green leather. As it is the intention of the owners to offer vaudeville with their picture program, an ample stage has been provided for. The picture program will consist of two first-run licensed productions of the feature class. In the vaudeville line it is intended to run six acts which will be supplied by the Western Vaudeville Managers Association. There will be three shows daily at ten and twenty cent prices.

The most minute details in the projection and proper presentation of the pictures will be carried out and the sound effects and following of the picture in its flight across the sheet with the proper music is a point in Mr. Smith's orders to his proposed orchestra and effect man.

Special attention has been paid in the construction of the new house as to proper and efficient ventilation. The Helios system of washed air has been installed and the Richmond Vacuum cleaning apparatus will clean the theater daily.

The new house is said to represent an investment of $75,000.

CHICAGO LETTER.

By Jas. S. McQuade.

HAS it ever occurred to the exhibitor that he is now receiving considerably less for admission than he received three years ago? I mean the exhibitor who is still charging five cents. True, he received five cents then, but the value he offered was much inferior to that offered by him now in quality of film service, in theater comforts and conveniences and in picture projection.

The purchasing value of the nickel has not increased; in fact, it has dimished. The exhibitor is now paying more for his service and more for his operating department; besides, the increased comforts of his theater represent an increased investment. The only thing that has saved him from bankruptcy has been, and is, the extraordinary and growing popularity of moving pictures, allied with the important fact that American manufacturers have the most extensive market in the world in addition to a well-protected home market, which has enabled them to turn out the finest film product in the world and to furnish that product to exchanges at a price that brings its rental within the reach of the poorest exhibitor.

Every practical showman knows that it is dangerous to raise the price of admission, but always safe to lower it. This reasoning holds when the standard of the entertainment remains the same, but not when it has been raised to a much higher level, as is the case in moving picture entertainment today. Every frequenter of a well-managed nickel theater today knows in his heart that he is receiving many times the value of the money he pays, and he will meet the inevitable when it comes—it may be with grumbling at first, but with genial resignation in the end. A mere comparison of values will convince him when in the right humor.

Viewing the problem from every angle, one is convinced that exhibitors can best regulate the rise in price by acting in concert. No man who has invested his all in a picture theater can take chances to raise his admission when his near competitors are charging only one-half of his price. It would be financial suicide, unless he has a vastly superior theater and a much higher-priced service than they could afford.

Local associations of exhibitors can do much to improve the conditions. Through them a campaign of education should be carried on. Some unthinking exhibitors should be reminded that a half-filled house at 10 cents per head will represent just as much money as a full house at five cents. And it should appear to every live exhibitor that if he raised his price to 10 cents he could hold at least one-half of his customers, with the understanding, of course, that his competitors also raised their prices to 10 cents. It should be borne in mind that the rise will make but a small figure in the eyes of moving picture lovers. They will come just the same.

Chicago and New York are backward in raising the admission price. Exhibitors in the smaller cities and towns throughout the country are steadily securing 10 cents. On the Pacific Coast the price is still higher. Among Chicago and New York exhibitors it seems to be a matter of "leaving well enough alone." Such a policy means retrogression.

Technical Film Employes Meet at Banquet.

A pleasant social gathering was held at Kuntz-Remmler's restaurant, on Wabash Ave., Friday evening, Oct. 13, when employes engaged in the technical departments of the Selig and Essanay plants fraternized at a banquet. Thomas S. Nash, superintendent of the Selig plant, and A. V. Steis, superintendent of the Essanay, were present. Among the invited guests were Schuyler Colfax and George A. Blair, representatives of the Eastman Company, of Rochester, N. Y.

During the evening several interesting speeches were made, in which particular emphasis was laid on the necessity for earnest, enthusiastic work on the part of every man employed in the technical departments. It was pointed out that a merely perfunctory discharge of duties meant decline instead of progress in the making of films, and it was urged that every man should devote the best that is in him to the turning out of the best possible product. The sense of individual responsibility for the nature of the results accomplished could scarcely fail to bring collective excellence, it was shown.

Charged With Using Mails To Defraud.

Thomas P. Keyes, of the Theater Sales Company, 211 South Dearborn Street, was arrested last week by C. F. DeWoody, division superintendent of the Department of Justice, on a charge of using the mails to defraud. Keyes is said to have obtained $1,000 from Edward M. Hagerman, of Clinton, Ia., by misrepresentation. Commissioner Hoyt postponed Keyes' hearing until October 19 and released him on $4,000 bonds. Mrs. Dolores Hayden, said to be associated with Keyes in business, arranged for his bond. Options on theater leases, represented to be actual leases, are involved in the case.

"Cinderella" Soon to Gladden Old and Young.

Miss Mabel Taliaferro, who has a stage "rep" sixteen times larger than her petite and elf-like self, is out at the Selig plant these days doing Cinderella. Never was child more enraptured with a new doll than is Miss Mabel with her first experience in moving picture making. It beats the delights of trouping and vaudeville all hollow, and she boldly announces that she has learned more in her five weeks at the Selig plant than she learned during all the years spent in the "legit"—that is, in perfect staging and stage management.

Wm. N. Selig has set his heart on giving a production of "Cinderella" that will be unique, and in Miss Mabel Taliaferro he has found a Cinderella who believes that artless simplicity best suits the character. The outdoor settings for the films fairly cover the spacious grounds, and stage carpenters and scenic artists are busy as nailers during the light hours, preparing the various scenes as they are needed.

I cannot say authoritatively, but I am of the opinion that "Cinderella" will be one of the great attractions offered in picture theaters the coming Christmas tide.

Chicago Film Brevities.

S. A. Dickerson, of the Anti-Trust Film Exchange, this city, who recently returned from a ten months' trip in the interests of the firm through Wisconsin, Michigan and Illinois, reports conditions very flourishing. Mr. Dickerson says that the increase in the number of houses over last year is remarkable and that the tendency is towards better and up to date establishments. It is worthy of note that **Mr. Dickerson announces that fully 90 per cent. of the theaters in outlying districts are charging ten cents for three reels,** and seem to be getting the increased price without any difficulty.

* * *

A pleasant call was made at the World office since last writing by J. W. Swain, Leonard Mohr and Judge C. C. Williams, all of Columbus, Ohio, of which city they are prominent citizens. These gentlemen were in Chicago attending the Brewers' convention at the Coliseum, being interested in the Franklin Brewing Company, of Columbus, of which corporation Mr. Mohr is secretary. Among other enterprises in which they are interested is the Pastime Amusement Company, Charles Kaiser being one of the four owners. Mr. Swain is president and general manager of the company, Mr. Kaiser vice-president, Mr. Mohr secretary and Judge Williams counsel. The company owns the Pastime Theater in Columbus, the largest picture house in the city, seating four hundred people. Pictures are in high favor in the Ohio capital, and business is prosperous.

* * *

Schuyler Colfax, representing the Eastman Company, of Rochester, N. Y., accompanied by George A. Blair, his assistant, spent a few days in the city last week. Mr. Colfax returned to the East Saturday, October 14, while Mr. Blair remained a few days longer attending to business matters here.

* * *

The Reliable Film Exchange, formerly owned by Robert Lett, has been purchased by Mr. Pearlman, the well-known manufacturer of the Perfecto calcium light. Mr. Pearlman has moved the offices of the Perfecto to his exchange offices in the Monon Building, on Dearborn Street. He announces that it is his intention to make the Reliable a buying exchange as soon as conditions permit, and is now making preparations accordingly.

* * *

Omer F. Doud has been appointed manager of publicity for the American Film Mfg. Co.

* * *

F. H. Franke, proprietor of the California Theater, on 25th St. and Trumbull Ave., and of the Sheridan Theater, at 935 Graceland Ave., called at The World office last week. The California, which seats eight hundred people, uses Independent films exclusively, and the Sheridan uses Licensed

service exclusively. Both houses are showing to good business, Mr. Franke says. E. A. Franke, son of Mr. Franke, manages the Sheridan.

* * *

H. B. Morrison, proprietor, and C. S. Hayes, operator, of the Bijou Theater in West Unitv Ohio, were visitors at the World office last week The Bijou seats three hundred people and uses Independent service. Mr. Morrison is well satisfied with his business.

* * *

I. Von Ronkle, manager of the G. F. Co.'s branch at 429 S. Wabash, states that "The Two Orphans" and "Foul Play" are showing to phenomenal business. All his customers have secured them. He reports that the demand for the Essanay film entitled "Athletics vs. Giants" is already great. Manager Van Ronkle states that business is excellent with his branch.

* * *

H. E. Smith, proprietor of the Palmer Theater, Michigan Avenue and 111th St., was seen last week and reported that his business had been extra good the past week, owing to the fact that the Rosalind jubilee, an outdoor entertainment gotten up by business men in the vicinity, had been running all week.

* * *

Manager F. C. Aiken, of the G. F. Co.'s branch at 17 S. Wabash, reports a great demand for "Foul Play" and "The Colleen Bawn." He says that "The Two Orphans" is breaking all records.

* * *

E. L. Rife, manager of the Tokio and Grand theaters, Logansport, Ind., visited the city Friday, October 13th. He purchased a Motiograph, 1913 model, at the G. F. Co.'s office, 17 S. Wabash. Mr. Rife uses a first-run service and is doing so well that he is putting 80 more seats in the Grand and is installing a Mirror screen. Manager Rife sings, plays and manages his own house. He can also run a projecting machine as well as an operator. He reports a good average business.

* * *

J. Jolly Jones, Jr., manager of the Crystal Theater, Waterloo, Ia., visited the city last week and contracted for a Licensed service with the G. F. Co.'s office at 17 S. Wabash.

* * *

Manager Outman, of the Lincoln Theater, Division and Clark streets, has contracted with the G. F. Co.'s office at 17 S. Wabash for a Licensed service commencing Monday, October 16.

THREE REELS A WEEK.

Carl Laemmle, President of the I. M. P. Company, Talks of the Moving Picture Industry.

Mr. Carl Laemmle, the president of the Independent Moving Pictures Company of America, is probably the busiest moving picture man in the world at the present time. Mr. Laemmle has recently returned from the continent, having traveled extensively in the interests of his vast business, and is very enthusiastic as to the future of the picture industry. While immersed in correspondence he found time to discuss matters to a representative of this paper.

"I am more enthusiastic today than at any time since I have been engaged in the making of pictures," said Mr. Laemmle. "I am so encouraged with the outlook that I am about to undertake a bold innovation in the way of increasing the output of the Imp Company. Beginning soon the Imp product will be three reels a week. The third reel will be comedy—high-class, acceptable comedy. We will also film a great many scenic, educational and historical pictures. With this end in view I have engaged some of the best moving picture talent in America and will pay the highest salaries of any concern in the business.

"The Imp producers are now working on a two-reel production, which will be a winner. I have contracted with one of the best electrical firms in the business for additional lighting facilities for double the lighting power now used, which will give us the benefit of the best photographic facilities possible. We are prepared to pay the highest prices for scenarios and we will engage the services of writers of national reputation in the way of film stories to the end that we obtain the services of the best in that line.

"I will not be satisfied until the Imp product is the best in the world without regard to pains or expense. Indeed this campaign is already planned for and we will forget all about profits for the next twelve months and the entire receipts will be spent in improving the quality of the pictures. The public can rest satisfied that the filming of an additional picture every week will not tend to deteriorate the quality of the pictures, for preparations have already been made to increase and improve the facilities of the concern. Additional stage directors, scenic artists, camera men and actors have been secured and the three reels will all bear the imprint of Imp quality.

"Moving pictures are more popular with the masses today than ever before and I can speak truthfully when I say that pictures are bound to become the popular amusement."

Asked about foreign conditions Mr. Laemmle said: "At present England is regarded as the best market in Europe, and I am pleased and delighted to say that Imp films have become very popular across the water, being shown in England, Germany, Austria, Russia, Italy, Spain, Norway, Sweden, Switzerland, etc., etc. In Europe they are now showing many pictures from 1,500 to 3,000 feet in length. I approve of the idea and there should be a great many of these extra reel subjects filmed. The European output, at present as it appears to me, does not elevate the picture business, as the subjects are often suggestive in character and it would be a detriment to the industry if such productions were shown in America. I believe strong, gripping dramas of say 2,000 feet will prove popular with the theater going public on this side of the water.

"In Germany no house changes its program more than two times a week and the best theaters change only once a week, running five and six reels. The prices of admission range from 12½ cents (50 pfg.) to 37½ cents (1 mark 50 pfg.). Germany, by the way, has made a wonderful improvement in photography within the past year. The leading producers are the Vitascope and the Deutsche Bioscope Gesellschaft, and they are producing some great pictures at present.

"The Western and Indian pictures have outlived their usefulness in Germany. No one appears to care for them and few exchanges buy them. In Europe there is a growing demand for scenic and educational subjects and I doubt very much if any theater of prominence does not show one or more of these pictures in every program.

"You can say for the Imp that we are going to have the best of everything and hit up a speed that will make our competitors let out several links to follow."

PRODUCERS' FILM COMPANY.

'Tis the Name of the New Concern in Which A. M. Kennedy and Harry Davis Are Interested.

As briefly stated in the Moving Picture World of October 21, A. M. Kennedy and Harry Davis have entered into an agreement which will culminate in the formation of a big independent picture manufacturing company. It has since been learned that the name of the new company is to be the Producers' Film Company and that it will be incorporated under the laws of the State of New York, with a capital of $300,000. The principal offices and studios of the company will be located in the vicinity of New York City, with a studio at some good western point as one of the most likely probabilities.

Mr. Kennedy is known to all readers of the Moving Picture World as the former manager of the American Film Manufacturing Company, of Chicago. His record in the film business is well known.

Mr. Harry Davis has been identified with the theatrical business of Pittsburg, Pa., for many years and has operated many large picture theaters, being thoroughly familiar with the business in all its branches. It is said that Mr. Davis represents large financial interests in this new venture, including many of the men who are associated with him in his several other interests.

At present the new company is in the formative state, so that nothing of a definite nature can be made public. Mr. Kennedy hopes to be able to disclose some of the interesting features of the company's plans before many weeks have passed.

NEW COLONIAL THEATER, ST. PAUL, MINN.

The New Colonial Theater, corner of 8th and Wabash Streets, St. Paul, Minn., has just opened its doors, with high class moving pictures and vaudeville and illustrated songs. Seating capacity, 700; 4 piece orchestra. The house is strictly union. It is under the management of Mr. Robert C. Groh. Mr. Groh is a veteran theatrical man and has managed quite a number of houses in St. Paul and has made a host of friends. His motto is to give the people their money's worth and do exactly as he advertises.

Motion picture films showing the life of the present day have been deposited in Wilkesbarre, Pa., in sealed packets, not to be opened for 100 years. If they're anything like the comics we see at picture shows around Boston, the twenty-first century people will think we're a very queer and jerky lot.—Boston Traveler.

Working the Sound Effects

BY CLYDE MARTIN

JUDGING from the tone of some of the letters I have recently received from different managers of the country, I am inclined to believe that they are looking upon sound effects as an unnecessary expense to the picture theater, or, in other words, they seem to think they are merely some traps for the drummer to while away his time with.

You will remember that it was not many moons ago when the little store show held sway, and in those days it was easy to separate the public from their money. But, thanks to some of the live ones, that day has passed. It seems but a short time ago that wooden benches were good enough and saw-dust was used on the floor. It has not been so long ago that an exhibitor would think he was taking awful chances if he paid the price for a new model machine. But those moss-backs are now a thing of the past except in the most remote territories and, if the old timers would "fess up" and tell the truth, they would tell you that it was the enterprising managers that came into the field and drove them to the tall and uncut.

It is true that you can run one of these so-called store shows by using an inferior film service, a mechanical piano, poor seats, etc., that is, if your patrons have seen nothing better, but what future is there to it?

The electric lines of the country have made it possible for the people living in the most remote districts to visit the cities daily and by a few visits to the larger picture theaters of the city they can soon tell you whether or not you are keeping abreast of the times. It has undoubtedly come to the time when you can't fool them any longer; you will be obliged to give them the goods.

Why, then, are sound effects not to be considered? Most of the effects on the market today are made in a practical way by skillful manufacturers. Do you think these large manufacturing concerns would put capital in their factories if they thought their product was a hobby or a fly-by-night proposition?

Sound effects are here to stay; when installed they will soon prove to be a valuable addition to any picture theater and will get the money. If you install effects, your first announcement and advertising of your innovation will pay the cost of installing in a few nights' time.

Some people have asked me, "Why should we put in sound effects when we are getting such excellent pictures and giving the public their money's worth without them?" That is what the old timer with his store show would ask. Allow me to ask: Why does Lyman Howe use sound effects when he has pictures made exclusively for his own use and has little fear of competition? Then again: Why did the management of Dante's Inferno pictures add sound effects when they have a set of pictures that people are paying a dollar to see?

If you have the idea that sound effects are useless, you will soon get this notion out of your head when the man across the street installs an outfit.

H. P. J., Wisconsin, writes: "I have been considering putting in a line of sound effects, but would rather go easy at first and add to the list from time to time. Will you kindly suggest a list of the most essential traps that would be advisable to start with. I have thought of adding effects and cutting out the illustrated songs, but may use both. I have a No. 1 piano player and I believe effects will prove quite a novelty."

Thanks for your letter, Mr. "J." Your effects will no doubt prove the novelty you expect and I feel confident that you will be repaid many times by putting them in. I think your idea of buying just a few traps and then adding others is a very poor one. We will say, for example, that you have a picture on the program the first night that shows a railroad train pulling into a station. You may possibly have a railroad imitation in your first installment of traps. Then suppose the next picture on the program shows a barnyard scene, the chances are that the rooster crow, hen cackle, and cow bawl will be the effects that you have expected to order later on. You have lost a good point. If you expect to work effects you should work everything, as one trap is as important as another. As I have said in another issue, "Don't do things half way." I know that you would not order a picture machine and advise the manufacturer to ship everything but the shutter and the carbon holder, that you expected to order them later. Why, then, would you order just a few sound effects? If you are "going easy" as you say, in order that you may see if it is going to pay, I believe you will be discouraged, for nothing done half way ever pays. Start in right and I assure you, you will be taking no chances.

Drummer, Cincinnati, O., writes: "I have been taking great interest in your articles in The World and agree with you that a person working effects should always be on the job. I look for little points in the picture and try to catch all cues, but there are some cues that come up that I do not know how to work. The one that puzzled me most was in the Selig release called "A Tennessee Love Story." In this picture there is a short scene where the old man is shown sawing wood. I tried hard to find something appropriate for this effect, but was unsuccessful. What would you have used in a scene like this?"

I am glad that you wrote me, Mr. Drummer, for I am pleased to hear from anyone who looks after these little details. Why didn't you try the original thing to get the desired effect? To do this you would not need to have a large sawbuck in the orchestra pit, but you could have scared up a small saw and a piece of pine that would have certainly gone good. It might be possible that you could get such a scene by using sand paper, but I believe the other suggestion is the best. If you discover a better way of working this effect, let me know, because it interests me. Thanks for your letter.

H. B. F., Los Angeles, Cal., writes "I have been a close follower of your letters on sound effects and I can truthfully say they have been a big help to me and my associates. I wish you would give me the addresses of some of the leading sound effect manufacturers that I may get their catalogs."

Thanks for your inquiry, Mr. "F." You will find a number of the leading manufacturers in the columns of the Moving Picture World. I am also mailing you a list of a few others I have found to turn out a good line of traps.

Manager, Memphis, Tenn., writes: Will you kindly suggest a list of traps that you would advise purchasing for a small show. The place I am to open will not justify me in putting too much money in effects, but I believe a few will liven things up."

The information you desire was published in my letter in the October 14th issue. In regard to your buying just a few effects for your new show, I would suggest that you read my answer to "H. P. J.," of Wisconsin, above.

T. B. JAY BUYS DANTE RIGHTS FOR INDIANA.

Mr. T. B. Jay, owner and manager of Pictureland Theater, Kokomo, Ind., has bought the Indiana state rights for Dante's Inferno, both Milano and Helios productions, and will push his new enterprise vigorously. Mr. Jay is one of the youngest of Indiana exhibitors, but has been remarkably successful in conducting a high-class picture theater, catering to the better element of the public. To talk on Dante's Inferno, Mr. Jay has engaged Mr. Albert Earl, the lecturer whose ability is so widely known through his lectures on Niagara Falls and Yellowstone National Park. Mr. J. R. Banta, formerly musical director of the New York Hippodrome road show, has been engaged as musical director. The engagement of these two able and experienced men guarantees that Mr. Jay's presentation of this great masterpiece will be second to none.

The moving picture show, properly censored and rightly conducted, as it is in this town, is not only furnishing a good entertainment at a reasonable cost, but in addition to that, it is performing a most excellent office for general good by ruining a cheap class of immoral plays from the stage—Hattiesburg (Miss.) **News.**

Sales Company Employes' Ball.

Social Success Scored by the Picture People at Alhambra Hall, New York.

"There was a sound of revelry by night and the Sales Company had gathered there its beauty and its chivalry" and all that stuff Lord Byron wrote, including the booming of the guns from without, said guns being the noise made by the frequent uncorking of Mum's.

In other words, the Sales Company Employes' Ball was held on the evening of Saturday, October 14th, in New York City at Alhambra Hall, 126th Street and Lenox Avenue. That it was a grand success goes without saying, as everyone in the trade knows that affairs of this kind conducted by the Sales Company employes are always remarkably successful. In point of numbers, perhaps, there were not so many present as there were at the previous ball. But what was lacking in numbers was made up in class, for, indeed, it was a "classy" affair and one that will linger long in the memory as a happy evening.

The cream of the Independent faction was present in person. All the well-known film manufacturers graced the occasion with their presence, with the exception of one or two who sent regrets. The gowns of most of the ladies present were one of the most pleasant surprises of the evening, particularly to those who came expecting it to be an informal affair. The majority of the creations were of truly wondrous beauty and one found oneself in a perambulating maze of aestheticisms. By 10 p. m. the function was in full sway, and the enjoyment continued until the small wee hours.

Stauch's Band from Stauch's Pavilion, Coney Island, furnished the dance music and between dances well-known warblers from the music publishing firms of Gus Edwards and the House of Laemmle dispensed the latest songs and ballads.

One of the delights of the evening was a handsome souvenir pillow that was given to each ticket holder. These pillows were of colored felt, laced with felt of contrasting colors and had the Sales Company emblem or trademark worked upon the front. These were in very great demand and highly prized. On the whole, it was the most successful ball that the Sales Company employes have given and it is to be hoped that we shall have another of them before the Winter is over. Boxes were reserved for all the Independent manufacturers included in the Sales Company agreement: The American, Champion, Great Northern, Eclair, Imp, Lux, New York Motion Picture Company, Nestor, Powers, Reliance, Rex, Solax, Thanhouser, Comet, Majestic and Republic.

Among those present were J. E. Brulatour, Harry Raver, Miss Dorothy Gibson, J. C. Grayman, Mr. and Mrs. Mark Dintenfass, Mr. Meyers, I. C. Oes, Carl Laemmle, Will C. Smith, Charles O. Bauman, Hector J. Streyckmans, Will S. Rising, Mr. and Mrs. William Steiner, Mr. and Mrs. Thomas Evans, Mr. and Mrs. P. A. Powers, Mr. and Mrs. Herbert Blache, Mr. and Mrs. Herbert Miles, Miss Pearl White, Charles Simone, Mr. and Mrs. George Magie, Hugh F. Hoffman, Miss Edna Ellaby, Archibald Watso MacArthur, J. P. Chalmers, Sarah Wylie, Bert Wylie and lady, Mr. and Mrs. F. H. Richardson, Miss Agnes Egan, Mr. and Mrs. Edwin Thanhouser, Mr. and Mrs. George O. Nicholls, Mr. and Mrs. Lucius J. Henderson, William Russell, Marguerite Snow, Florence La Badie, James Cruze, Harry Benham, Mrs. Eline and the Thanhouser Kids, Jessie B. Bishop, Theodore Heise, Charles Gercke, Emmet Williams, Tillie Specht, Annie Egan, Rose Scott, Carl L. Gregory, Alfred H. Moses, Fannie Gregory, Gerald J. Badgley, Mr. McGill, Miss Helen Martin, Miss Cornwall, Mr. Frank Dear, Mr. E. Lewis, Mr. Gausman, Mr. and Mrs. Joseph Miles, Mr. and Mrs. Garrett, Doc Willet and wife.

The officers of the Sales Company's Employes' Association are: H. A. Spanuth, president; H. L. Taylor, vice-president; E. B. Garret, secretary; J. R. Miles, treasurer; E. G. Brown, assistant treasurer, E. B. Deil, corresponding secretary; F E. Gribbons, assistant secretary; G. Ryan, assistant corresponding secretary; A. H. White, sergeant-at-arms; J. Lewis, assistant sergeant-at-arms. For the reception: General director, Charles Abrams; master of ceremonies, Charles P. Warshauer; floor committee, Robt. B. Warshauer.

AFTER THE BALL.

By Sherlocko and Watso.

Mrs. P. A. Powers made her début in moving picture society.

* * *

Mark M. Dintenfass got a champagne shampoo. It doesn't make the hair grow unless taken internally.

* * *

Among those present we noticed a number of "chicken fanciers" with corn in their pockets.

Will Tommie Evans please call at this office and teach us that Dutch waltz?

* * *

We know a very popular young man in Fort Lee, N. J., who had to remove his shoes Sunday morning going to his room. It was only 9.30 a. m.

* * *

Joe Rex sent a telegram inviting everybody to have a drink on him, but the bartender was from Missouri and didn't know who Joe Rex was.

* * *

The soft side of a plank and a souvenir pillow did good service for the Eclair bunch while waiting until 5 a. m. for the Fort Lee Ferry boat.

* * *

Harry Raver may have a long reach, but somebody with a longer reach got away with his pillow. It must have been "Ingy" Oes.

* * *

Pat Powers spent a quiet evening with his wife in the Powers box. However, he was called to the telephone a few times.

* * *

The Sales Co. Ball explains why there was a shortage of taxicabs in other sections of the city Saturday night.

* * *

H. J. Stryckmans looked very nice in his new dress suit, white gloves, patent leathers and top hat. He had corn in his pockets, too.

* * *

We noticed that all the married men with their wives were on their good behavior. Another mystery for Sherlocko and Watso to solve.

* * *

Nobody recognized Pearl White until she took off her hat. (Gee! that was some hat, too.)

* * *

Chas. O. Bauman came right in, turned around and walked right out again.

* * *

The Secret Service Department of the Moving Picture World awards Mrs. Herbert Miles first prize for tasty costume, with Dorothy Gibson as a very close second.

* * *

The sonorous voice of George Magie was strangely faint. Perhaps someone else had a voice in the matter. (Oi-oi! Oi-oi!)

* * *

Carl Laemmle was there, as popular as ever in his usual quiet way.

* * *

Ad. Kessel was unable to appear; he was probably out somewhere establishing a new exchange.

* * *

That rattling sound you heard was J. E. Brulatour gargling his throat with bubble water.

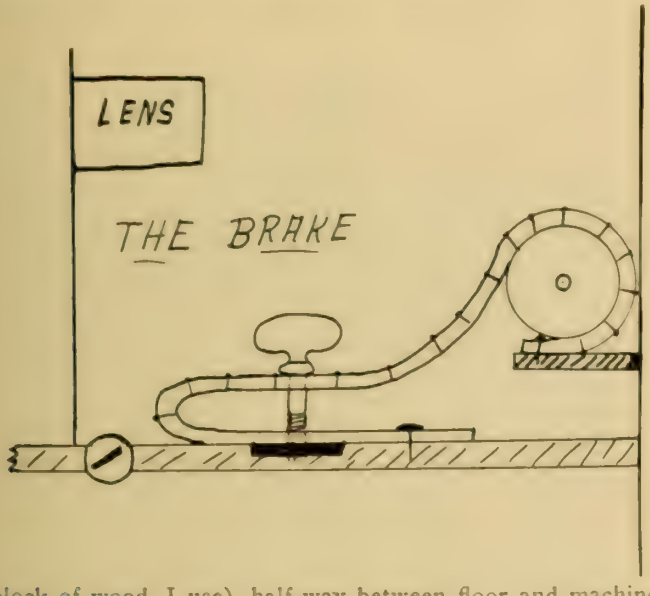
For the purpose of commemorating the coming sixty years' Jubilee of the Emperor Franz Josef I., it has been decided to erect in Vienna a permanent Industrial Exhibition. This will include a most comprehensive collection of everything appertaining to the production of moving pictures, from the earliest models of the most simple forms of apparatus up to the latest application of the present day.

Odeon Theatre—Canton, Ohio.

Projection Department

Edited by F. H. RICHARDSON.

Motor Drive.—Mr. Jno. Hafner, manager Dreamland Theater, Natrona, Pa., writes: "I have noticed several inquiries as to motor drives. I am using one I think excellent, though description will necessarily be somewhat lengthy. Would have sent same sooner only as you are somewhat opposed to motor driven machines and did not know whether or not you would care to give it space. My motor is a Kimble, ¼ h.p., variable speed, 110-volt, 60-cycle, changing speed gradually and not by steps. It is equipped with a 2-inch grooved drive pulley. I use an Edison, Type B machine. I first tried belting to crank shaft, but that required a reducer or a larger pulley than there is room for. I next belted to flywheel, with countershafting under lamphouse hood—the motor on floor under machine. This worked O. K., but countershaft was very much in the way on machine table. Also there was vibration which showed up on the screen. Not much, true, but too much to suit me. I therefore evolved my present arrangement. Motor is on a stand



(block of wood, I use), half way between floor and machine table so as to avoid long belt with its tendency to swing and slip off. Motor pulley is about 2 inches out of line, to the left of the takeup belt pulley on machine, but up front, next the wall so as to be out of the way. On top of block on which motor sets I placed three bricks upright and on them laid two thicknesses of asbestos. This deadens the sound and acts as an insulator. I fastened a block of wood 8"x5"x2" to the wall directly in front of the machine, but two inches lower than the takeup sprocket shaft of the machine, when frameup lever is exactly midway of its travel. (This would make no difference with machines on which takeup sprocket does not travel with framing carriage.—Ed.) To this block I attached two brackets 2 inches high carrying a shaft ten inches long by about ½ inch in diameter. On this shaft I place two grooved pulleys, one 7 and the other 2 inches in diameter. The large one receives belt from motor underneath and is placed on end of shaft which extends about two inches beyond end of block. The small pulley is between the brackets in straight line with takeup belt pulley of machine. Care must be taken, with the Edison machine, that the shafting on block and the takeup sprocket shaft of machine are exactly in line, or level with each other, when framing lever is exactly midway of its travel. This will keep belt just right regardless of position of framing carriage. This, however, works well only when it is at least 18 inches from counter shaft to takeup sprocket spindle. The takeup sprocket shaft must be made longer to carry a 4½-inch grooved pulley to receive belt from counter-shaft 2-inch pulley. (Could not the 4½-inch pulley be attached to side of takeup shaft belt pulley with stout screws or small bolts? Also it seems to me that the small countershaft pulley should be in line with the 4½-inch pulley rather than in line with the takeup belt pulley as you said.—Ed) Rigged up thus the drive worked fine, only when I desired to run faster or slower it was necessary to move speed lever and it was hard to hit the right speed every time. This had a tendency to cause sparking at motor brushes. I therefore sought and found another and better scheme for regulating speed. On the end of the countershaft next the machine, I fastened a 2-inch flat-faced pulley having a ⅛-inch flange. Underneath the shaft, near bottom of block, in line with pulley, I nailed one end of a 1-inch leather strap. I led this up between the wall and pulley, over the pulley and down on the other side. Thus I had a friction brake similar to those used on automobiles. I have my machine propped at both ends with a board the width of the table. This not only holds the table perfectly rigid but is also useful for a shelf. (I presume you mean the front brace-board attaches to machine table and to wall, and the back one extends slantwise to the floor?—Ed.) On this front shelf I fastened a piece of iron 2 inches square, with threaded hole in center to receive a thumbscrew. I next bound the brakestrap to a soft spring an inch wide (by "soft" I assume you mean something like a wide clock spring.—Ed.) fastened the end to the shelf, bending it around to make a sort of horseshoe. I had holes drilled through the center for the thumbscrew and the thing was done. Whenever I wish to change speed I simply turn the thumbscrew one way or the other and immediately get exactly the speed desired, without interfering with the motor at all. The whole thing works simply great. Provided the voltage is steady, all the operator has to do from start to finish of a reel is watch his light. I doubt if the arrangement can be much improved, except at large cost. It cannot be used on Edison machine with outside shutter since belt from countershaft to machine will interfere with shutter.

"I also have a scheme for showing titles, many of which are too short to allow audience to read them if run in usual way. I frame the title when threading, throw down the mica lid of lamphouse hood and open fire shutter. There is sufficient light through the mica to enable title to be read and it can shine on film indefinitely without danger."

The foregoing is excellent and we thank Neighbor Hafner for submitting it. True, I am opposed to motor drives until some scheme is devised to compel careless operators to stay right there at the machine when it is running. The tendency and temptation to "let George do it," George being the motor, is too strong to be resisted by many operators. The net result is not good. I disagree with you as to your statement that all the operator has to do is watch his light. As I have time and again pointed out, the matter of speed is one of supreme importance in really fine projection. It is often necessary to change speed many times on one film if the best there is in it is to be brought out.

Nice Little House.—H. N. Ranels, manager Electric Theater, Wausau, Wis., writes: "I want to tell you about our little Picture House. It is the smallest in this city, seating only 245. We run two machines—a Motiograph and Edison, both latest models. We take care of the crowds in fine shape. Our current is 110-V., 60-cycle, through Hadfield & Hall transformers, delivering 45 amperes at the arc. Throw a 12-foot picture 65 feet. Use two 7½ condensers. Have no trouble getting clear field and perfectly illuminated screen."

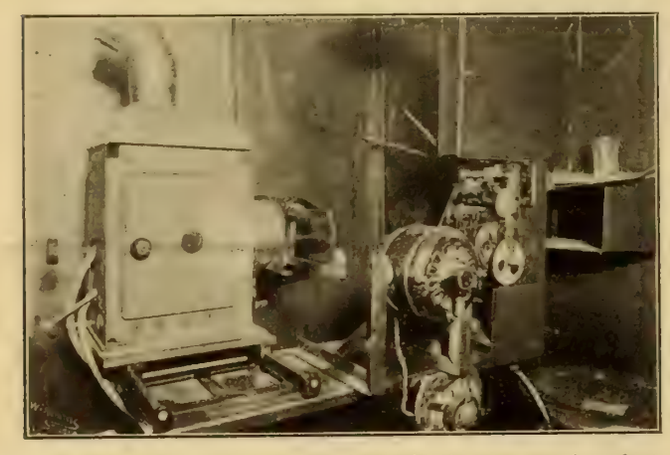
That's the kind of letters I like to read, Wausau. Up-to-date equipment, doing good work and proud of it. Keep it up.

Interesting Photos.—Mr. LaPorte, operator, Princess Theater, Tulsa, Okla., sends in three excellent photos and writes: "Enclosed you will find a set of photographs which may be of interest to the profession. The booth was designed and built by the operator of this theater. Size is 10x12x7 feet. Have two Edison machines. You will note my way of setting up. I use conduit, bringing my lamp leads through the rear line and my motor leads through the front line. About a year ago I noticed in the Department a device for preventing condenser breakage, namely as picture No. 1 shows, a 3-inch elbow in top of lamphouse. I have used this

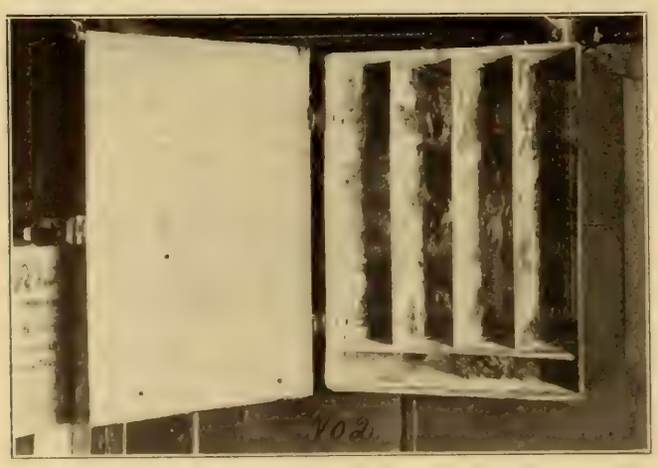
in different places under all kinds of conditions; several of my friends are using same, and I have yet to hear of a single condenser breakage. I open my doors any time I please and pay no attention to drafts. There is never a sign of trouble.

"Believing that this will be of value to many operators, I am sending it in. Went to some expense for photos, but believe I am helping quite a few by so doing."

The photos are worthy of more than passing notice. Unless I be mistaken, the pipe vent in top of lamphouse was our own idea, set forth in the Department a year or more ago It is most excellent indeed, but the pipe should be carried to connect with operating room vent flue or through wall



to open air. A swing joint could easily be arranged so lamphouse could be moved over to stereo. This suggestion is not offered with any idea that there is danger of fire. There is none. However, city inspectors would not stand for it as you have yours, particularly with back out of lamphouse too.



As to the motor drive, I don't think I would like the motor placed as you have it. It would create some vibration in table and be very much in the way. I think you will improve matters in this respect by studying some of the other drives now being published.

In photo No. 1 it will be noted that a cone comes out from wall to meet the lens. Under certain circumstances this would be a most excellent arrangement and it is not bad under any circumstances. The lamp-lead conduits, as we see, pass from the cutout cabinet to the machine under the floor, which is altogether to be commended. The file for programs, etc., looks like the Princess had a real operator in charge instead of the throw-it-around-anywhere, Sloppy Ann sort we all too often find. What is it you have in the lower right-hand corner of the cutout cabinet? It doesn't seem to be an ammeter or voltmeter. Is it a meter? The connections, so far as I could trace them, make it appear to be the latter. That film cabinet (Fig. 2) is excellent, particularly the sponge compartment. I don't like its location, however. You are in error there. As placed, it is more convenient, true, but near the floor is cooler, therefore better for the films. That machine stand looks to me as though it would not be very solid. An absolutely solid, steady stand is essential to excellence in curtain results. What is the box for at the back end of machine stand? Carbons? Tools? Now LaPorte, don't feel hurt or offended at these criticisms. You have a really excellent room and things are well arranged. However, still further imprvements, as outlined, are possible.

Resistance?—Madison, S. Dak., writes: "Am installing my own electric plant in my theater. Kindly advise me as to whether or not I will need a rheostat in series with my arc. The current will be D. C. Have heretofore used A. C. from city mains and have, of course, used rheostat. With my own power, however, don't think I need one."

Inasmuch as you have given no information as to capacity, voltage or kind of dynamo you have purchased, I am unable to offer you much advice. Your electrical knowledge is evidently somewhat limited. I would, therefore, I think, advise you to follow the ordinary procedure and use a rheostat. It seems to be possible to run without one with outfits constructed especially for that kind of service. Probably yours is not, however. If your dynamo is of the 110-volt type you will have to use a rheostat; in fact, a rheostat will be necessary with the ordinary dynamo, I hold, whatever its voltage; presuming you have no other arrangement for taking care of the pressure.

Lens Focus.—Ashland, Ill., writes: "Enclosed find $1.50 for handbook. What size and kind of M. P. lens is required to throw 12-foot picture at 80 feet. What kind of condensers ought to go with it. Powers Five machine and General Electric Compensarc. How much amperage for 80-foot throw, 110 v., 133 cycle? Seating capacity 450. Population 1,200. Some house."

Turn to page 68 of handbook and figure out lens EF for yourself. Use an ordinary projection lens, any good make. Use two 7½ condensers. Length of throw has little or nothing to do with amperage. Amount of surface illuminated (size of picture) governs that. Forty amperes of 133-cycle current ought to give you an excellent picture. Even less may serve, as 133-cycle is the best A. C. we have for projection. Yes, that is a large house, indeed, for a town of that size. I note, however, it is a roller skating rink also.

Machine Trouble.—Savanna, Ill., writes, saying he has just installed a Powers Six and that everything went fine for a week. Then a ghost appeared. Also has trouble losing lower loop. Can make ghost smaller by moving lamphouse further back. Throw, 45 feet; 6½ condensers. The loop trouble does not occur on all films.

You haven't told me width of picture, therefore cannot say as to what focal length condensers you should have. Probably, however, your 6½ lenses are O. K. But are you sure they are that focal length? If you have a handbook, see p. 67. As to the loop trouble: disregard back roller and set front one so it clears sprocket by about two thicknesses of film. When the bracket is closed down, see that the spring holding it only touches the lower point of the casting (see p. 887, Sept. 23 issue). If it touches the bracket casting elsewhere, when same is closed down, bend it (the spring) so it won't. Be sure the collars at end of rollers are set up so as to hold rollers in place sidewise, so that grooves in rollers are central with sprocket teeth. Don't get them so tight the rollers won't turn, however.

Fuses.—The following is propounded by New York City: (a) Uses Edison machine, 25-ampere rheostat, 110-volt current; has 30-ampere fuses on operating room and 50-ampere fuses about 10 feet from light company's fuses. When there is short or any trouble the light company's 70-ampere fuses let go instead of the others. (b) What advantage is there in one 6½ and one 7½ condenser lens? Would not both same focal length be better? (c) A brother operator claims a fuse will carry any voltage without being tested for same. I claim they are made to carry limited amount of voltage same as amperage. (d) Use Electra carbons. When bottom carbon burns down to about two inches sparks shoot from

negative lamp-arm. Lamp in good condition. No ground. At times whole negative carbon gets white hot. Much pleased with article on managers who refuse proper supplies.

(a) If you have stated matters correctly as to fuse sizes in the three sets, there must be something hitched in between your fuses and the company's main fuses. If you use fifty amperes, say, and there was a connection between your fuses and the main fuses using say thirty amperes, it would load the main fuses to their capacity and they might go before yours. If this is not the case, then, again supposing you have stated the case rightly, it would indicate a heavy ground between your fuses and the company's. (b) The equivalent focus of lens combinations is what counts. The e. f. of two lenses is ¼ of the sum of their individual back focus. (c) It depends on what is meant. Any fuse wire will carry any voltage. You may have a fuse the size of a thread carrying current at 10,000 volts pressure. The length of the fuse and the distance they are spaced apart is what must be taken into account, as the voltage becomes higher. The higher the voltage the longer must be the fuse and the further they must be placed apart. (d) I think you will find the contact of your carbon with the lower carbon arm is very, very bad. Clean it out and file smooth; then keep it clean. Carbon contacts should be kept perfectly clean. Otherwise they develop high resistance. Would strongly recommend that you get a handbook at once and study it.

Excellent Table.—Mr. Richard Foote, Archibald, Pa., writes: "Several weeks since, in answer to an inquiry as to what motion picture machine stand is best you suggested one of brick or concrete. I enclo e photo of a machine stand I made for our Olyphant Theater. By no stretch of the imagination can I figure where or how a pier of brick, or of concrete, would equal it in any way. This table is made of struc-

tural steel (angle irons), with asbestos board shelves. It is bolted to the floor. It is rock steady. Everything the operator requires is directly in front of him and within easy reach of his hand. The stand occupies little space. It is 10x29 inches and of height to suit conditions, of course. Every operator who has viewed it declares it to be the best and most complete table they have seen to date."

We are indebted to you for the excellent photo, Neighbor Foote. We are perfectly willing to concede the excellence of the table, provided it be made from heavy material. Our reason for suggesting brick or concrete was and is that its very weight insures freedom from vibration. It is so heavy in itself that it will hold a shaky floor to some extent steady—a floor which vibrates, I mean. Such a table as you have constructed, however, could easily be made from heavy angle irons and have considerable weight itself. Such a table would be better than the brick pier because it would be handier. Your reel-rack is in a decidedly dangerous place unless reels be enclosed in metal box.

Crippled For Life.—Mr. Thos. Brooks, Nevis, Cal., care G. W. P. Company, Canyon Dam Lamp, writes that he has been frightfully burned in an operating room fire. That he is now in bed and without funds, facing the future crippled for life. He has a Pathe "Passion Play," in four reels. Will sell for $10 per reel and guarantees condition of films so far as to say that he will refund money if even one cracked sprocket hole can be found in one of the films. Has a Motiograph No. 2 machine, with dissolving stereopticon, half-size lens, two arc lamps, electric dissolver. Offers outfit for $80, not including films. Mr. Brooks is, or was up to the time of the accident, a traveling exhibitor. I presume the machine outfit is not a machine and separate dissolver, but a Motiograph No. 2, with dissolver attachment. Mrs. Brooks, who wrote the letter, evidently wrote the best she knew, but did not make that point quite clear. I believe, however, it is as I have said.

Things to Swap.—Brooklyn, N. Y., wants to trade Edison machine and other things for a piano. This, Brooklyn, is a matter for the advertising department. Would be glad to help you, but the advertising pages are the proper medium for such things.

Overloaded.—Lumberton, Miss., wants to know why 110-volt, 113-cycle A. C. decreases in pressure when his machine is used on same. Says it lowers the voltage all over town when he cuts in his arc. The mains carry 1,800 volts.

There is a screw loose somewhere in your information. If your arc lowers the voltage all over town then the extra pull of your arc overloads the feed mains. This hardly seems possible if you are pulling through a transformer from 1,800-volt mains. Even supposing you get 110 volts from the transformer, use a rheostat and pull 50 amperes, that would only mean a very slight additional load for the mains, providing they carry high voltage. One thing seems certain, however, your arc does overload the mains. If it only lowered the voltage on your own lines then it would mean your own transformer or lines overloaded.

Motor Drive.—Canadian, Texas., sends in description of his motor drive. We would like further information. You say you use "500 feet of No. 32 wire, etc." What kind of wire, please? I suppose it is ordinary copper. Is that right?

Motor Drive.—Mr. P. H. Brown, Erie Theater, Hugo, Okla., writes: "Noticed other men describing their method of attaching motor. I get splendid results and here is how I do it. Have Edison machine, inside shutter. I use an Emerson variable speed motor, ⅛ h.p., 110-volt, 60-cycle, 1,650 r.p.m. Motor pulley is a cone with three steps, 1¾, 2 and 2¼ inches in diameter. Belt from motor to countershaft carrying a 12½-inch pulley on one end to receive belt from motor, and a 2¼-inch pulley on other end, from which I belt to a 2¾-inch pulley attached to takeup belt pulley on machine by two short, stout screws. Can get any speed from 46 to 83, but use 52 to 58 most of the time. I watch picture closely and if I want more or less I run it up or down. I want to see better projection and better conditions for operators. Have been in my present position 20 months. Supplies needed in that time: two sets tension springs, one new aperture plate. My sprockets, cam, etc., are in excellent shape, for I take care of them. I notice the chump in Chicago reads the department himself. Have been in the business 14 years myself and don't know it all, nor ever expect to."

Friend Brown doesn't explain how he runs his speed up or down. Presumably with a field rheostat on his motor. Surely changing the belt on the cone wouldn't work very well. He encloses a clipping from local paper praising a scheme he has devised and is using to illuminate the auditorium. Offers to send same free of charge to those sending plan of house and stamped envelope. Why not describe it in the department?

Managers.—Boston, Mass., writes: "Have read with much interest your article on the good that unions have done in the past and will do in the future. I and thousands of my brothers can thank you for the able way you have put the question of unions before us. However, before the real operator can come into his own I believe owners who do not manage their own houses will have to be educated into employing men of real, recognized ability to manage their houses. Up here in New England few managers receive

to exceed $25 per week. Naturally they strenuously object to paying an operator as much or more than they themselves receive. The managerial standard must be raised to a point where they will be able to deal with really high class men. You have expressed your opinion of the operator of mediocre ability. I believe mediocre is a fitting classification for many motion picture theater managers as well. The Boston local union has put the new schedule in force. Reports show favorably. Scale is $25 for chief operator and $20 for second man. Managers sadly need someone to wake them up as you are waking up the mediocre operator."

Boston is right. I know "managers" who receive the princely salary of $20 per week. Rather a joke, isn't it? How much managerial ability, Mr. Owner, do you imagine you can purchase for that amount of money? It isn't a ditch you are having dug. You are not employing a man to shovel coal or spade a garden plot. Why, my dear sir, in a city you can't hire an ordinary hod carrier for that. And yet you place the management of your house in the hands of a man who can command only a ditch digger's wage. Is it any wonder we have imitation operators, shadows on the curtain and garish, poster-smeared fronts? Take it from me, Mr. Owner man, if your house cannot succeed in the hands of a man of ability, able to command and earn a decent salary, it can't and won't succeed under the management of one who has not demonstrated ability enough to laugh at on offer of $20 per week. True, it may exist and make something more than expenses, but if the mediocre man can accomplish that, a real manager would rake in the dimes with a shovel. Glad to know the new scale is meeting no serious opposition.

Thirty-three Cycle Current.—Mr. Harry E. Collins, Box 82, Gresham, Ore., is having trouble getting a good picture with 33 cycle 110 V current. Will some of the brothers in Buffalo, and elsewhere, write friend Collins, giving him such help as possible on low cycle current? Would also appreciate an article on handling of same for the department.

Wants Position.—Mr. F. H. Davis, operator, Second and Bell Streets, Beloit, Kan., who has been employed in airdome past summer, wishes position. Not less than $15.

Connecticut Law.—Meridian, Conn., writes: "Note comment on Connecticut State law (P. 888, Sept. 23 issue) regarding operating rooms. I have set up quite a few operating rooms and can say there is no requirement compelling purchase of same from any New York concern. Any room that fills the requirements of the law is accepted. The requirements are very strict, however. Here are some of them: (a) The room must be of sheet asbestos. Millboard will not be accepted. (b) Uprights must be of T or angle irons about ¼ inch thick; size 1½ inches. Uprights must be spaced 2 feet apart. Height floor to ceiling about 7 feet. Depth front to back 7 to 8 feet. Width (minimum) 6 to 7 feet. Asbestos sheets must be free from fractures and at least ¼ inch thick for walls and ceiling. For floors it must be ⅜ inches, laid on a solid wooden floor. National code must be observed in electrical matters. There is no limit to amperage in this State. From 25 to 40 is the average used, however. I am using a Hallberg motor-generator and as I know how to care for it I get good light and have very little trouble with it. I keep it clean, well oiled and the brushes and commutator clean and free from dirt. I don't overload it. If it does too much humming I cut down on the juice a little. There is a point at which it works at its best. If there is any heat it is sure sign of overload. If there is too much hum to it it is also an indication of too much load. Such sets must be watched and taken care of. I have little trouble with my machine. Why? Because when all is well I let it alone. A screwdriver, hammer or cold chisel is no use to a motion picture machine. The further away they are kept the better. They should be used only when necessary. Often I have not touched my machine for a month, except to oil and clean it. I keep it perfectly clean. When I get my show I run the films through, making note of all defects. Oftimes a film will jump. Do I grab a screwdriver and dig into my intermittent movement? No. Some films will run all right. That proves it is in the film and I look for the trouble there and remedy it. My motto is: let well enough alone. I might add that operating rooms in this state must be equipped with vent pipe leading to outer air. Gravity shutters covering all openings must be installed and be held by cord having fusible link fusing at about 150 degs. Fahr. Brick or concrete walls won't do. If you have them the asbestos must be installed inside just the same."

The brother writes more, but space forbids its publication. What he says about tools is correct except that the operator who cannot have tools near without being able to let well enough alone isn't fit to be in an operating room at all. Compelling the installation of asbestos inside brick or concrete walls is absurd. No court would uphold any such proposition, I am sure. Brick or concrete is far superior to asbestos in every way. I did not mean, in my comment, that the law required the purchase of asbestos rooms from any one concern. I did mean, however, that it is possible that some concern manufacturing asbestos rooms might have a hand in the passage of laws requiring them to be used.

Unique Motor Drive.—Below we show operating room of Arcadium Theater, Washington, Pa., Mr. W. P. Clark, manager. The motor is a Kimble, variable speed from 300 to 3,000 r.p.m. It has given excellent satisfaction. The picture tells the rest.

Billboard Explodes.—Oakland, Calif., writes: "After reading your strong article on newspaper accounts of film 'explosions,' it seems like a joke to see in The Billboard, Sept. 16th issue, the same old stereotyped 'Explosion on a Moving Picture Machine,' etc. The article is by the San Francisco correspondent. Evidently he has perpetrated the absurdity because it is easier to, parrot-like, copy from a newspaper article than to give his magazine real, live stuff from his own pen."

The clipping referred to was indeed a surprise. As our correspondent says, it refers to an explosion of a motion picture machine and plays on the "small attendance averted serious accidents" just like a regular daily paper. We have learend to expect such slaps and such asininity from the daily press, but we scarcely expected it from a publication supposedly devoted to the show business.

Lady Operator.—Wichita, Kas., writes: "I noticed recently mention of a lady operator in Washington, D. C. Well, the National Capital has nothing on our own city, in this respect at least. She is our cashier (Colonial Theater). She is also assistant manager. She relieves me one hour and a half each afternoon, besides taking care of all the books. The lady, moreover, is an excellent pianist and a very good singer. She has had experience on Edison, Powers and Motiograph machines. She knows every part of those mechanisms and can and does put up a good picture. She watches the light and speed closely. When she occupies the operator's post, her eyes are glued to the curtain, which is a mirror screen."

Our compliments to the lady and will she please favor us with her photograph? We asked for the photo of the Washington lady operator, but guess she is too bashful. Evidently you forgot to mention the fact that the lady also can sweep and bake a pie. We have had four very fine cuts of the Colonial on hand at this office for more than a year waiting for some facts to print with them. We wrote your manager last spring to send us a little write-up of the house, but he did not answer.

Position Wanted.—Mr. Earl Booth, 512 West 42d Street, New York City, wants position, preferably out of town. Has ample experience and is, I believe, a good man. Have not seen his work, but he is well recommended. Has New York license.

Thick Condensers.—Chicago, Ill., writes: "I note the fact that some condensing lenses are quite thick at edges, while occasionally one is encountered having edges almost sharp in their thinness. Which is better?"

Wright, a recognized authority in optics, says: "The point most commercial condensers fail in is that the lenses are not ground thin at the edges; nearly all manufacturers being too careless in this respect. Not only is a thick lens much more likely to crack, and more absorbent of light, but it is dis-

Outside the Walls of Jerusalem. Scene from "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.).

tinctly worse in optical performance. The lenses should be ground to as nearly knife edges as possible, being just edged down for fixing in their cells." Mr. Wright's word may be accepted as decidedly authoritative in such matters.

Wobbles.—Newark, N. J., asks: "(a) I set the star of my Powers 5 snug against the cam. After running about two reels it begins to wobble around. Had I ought to change bushings? (b) How can I thread so picture will be in frame? (c) Throw 87 feet, picture 12 feet, lens 6 inches e. f. What condensers ought I have?"

(a) "Wobble around" is too indefinite, Newark. Describe that "wobble," please. If shaft is loose in bushings get new ones. (b) If you use a light piece of film, i. e., a piece with a snow or other light scene, you can see edges of aperture through film when pressed down on aperture, provided you have incandescent light nearby. You can look through lens, if there is room. You can hang a lamp in front of lens when threading. Look back over department. Several months ago I described and illustrated the method of arranging lamp for threading in frame. (c) Two 7½ lenses.

Fan Motor.—Hannibal, Mo., writes concerning motor drive. Says a 12 inch fan motor will pull machine and take-up, provided commutator be kept clean and bearings well oiled. Doubtless it will, Hannibal, but a regular motor is much better. I note that you yourself are about to install a Kimble. Evidently the fan motor doesn't fill the bill.

Hardened Parts.—Santa Rosa, Cal., wants to know my idea of hardening star, cam, sprockets, shafts and gears of the motiograph machine, and if it is possible to do it successfully why it is not done?

For a long time the kinedrome machine has, I believe, been hardening their intermittent sprocket. The Standard American now hardens its cam pin and star glass hard. The Powers company have just, after long, costly experiments, found a successful way of hardening the intermittent sprocket and will soon be using same on their No. Six machine. Gears could not be hardened without enormous expense because they would warp all out of shape. I doubt if hardened shafts would be desirable. The trouble with hardening sprockets is the tendency to warp under the process. You see the part must be finished, ready for installation and then heated red hot for hardening. If it were hardened before finishing it would then have to be ground, and that would be prohibitive in cost. The same thing is true of the ordinary form of star. When a sprocket is heated it warps under the action of the heat, by any ordinary process of hardening. A sprocket, especially the intermittent, must be absolutely true. The Standard used a peculiar and very heavy form of star, which I presume overcomes the tendency to warp. The warping would effect the cam the same, though I know of no reason why the cam-pin could not be hardened.

Treatise.—We are in receipt of a treatise, or thesis on "The Radiant Efficiency of Arc Lamps," by Henry Phelps Gage. The work probably is excellent from a scientific point of view, but unfortunately is couched in such technical terms as precludes the layman from grasping very much of its import.

Messrs. Golden and Erb, formerly with the Nestor Film Company and later directing the manufacturing end of the Powers Picture Play Co., have broken ground for a new studio and factory of the Crystal Film Co., and located in the Bronx section of New York City.

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Comments on the Films

Licensed

"Marooned" (Pathe), October 14.—A sea story of the days when quill pens were used. The old sea captain was furious because his son, Matt, wouldn't go on the cruise with him, and disowned him. On that cruise the crew mutinied and marooned the captain. They bring the ship to the port where Matt is and he, innocently, ships with them. Later, Matt finds the truth, and when a train of circumstances makes him captain, he rescues his father, whom he finds vacant-minded. In a well-conducted scene it is shown how slowly, step by step, by help of this and that trinket which had been his, his memory and a realization of the situation come to him. There are some very interesting pictures on the film. And while the situation is not very vital, the film gives a well-designed and interesting narrative.

"By Way of Mrs. Browning" (Vitagraph), October 14.—There is behind this picture a fine idea, pleasing in its sentiment and adequately expressing the spirit of a very true poem, interpreting it in terms of life, which is commendable. The writer of the scenario utilized an incident in society life and showed how a young lady feeling the truth of one of Mrs. Browning's poems, used it as a means of breaking through a misunderstanding between her fiancé and herself. The first time she sent a white rosebud, and the second time a rose. She was willing to make the third move; to bend and ask for pardon; but the young doctor didn't ask for that. The situation is developed with much skill and to the end is handled to make a very pleasing picture.

"Outgeneraled" (Selig), October 12.—Bessie and her accepted sweetheart outgeneraled Bessie's father, who wanted her to marry a count. It is a society comedy in very pretty settings, on a yacht and also ashore. Papa's scheme to keep Bessie and Bert apart was to take her on a cruise and have the count come with them. Bert, disguised, shipped on the yacht as a sailor. The picture tells how the count was got rid of and shows many amusing incidents and pretty ocean scenes. It closes with a "married and forgiven" picture. It is pleasingly acted and the audience enjoyed it.

"Romance of the Desert" (Pathe), October 12.—The quality that makes this romance different from and better than many other pictures of the West is the thread of religious sentiment, on which the incidents (in themselves not very novel) may be said to be strung. The man delirious and fainting, fell by a heap of white bones in the desert. He was found by Indians; but when he recovered, his memory was lost. He forgot that he had a white wife in the settlements, and married a squaw. The first wife had given him a rosary. He knows what it is, but not who gave it to him. Later, he, passing through the settlement with his squaw, is recognized by his white wife. To which shall he adhere? He is married to both and both are standing beside him. He chooses the white woman. The religion that he had taught to the squaw prevents a tragedy. The whole situation is very well handled. It's a good and acceptable picture.

"Get Rich Quick Hall and Ford" (Essanay), October 12.—Hall and Ford are first shown as escaping from an institution, probably a prison, although the actions of the two suggest that it is an asylum. However, they soon show that they have the wit to look after themselves, and are getting much money by flimflam tricks when they are literally netted by the dog catchers for the reward the authorities have offered. The tricks and antics of Hall and Ford are not very funny. Get-rich-quick Wallingford buncoed bunco men for the most part, at least the people whom he duped deserved to be duped, while these men merely trick the credulous. The picture appeals to this reviewer as a farce without fun. The audience looked at it in silence.

"The Gambler's Influence" (Lubin), October 12.—The gambler's influence kept Jack from making an honest living in the first place. Jack had run away from the farm because of his father's harshness. Jack's sweetheart in the home village was very pretty. While Jack was gambling he forgot to write to Elsie; but when his last penny was gone, he remembered. His letter led her to think that he had made a good beginning and, as she had some money, she determined to go to him rather than wait till he could make enough to send for her. Meanwhile Jack being "broke" is preparing to hold up the stage. Elsie arrives and the gambler takes her to Jack's room. There he finds evidence that tells him what Jack is about to do. He hurries and comes to the pass in time to keep Jack from committing the crime. Then he starts him and Elsie on the road to happiness. The picture is interesting; there is sufficient freshness in it and the players are pleasing. Its chief virtue is that it is wholly romantic and not a picture of life, but a rest from life's realities.

"From the Field to the Cradle" (Lubin), October 7.—An industrial picture showing how the milk consumed in great cities is collected and distributed. It is instructive.

"Revenge is Sweet" (Lubin), October 7.—There was no deep or bitter call for vengeance. The deacon had two tramps fired from his grounds by the cop. He didn't notice the third tramp who, for vengeance, stole the deacon's high hat and frock coat and went about town buying beer and handing out the deacon's cards. It isn't made real enough to be very funny. The reviewer heard no laughter in the audience.

"Ups and Downs" (Vitagraph), October 7.—The ups and downs were experienced by two young newlyweds. He made $20 a week; she had been used to millions, but had been disinherited for marrying him. It pictures the wife's almost idiotic helplessness. Her exaggerated doings might be amusing to those who have had personal experiences of somewhat similar nature; but the reviewer didn't notice any evidences that the audience was enjoying it, except while Bunny was on the screen. It gives, however, a chance for some very pretty scenes.

"The Deacon's Reward" (Essanay), October 13.—The deacon is a very kindly, good-hearted old man and his nephew is the kind that will scrape and bow to a rich man, but be as mean as dirt to anyone poor and in trouble. The story of how the uncle took care of a man and his family who were most unjustly treated by the nephew, and how the nephew, breaking into the uncle's house to steal, was kept from killing the old man by this protege, is not wholly convincing, but the sentiment of the story rings true. The players are pleasing, and though the audience showed no great enthusiasm, it seemed to take pleasure in it.

"The Stage Driver's Daughter" (Essanay), October 14.—The principal feature of this film is the stage driver's daughter who handles the reins herself after her father is disabled by a gang of toughs and lands her lover at the claim office ahead of the jumpers who plan to take his rich find from him. The backgrounds are characteristic and the way the girl manages the horses as she hurries forward toward the claim office makes a thrilling picture.

"Making a Six-Ton Cheese" (Selig), October 13.—Here is a unique industrial picture, showing how a six-ton cheese was made at Appleton, Wis. The statistics connected with it are dry reading, but serve to make the matter more interesting. The cheese will shortly be exhibited at a dairy show in Chicago, after which it will be cut into huge slices and sold. It is valued at $7,500. In the language of the street, that is some cheese.

"Seeing Washington" (Selig), October 13.—A series of well-photographed pictures which afford an opportunity for those who have never been to Washington to see what it looks like in some of its show places at least. Naturally much interest attaches to Washington, and this short film will increase it rather than otherwise.

"Answer of the Roses" (Vitagraph), October 13.—A story of love and jealousy, with a sister succeeding in separating the lovers because she loves the young man herself. The deserted sister fades and is near the point of death when the one responsible for the trouble is stricken with remorse, seeks out the young man, confesses and he hastens home. The dying girl's life is saved and the repentant sister is for-

given. Red and white roses play important parts in the strong drama.

"Raffles Caught" (Pathe), October 13.—The thief was sharp, but the woman of the house was even more so. She detected him attempting to rob the house, beguiled him into her room and detains him there until the maid has time to secure the police. The settings are excellent and the action of the principal characters is good and in harmony with the subject.

"Guerrero Troupe" (Pathe), October 13.—A film reproducing the astonishing feats of a party of skilled acrobats. The acts are interesting and the photography, considering the difficult character of the subject, is well done.

"The Gambler's Dream" (Pathe), October 16.—A picture in which a gentleman, who appears to be losing at the Casino much more than he can afford, falls asleep and dreams that because of his losses he commits theft and murder and is arrested. The agony and remorse that he feels awake him; he determines to lead a better life. These dream pictures are seldom without a good deal of interest. This one is well handled and pleasing. The costumes are of about a hundred years ago, and the backgrounds seem to be in Paris or London.

"The Unveiling" (Biograph), October 16.—A very pretty and ably managed society-comedy in which the mercenary motives of a clever showgirl, who tries to capture a susceptible college youth, are unveiled. The youth returns to his senses and, in a pretty picture, to his old love. The story in many of its scenes, as pictured, is filled with human suggestion. Perhaps the mother's trick to make the showgirl unveil her sordid character is a little trite, and perhaps the effect of her desire to commit suicide when the only son, whom she idolized, refused to give the girl up, is not wholly fortunate. The picture has a good deal of strength. The reviewer heard one remark, "That's fine." It was just appreciation of a very good picture.

"The Maniac" (Lubin), October 16.—The audience laughed a good deal while this comedy-farce was on the screen. The maniac thinks he's the long-lost father of the society girl. He read an announcement in the paper of the girl's engagement, and this mentioned the fact that the girl's father and mother had been lost years before in a shipwreck. The maniac escapes, appears and claims to be the lady's father, telling her he's just come from the penitentiary. She believes him and there is a painful time for the girl and her fiancé. Mr. Johnson plays the maniac and manages to put fun into a situation that was very hard to keep from being tragic; perhaps that is the very reason why his acting seems so funny.

"At the Threshold of Life" (Edison), October 13.—This picture, produced under the auspices of the National Kindergarten Association, is a picture with an educative purpose; and, like a former Edison picture, "The Red Cross Seal," it tells a heart-interest story and a good one. The same players have leading parts in both pictures and do as well in this as in the former. It's a picture that stirs human feelings and affections.

"Making of a Man" (Selig), October 16.—Bertie was perhaps too much of a dude when he married the pretty country girl at the city boarding house. Her relatives came to the wedding, and afterward Bertie took them to a big pleasure park for a good time. Their doings and surprises kept the audience in delighted laughter. Bertie "touches" his new father-in-law for a hundred and, after the old folks go home, spends the next few months "playing the races" till his wife goes home and leaves him to his own devices! It is Papa who makes a man of Bertie. He takes off his coat to get Bertie on the right road and then takes him home to the farm to make him work off the debt. Bertie shows that he had "the makings" and turns out all right. The audience took much pleasure in it and had many a good laugh.

"A Hot Time at Atlantic City" (Lubin), October 14.—The very first glimpse of this picture made the audience laugh. The situation is perfectly stated by the first three scenes; they are short and to the point. It is handled from the start in a clever way and makes a dandy burlesque. Atlantic City was treated to a hot time by two tramps who had stolen a gentleman's clothes and who used the visiting cards they found in them instead of paying for what they bought. The owner of the clothes sees them and, as the "leader" reads, there are breakers (cops) ahead. The breakers overtake them, but the chase is long and full of rough-house mishaps. The audience kept laughing after the curtain had been lifted.

"Tommy's Rocking Horse" (Melies), October 12.—Little curlyheaded Tommy was plainly a prime favorite with the whole N. Y. outfit. He was left in their charge for a day and the boys gave him a good time, including a candy pail, which, with the heat, made him sick. No nurse could have been more attentive; they made the doctor ride like blazes, but nothing would make Tommy brace up save the rocking horse that he had long wanted. How Uncle the cook who made the candy, in deep contrition did his level best to make things right, and how Nellie rode to the town for the rocking horse, make a story of human sentiment that is pleasing. The audience applauded it.

"The Smugglers" (Kalem), October 13.—The first scene shows a little group of sailors making toward a sloop rocking on the waves just beyond the breakers. Mother and daughter have bidden them good-bye. The daughter, Rose, later is seen gathering mussels and is captured by the smugglers to keep her from letting the authorities know that they are bringing in Chinese. The picture tells in a very unconvincing way how Rose communicates with her friends and how, with the help of a revenue cutter, she is saved. It has a fine picture of fishermen handling a seine net; otherwise, although not without instruction, it doesn't rise very much above commonplace. It might have been made more speedy.

"The Fighting Schoolmaster" (Vitagraph), October 16.—The fighting schoolmaster was a Yankee in the South when Sumter was fired on. Between him and a Southern girl (Miss Story takes the part) there had been something more than mere friendship; but this was changed by his marching off with the Union troops. The war's last battle raged around the heroine's home. The schoolmaster-soldier saved her brother's life and the boys in blue, Lee having surrendered, carry the boy home. It closes with a love scene. The picture as a whole has some freshness; one doesn't expect too much of war pictures. It is well acted and the scenes are well arranged.

"Trailing the Counterfeiters" (Biograph), October 12.—The two funny sleuths, well known by this time, get into more trouble by interfering with real detectives who also are "on the trail." The audience has some hearty laughs, and seemed to enjoy the last few scenes especially.

"Josh's Suicide" (Biograph), October 12.—A rural character farce, full of good laughs and other good things. Josh had cause for complaint. He wasn't good enough for his wife. When the wife got Josh's letter she thought that he had "departed this life," as he said. He did; he got aboard and came to New York, where he was having a good time when Mrs. Josh and a country beau whom Josh disliked got aboard the same Fifth Avenue stage. There was many a good laugh in it and the audience liked it.

"Her Wedding Ring" (Edison), October 14.—Perhaps the villain pictured on this film is a shade meaner than other villains. He is such a pup anyway that he transcends conventionality. He forced Lulu to marry him by an action that was smaller than the littlest potatoes and then hardly drew a sober breath. The man from the East fell in love with her before he saw her wedding ring, but she refused to elope with him. Her husband overheard the conversation and it shamed him into becoming a man. It is an interesting picture, but the story is not typical nor even convincing enough to be vital. The photography of some of the scenes is very good. The backgrounds are not wholly in keeping, but the miner's cabin is truly made of logs. It is luxuriously furnished!

"Pathe's Weekly," October 17.—With very good pictures of the flood-disaster at Austin and Costello, Pa., the topical this week has a very excellent and pleasing picture of King George of England in Highland costume and also it shows some of the Scottish ceremonies during his recent visit to the northern kingdom. The Czar is shown also. It was on the occasion of the unveiling of the statue of Alexander II, and with him are many of the Moscovite dignitaries. The film also contains several pictures of a home in Colorado in which an atrocious murder was committed last week. Do not these cater to morbid taste? Is it quite commendable to use the moving picture camera for such work?

"Vitagraph Monthly," October 17.—The Vitagraph Monthly (this number) is mostly interested in sports and pastimes and is especially strong in aquatic sports, swimming races, motor boat races and the like. It also contains a charming picture of a pretty lady aviator and her monoplane; the last G. A. R. parade at Rochester, N. Y.; and some very good views of the Coney Island Mardi Gras parade of a week or so ago. The floats in the parade were very beautiful and worth seeing.

"A False Suspicion" (Essanay), October 17.—It is a character study of a spoiled young wife, irresponsible, irrepressible, delightful, even in her childish extravagance and ruinous inexperience. She was so terribly in debt that she didn't dare tell her husband. Her husband's friend found it out and she bor-

rowed money from him. The husband overheard the conversation when she was making a repayment. This was the root of his unjust suspicions. The trouble was easily cleared up. This slight plot is developed with a great deal of significance and humanity and makes a very pleasing picture. The leading lady in this role is never less than charming and shows much ability in her portraying the little whims and self-revealing "ways" that make the picture live. It is a very commendable film. The audience seemed to like it and it gave the reviewer much pleasure.

"On Separate Paths" (Selig), October 17.—Every element in this Western picture that gives interest to it is wholly conventional. In its last act the sheriff recognizes a long-lost brother who has taken the evil path. Both have the same tattoo mark on the right arm, and when the outlaw is dying from wounds received in his chase by the sheriff's posse, the sheriff sees this mark on his arm. The picture has some freshness at the start. Both boys pay an old sailor to make the marks and when they get home their mother whips them both. The older runs away. To such as have not seen too many Westerns, the film will be not without interest.

Independent

"Mutt and Jeff Join the Opera" (Nestor), October 21.—Mutt's experiences when he applied for a fifty-dollar-a-week job in the chorus are very funny. A little later Jeff also applies and makes a big hit. The Nestor leaders are especially clever in the number.

"That Blessed Baby" (Nestor), October 21.—A delightful, but slight farce in which a baby is the cause of an amusing hide and seek race in and out of a railway car. The kindly old maid who had just adopted the baby chases the minister, a stranger, who had consented to hold it for a moment, and he, very anxious to find her and be relieved of his charge, is chasing her. It is very funny.

"Divorce" (Reliance).—The mother and the father of the little boy and girl can't agree. The father decides to leave his wife. He writes a note, places it where she can find it, and carries the boy away with him. The boy is left with friends while the father goes away to Australian gold fields. The mother gets a divorce and marries again. Years pass; the father is not heard from. The girl, Hazel, has taken her stepfather's name and the boy, Jack, has been adopted by the Browns. Jack and Hazel are visiting the beach together, but have not met. Jack saves her from the undertow and they fall in love. The day of the wedding, Jack's father returns. He claims the boy as his son. Hazel's mother recognizes him as her husband. Hazel and Jack, who have just been married, are brother and sister. The situation is terrible. It is powerfully interpreted and commendable as a sternly moral picture.

"Her Sister" (Rex), October 19.—The early scenes in this picture are set in or about an old farm house, and the human values in the situation are brought out very clearly. The older sister is home on a vacation from her city work. The younger sister has the washtubs and the churn to look after. She wants the big sister to take her to the city when she goes back. The older sister won't do this and some weeks later, the girl runs away. In all this part of the picture there is only one break from naturalness. It was by night when the girl ran away; yet the family horse had its head out of the barn window as though it were day. In the second half of the picture the story becomes very romantic, but it is not so convincing; in fact only a very strange train of circumstances could make it possible. The girl who ran away became a famous dancer and the fiancé of the older sister is attracted by her. In all this time the sisters haven't known anything about each other. The older sister is astonished to find who the dancer is. However, the scenes, separately, are perfectly set, conducted and acted, and are also full of truth. The picture is worth seeing for its many good qualities.

"Bill Pays His Debts" (Lux), October 21.—It doesn't look very promising for Bill's creditors. He happens to find a stray bear, which he brings home to his rooms. The bear does many amusing things.

"Henpecked Bertie Goes Fishing" (Lux), October 20.—Bertie's wife wouldn't let him out of her sight; but she went off to sleep and Bertie and a friend rigged up a dummy to hold the fishing rod, and he and his friend slipped away to have a good time at the Casino. The ending is very amusing. It's a novel, laughter-giving farce, with pretty backgrounds.

"The Lovers' Ruse" (Solax), October 18.—The mother of the two pretty Bougow girls, full of aches and pains and very ill-tempered, makes it unpleasant for her daughter's lovers. So the first lover dresses as a highwayman and the second saves her; then the second dresses up as a black bear and the first saves her. Then both receive the reward proverbially accorded to the brave. It isn't slow; but neither is it very sensible or human.

"A Corner in Criminals" (Solax), October 18.—A newspaper story that happens while the circulation of the paper grows—that is one of the jokes of the picture which recounts the scheme of the star police-reporter to get Willets, an escaped convict. It is a rattling good burlesque.

"Three Daughters of the West" (American), October 16.—This picture opens with a fine scene. Cows are feeding in the foreground, and beyond them sweeps one of those broad, billow-like hills of the prairie lands. Five rustlers ride over its crest and try to stampede the cattle, but are beaten off. There is nothing novel in the framework of the story. The three daughters of the ranch owner are in danger of being captured by the bandit rustlers and are saved by the cowboys. There is, however, novelty in many of the incidents and these are shown as in places that overlook a grand and interesting country. It is well acted, as is to be expected, and makes an interesting Western picture, worth seeing.

"The Caves of La Jolla" (American), October 16.—These caves were made by wave action. It is a beautiful seaside scenic.

"The Lonely Range" (American), October 19.—The young man and wife had taken a homestead far out on a lonely part of the range and the wife felt the monotony of it greatly. The young husband, on his way to look up cattle, found a hurt stranger and left him at the cabin with his wife. When this stranger was rested and recovered, he departed, but carried the wife with him as far as the post-office. A friend of the husband, seeing the two riding away together, told, and the husband, not finding the wife at home, becomes an outlaw. Not till after he is arrested does he get the wife's letter telling him that she had gone home only till after the round-up. It is a well-acted and fairly interesting Western; but it doesn't deserve special notice.

"A Girl and a Spy" (Champion), October 16.—This spy fell in love with a Confederate general's daughter, but was caught in the act of making notes for the Union commander. One will say: Only a genius can save him. Genius ignores difficulties; that is what the producer of this picture has done. It has a quality that makes a certain kind of exciting—yes, and heart-warming—picture.

"Circumstantial Evidence" (Champion), October 18.—The girl sent away the two rivals and promised to marry the one who could make the first fortune. One becomes a cashier in a bank, the other a ranch foreman. Both write poetry home to Bessie. The foreman's employer comes with him to the city. There is a shortage in the bank and the cashier has to make it up. The employer of the other lover has much money and tells the foreman that if he should die it is to be his. The cashier knows the man has this money and shoots him for it. Before he dies he tells the police that the owner of the pistol in his pocket is guilty, evidently thinking that the thief was his own foreman, for he was carrying his weapon. The foreman is arrested and the cashier is on the jury that tries him. The strain is too great and the guilty man confesses. The story has to be watched very closely to be understood; but it is well acted. It is very interesting.

RELEASED ***WEDNESDAY, OCTOBER 25th*** *RELEASED*

(Note: This released date has been changed from Oct. 26th to 25th.)

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"A Lucky Change" (Eclair), October 16.—One of the qualities one is likely to find in Eclair pictures is good, intelligent acting; the players conduct themselves like human beings even in farce comedies. This is a farce comedy, but one that is filled with delightful human nature and has very good comedy in its situation. When the girl's father found that there was a young man around, he got a governess, one of the snap dragon kind who wore goggles. The girl induced her governess to change the way she fixed her hair and Presto! she was a pretty woman. Of course, Papa had to fall in love with the governess; of course, there was a double wedding, but in the way it is brought about there is much fun. It isn't a picture to make people roar with laughter, but it is one to amuse and please them.

"Uncle Peter's Ruse" (Imp), October 16.—Uncle Peter was a negro. His master, a Southern officer, was in the homestead and his presence was surmised by the Union soldiers who discovered a C. S. A. cavalry glove on the doorstep. Uncle Peter's ruse was this: He gave out that the Confederate soldier had come home, but had died of smallpox. Uncle Peter, to make sure the ruse would work, ordered a coffin. The soldiers saw that this was securely nailed down. They left the room to dig a grave and the Confederate escaped. Uncle Peter weighted the coffin, which the soldiers took out and buried. The picture is interesting and amusing.

"The Aggressor" (Imp), October 19.—There is nothing pleasant in this terrible situation, but it is portrayed with great strength by three very good players. The prospector is so ugly that his wife determines to leave him. As she is about to go, she meets another prospector, who asks her for a drink of water. While he is in the cabin he notices that something is wrong, and the woman tells him how things stand. He says, "Let me be your guide," and they go away together. The husband comes back to the empty cabin, finds the wife gone and the butt of the man's cigar, and, with drawn revolver, follows. The stranger, meanwhile, has fallen and is unconscious when the husband reaches the spot. He takes the fallen man home, nurses him back to health and forces him to fight. The stranger's shot kills him. The man's wife then turns against the stranger. The parts of the wife and of the stranger are interpreted with much intelligence and are especially strong portrayals.

"The Lost Kerchief" (Yankee), October 16.—Marie had invited her friend Mable to visit her, but before she got there she spent an afternoon seeing Palisade Park. By chance, Marie's brother was there that afternoon and picked up a handkerchief which he thought Mable had dropped. He followed her all about the park, but couldn't be persuaded that it wasn't hers, and at length she had him arrested. His chasing her down the shoots and around the scenic railway was funny for the first few scenes, but soon became a bore. So much so, that the scene in Marie's parlor later, when the two are introduced, and, when all has been explained, fall in love, had lost a good deal of what, under happier conditions, would have been good humor. It is the same kind of a comic character picture as "The Goodnatured Man," of this same company, some weeks ago. As entertainment, it is so so.

"The Man Who Came Back" (Yankee), October 20.—He came back into the human family of men and women. He was a rich man's son and his weakness, after his father gave him marching orders, led downward through very unpleasant places. He was brought to himself by a little girl and her big sister, who were kind to him, a tramp. He asked his father for another chance, and made good. The romantic ending scene is pleasing in its sepia tone. The whole is well acted, human and commendable. It's a good picture.

"A Western Bride" (Bison), October 17.—The well-known peculiarities of Bison pictures will be found in this one; but there is no accent on the rough side of life. It seems to be, in general outlines, true to life in the West. Two generations live in the picture and it seems to have been the picture's intention to show a decided growth in civilization, while the younger generation was growing up. A young wife is forced by her husband's brutality to leave him, and becomes the mother of a child and dies. The sheriff adopts the baby, who grows up to be a likely young girl. The pretty marriage scene in the old sheriff's cabin, when this girl and a fine young Westerner are wed is seen by the girl's erring father, who is now a bandit, and it brings him to a sense of his guilt, and he decides to reform. The picture has much in it to be commended. It gives a pleasant impression. It is not especially artistic.

"A Warrior's Treachery" (Bison), October 20.—The early scenes show that the warrior is jealous and, a little later, when the braves are out on the war trail, he slips back unseen and abducts White Swan, the girl he loves. When her absence is discovered and the chief returns, a warrior is sent out to find him. This man is wounded by the abductor, who, in the fight, is knocked down by White Swan. This picture is competently produced and has pretty backgrounds. It is a very fair picture of its kind.

"The Yarn of Baby's Shirt" (Powers), October 17.—It's a yarn all right, but it brings out a peal of laughter. It's a story of a darkey pickaninny whose mammy made him a new shirt of thick yarn and when it was almost finished tried it on. She was called back to the kitchen. The little darkey brother needed string for his kite. He never noticed that the big ball he "swiped" was still attached to the shirt. As the yarn was fed to the kite the shirt unraveled, till there was only a band around the kid's breast, and the kid disappeared, went up with the kite. A farmer had to gun for the kite to get the kid. It's a winner surely.

"Delivering Mail by Aeroplane" (Powers), October 17.—Pictures an interesting experiment recently made by the U. S. Postoffice on Long Island. It is instructive and worth seeing.

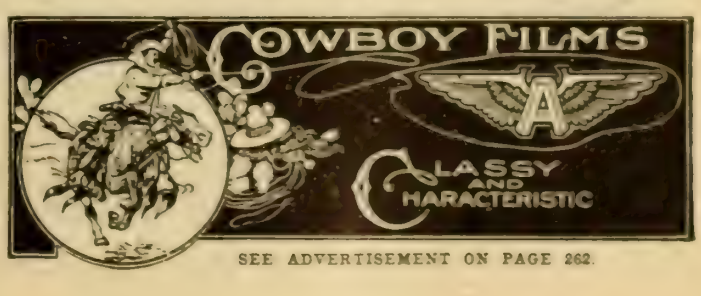
"A Vaudeville Headliner" (Powers), October 17.—A clown and an acrobat give in this picture an exhibition of very clever tumbling.

"The Satyr and the Lady" (Thanhouser), October 20.—The artist was painting a picture to be called "The Satyr and the Lady"; he had a very pretty lady, but only a mechanical satyr which he thought unsatisfactory, so he hired a lower East Side peddler. The peddler's little half-starved girl (the Thanhouser Kid) is glad of the things to eat that the poor man's wages buy, but the job comes to an end. A few months later, the man, dying, writes to the beautiful model who posed with him, asking her to look after his child when he is gone. The letter is given to her while at a party and she leaves the gay scene at once to investigate. She finds the old man dead, and takes the ragged girl home with her.

"The Awakening of Jack Clark" (Powers), October 21.—"I'm tired of you; go back to your people." That is what Jack said to the little, trusting squaw whom he had bought. A white girl had come into the neighborhood. Jack gets sick of fever. The white girl won't go in his cabin for fear of contagion. When Jack awakes he finds that the little squaw has been true to him and has come back and nursed him through his sickness. Jack doesn't want anything more to do with the white girl. It is an interesting picture.

"The Town Marshal" (Nestor), October 18.—A whimsical comedy of American village life, with the village marshal and another veteran as rivals for the love of the heroine's aunt. This aunt didn't like the girl's sweetheart and played a very unpleasant trick on him. He gets even. There is a comic, blank cartridge duel between the two elderly lovers. It is nearly all amusing, and is likely to be a popular picture. The Staten Island backgrounds are delightful in setting forth stories in which such characters as these figure.

"The Temptations of St. Anthony" (Ambrosio), October 18.—This picture, by means of very skillful handling, makes the temptation of this saint, who had left his luxurious home and his feasts and fled to the desert in repentance, very effective, and yet maintains the high religious atmosphere that the story demands. The beautiful women who surrounded St. Anthony in his cave are not shown at once. We see first ugly creatures with long filthy claws and these are changed into the lascivious, soft, white arms. But we cannot forget the claws underneath and look upon them with a full realization of the horror in the truth of the scene. The picture in all its parts isn't handled so wisely. For one instance, in the picture of the conversion both of the St. Anthony and, later, of the woman who had been his mistress, the repentant one throws away his or her jewelry and the people grab it with seeming greed. Now these people are dressed and act as though they were Christians, except in this particular. The picture is well worth while.



SEE ADVERTISEMENT ON PAGE 262.

Manufacturers Advance Notes

"OUTWITTING PAPA"—(Essanay).

Reviewed by Jas. S. McQuade.

A laugh-raising farce comedy, "Outwitting Papa," by Essanay, is bound to give picture fans a good run for their money, after its release, which will be some time in November. It is the product of the Essanay Western company, but its story and characters are not typical of the West; they may be found in any section.

The title alone conveys the impression of mirthful situations and slam-bang action, just as it also makes one scent a series of love scrapes. It is a case of an only daughter, young and pretty, defying her father by accepting the attentions of a young man.

There is nothing against this young man, in particular, but he is persona non grata to the irate parent. The lover is fearless in pressing his suit and he has the temerity to pour his tale of love into the girl's ear, right beneath the open window of the old man's study. In the midst of their bliss the girl screams and the young man groans, as he watches her being slowly drawn up through the window, by the strands of hair over which he has rhapsodized.

Please remember that "Outwitting Papa" is a farce comedy and that almost anything—sane or insane—is allowable, in order to keep up the flow of laughter.

The lovesick damsel is still more harshly treated amid the interior scenes. Her angry father acts the part of a cyclone in her room, tearing photographs and demolishing bric-a-brac in an abandon of rage. While he leaves the room for an instant, the girl writes a letter to her lover requesting him to arrange for an elopement. She is signing this letter when her father re-enters. He secures and reads the note. Then he adds to it the paragraph, "If you succeed in eloping in three weeks, she is yours," and mails it to the lover. Workmen are then immediately brought to the girl's room and the windows and doors are securely fastened with steel bars. She is then locked in and her father carries the key.

Now follows the outwitting of papa, in which a severe toothache paved the way to his downfall. The dentist on whom he calls makes an appointment for the following morning. The forlorn lover happens to call on the dentist just as papa is about to leave, and unperceived by the latter. He and the dentist are old college mates. He persuades the dentist to permit him to act as his assistant on the morrow, explaining his love affair and showing how he intends to outwit his future father-in-law. The dentist consents.

The lover contrives to send his sweetheart a note, in which he instructs her to simulate severe toothache, so that her father may have her accompany him to the dentist. This she does successfully. When they arrive at the dentist's office, she recognizes her lover, despite his disguise, but her father does not. When the latter is placed in the chair he is given a harmless anesthetic, which keeps him insensible for some time. On awakening he reads a card placed in

Scene from "Outwitting Papa" (Essanay).

his hand, which informs him that his daughter and lover will be found at the home of the Rev. Harold Smith.

There is just a little rude handling of the insensible man by the lover, in the anesthetic scene, that not even farce comedy will permit. Comedy, be it ever so farcical, is so closely allied with laughter and light-headedness, that it must never be alloyed with elements that forcibly appeal to our sense of justice.

ANOTHER KALEM RAILROAD STORY.

Business on the K. L. & M. R. R. has not been very active for some time, but recently the operating crew got busy, with the result that more of those railroad pictures are soon to be released by the Kalem Company. Among them is one entitled "The Engineer's Daughter," and the picture fans who went into ecstasies of delight over "The Runaway Engine" will be more than delighted with this latest production. It is some novelty in the way of picture making to witness the operation of a railroad by motion picture players. Real engines running on a regular railroad, driven by engineers and firemen who are familiar with the job and look the part imparts a kind of realism impossible to any other form of dramatic portrayal other than the photoplay.

Some of the versatility of the photoplayer is shown in plays of this character. In this particular picture the man who plays the part of engineer actually runs the engine; in fact, the entire operating force of the K. L. & M. road seem to be onto their jobs.

Scene from "The Engineer's Daughter" (Kalem).

The story is simple: Jack Sinclair, an inspector on the road, meets and falls in love with the daughter of one of the engineers. His interest in the girl is not appreciated by the father, who turns the young man down. The lovers elope on a "speeder" and the father gives chase on his engine. You will be interested in this chase as well as in the ruse by which the elopers elude the irate parent by taking a sidetrack and hiding among the bushes along the right of way while papa goes tearing by on the main line.

The elopers then take the back track for town. The engineer evidently gives up the chase and is returning defeated when he sees a handkerchief lying beside the rails. He climbs down and picks it up and discovers that it belongs to his daughter; then he realizes that he has been tricked and that the young folks are on their way back. He again gives chase and is about to overtake the runaways when there is a "slide" and a mass of trees, rocks and rubbish tumbles from the bank overhanging the tracks, effectually putting an end to the pursuit.

In the meantime the elopers have visited the justice of the peace and, when papa finds them, the only thing left for him to do is to give the blessing, which he does.

Good photography, plenty of action and that singular fascination which goes with all good railroad pictures will arouse plenty of enthusiasm when this picture is thrown on the screen.

Work has been started on a set of films to advertise the city of Detroit, Mich. Besides the public buildings; parks and city departments, there will be included views of some of the larger industrial plants, especially some of the best known automobile factories.

THANHOUSER GETTING LOCAL COLOR.

Near Lake George—to be more exact, several miles north—in the wilds of the Adirondacks—stands an old blockhouse which is said to be more than two hundred years old. This house is at present inhabited by a family of three—an old man of ninety-five, his wife of ninety and a young man of forty-five, who, the mother says, is still too young to get married.

The house was also inhabited by the father, of the head of the family in possession now. The house stands in the locality described in James Fenimore Cooper's novel, "The Last of the Mohicans." When the Thanhouser Stock Company sojourned for nearly a month in this region to get a true setting for the production of Cooper's novel, they came upon this interesting trio.

The old man has never been in New York, nor has his wife, but the "young" son made the trip and speaks of his experience in the "big city" with considerable awe. He informed his inquisitive guests that he sat up all night looking out of his hotel window watching the excitement and listening to the noise of "the gay white way."

Those Old Timers.

It was very hard to make the old man understand about motion pictures. He had never seen one in his life and when it was explained to him that the Thanhouser players were at that very moment working on a moving picture production of Cooper's "Last of the Mohicans," he was beside himself with wonder and incredulity. The son, however, had already been initiated. In fact, he was enthusiastic and offered to assist the Thanhouser outfit.

He knew of a number of places which are said to be the exact spots to which Cooper alludes. Naturally the Thanhouser players were glad to avail themselves of his good offices. He showed them scenes, the natural beauty of which engendered a feeling akin to bewilderment. They were dazzled by this display of nature's splendor and beauty.

The directors and camera men eagerly went to work and staged amidst this scenic paradise a large portion of the "Last of the Mohicans," which is to be released by the Thanhouser Company Friday, November 10.

The exhibitors and the public will have this young man to thank for the authenticity of the scenery, and the fidelity of the reproduction.

SEE ADVERTISEMENT ON PAGE 262.

"AUNT JANE'S LEGACY" (Lubin).

The fortune hunter when he searches for gold in the matrimonial mountains under the guise of love always has the well-deserved hisses of the gallery. In "Aunt Jane's Legacy," a Lubin comedy which will soon be released, two fortune hunters "get the hook" and love triumphs.

Aunt Jane, a wealthy old maid, possessed the fortune; her niece, Bessie Elkins, who lived with her, possessed beauty; Dick Worthing wanted to possess Bessie; Aunt Jane's nephews, Jack and Paul, wanted to possess Aunt Jane's money. Auntie suspected Dick Worthing of being a fortune hunter—which he was not—and she gave notice that she would leave her property half to Bessie and half to the best of her two nephews.

Scene from "Aunt Jane's Legacy" (Lubin).

Jack and Paul immediately set out to prove, each, that he was the best. Paul locked his brother in his room so that he might appear alone at Aunt Jane's. Jack escaped and arrived about as quickly as Paul. Then each began to show how thoughtful, unselfish and generally lovable he was. In their efforts they got into all kinds of laughable scrapes. Unfortunately for them, Aunt Jane was the unintended victim several times. Meanwhile Dick and Bessie were carrying on their wooing, not caring where Aunt Jane's money went.

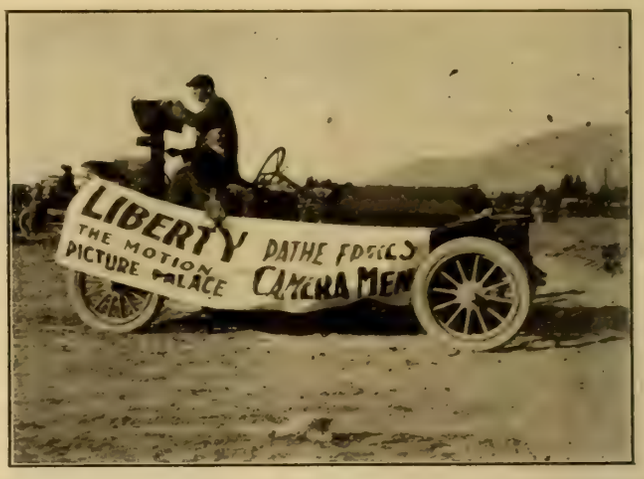
Finally Jack and Paul made it so uncomfortable for Aunt Jane that she had to call in Dick, and that sturdy young man quickly threw Jack and Paul out. Aunt Jane revised her will, leaving half to Bessie and half to Dick. Orange blossoms and coupon bonds!

PICTURE NEWS.

The picture newspaper continues to grow in interest; there is no doubt but that the world-wide events as chronicled by the moving picture is one of the most valuable functions it discharges. To many people—especially the young—the newspaper has come to a secondary place and is used as supplementary to the picture.

To many others who have little time and sometimes little interest in the newspaper, the pictures have come with a new and larger meaning, opening up an interest in affairs of world-wide importance. The educational advantages which naturally accrue are deserving of notice, the writer having proved again and again that interest in the pictures has caused a growth in knowledge which increases the desire for further information and greater detail. The regular issue of the news film is now looked for equally with the regularity of the paper. If in the cities these appreciative results are shown, how much more so must they be valued in the rural and distant communities. Newspapers advertise the number of their subscribers as a proof of the popularity of their individual paper; no paper, however, has assumed the importance of announcing one million readers, while the picture news are seen by the tens of millions. Any single week's issue is of importance from an intelligent standpoint, as it is attractive from a picturesque view.

The most recent issue includes pictures of the raising of the U. S. Battleship Maine, a sight of which is sought for by every American. The launching of the Florida in the Brooklyn Navy Yard and of the Moreno at Camden, N. J., are both events of international importance. The Zeppelin airship in Germany and the Hellen record flight in Paris are events which chronicle the latest successes in aviation. A great oil-well fire in Russia, a city block destroyed by fire in Philadelphia, with a meeting of fire chiefs in Milwaukee, where latest firefighting apparatus was shown, deals with one of the problems of the day.



Herman Obrock, Pathe Cameraman, on the Trail of President Taft—View Taken in Salt Lake City, with C. W. Midgley, of Liberty Theater, in Front.

The Sultan of Turkey sending his gifts to the Holy City of Mecca give light on that strange character, "the unspeakable Turk," tnd his—Mohammedan religion. London is represented by Lord Roberts presenting colors to a famous regiment, and France by a view of the harbor of Toulon, showing the battleship Liberté shortly before its destruction after the manner of the Maine.

Of course, no news written or illustrated would be complete without some knowledge of President Taft. His presence at the Michigan State Fair is chronicled by a series of excellent pictures. An interesting addition to one film was an exhibition of the firing of one of the rapid-firing guns at Sandy Hook for the benefit of the recent convention of governors, of whom about about thirty were present.

The loading and firing of the gun four times, out of which it hit the target three times, is most interesting. The disappearing action of the gun is also admirable. The weekly picture news is proving the most important attraction wherever shown.

ECLAIR WILL PICTURE "NICK CARTER" STORIES.

One of the features of the Eclair American product will be a series of the famous "Nick Carter" stories done in pictures. Nick Carter was a famous fiction character and his exploits as a detective gave the stories a wonderful vogue. The right to use the name in pictures has been secured by the Eclair Company and, though a number of pictures based on these stories have already been issued by that company, the American product, it is claimed, will be quite different in character and an improvement over anything of the kind that has been done before.

Ranch owners in Oregon claim it is very hard to obtain the services of cowboys nowadays on account ot the great demand for them by the film manufacturers.

RELEASED *WEDNESDAY, OCTOBER 25th* *RELEASED*

(Note: This released date has been changed from Oct. 26th to 25th.)

THE GREATEST SPORTING FILM OF THE YEAR

"ATHLETICS vs. GIANTS" *In the "WORLD'S CHAMPIONSHIP BASEBALL SERIES of 1911"*

All Licensed Exchanges Exclusively.

ESSANAY FILM MANUFACTURING CO. *CHICAGO, ILL.*

"HIS DRESS SHIRT."

A Pleasing Comedy for an Early Release by the Imp Company.

"His Dress Shirt," a forthcoming release of the Imp Company, is a comedy that will be enjoyed by all classes, as it is a little tale of domestic life which rings true and the incidents will be recognized at once by heads of households. In short it is a story of a quarrel which ends with a laugh and the situations are ludicrous in the extreme. The trials and tribulations of a young wife, who is a novice in many of the duties of a housewife, who attempts to please her exacting husband, furnish the theme and the comedy is well worked out and staged. A young husband is invited to a "stag" dinner, which is quite an important function in the way of business and pleasure. Unfortunately he has only one dress shirt, and that is soiled, and he is at once exorcised. He cautions his wife to send the garment to the laundry and be sure and have it delivered in time for the

Scene from "His Dress Shirt" (Imp).

dinner. The wife—like many another—had only the kindliest intentions and the welfare of her husband at heart, but she received an invitation to go motoring with a friend, and the shirt, the dinner and all else was forgotten.

The evening of the dinner arrived and the husband began "fussing." It dawned on the wife instanter that she had been remiss in her duties—had forgotten to send the shirt to the laundry. Right then and there she becomes a martyr to household duties and begins to have trouble. Stealthily she took the shirt to the kitchen and essayed her maiden effort in the way of a laundress. The result brings the big laugh. In her inexperienced hands the iron becomes an instrument of destruction and the shirt is ruined—the iron burning a hole through the garment. The husband, his face covered with lather, intrudes and sees the result. The situation is so ludicrous that he sees the humor of it all and instead of reprimanding the woman he takes her in his arms—and they both laugh—a happy and satisfying finale.

SOUVENIR CHINA.

The Royal China Company, of Huntington, W. Va., is offering an attractive souvenir for picture theaters in its "Dutch Delph Dinner Sets," advertised elsewhere in this issue of The Moving Picture World. If you are thinking of using something to stimulate business it might be profitable to take a peek at this proposition.

MORMON TEMPLE PICTURES.

Some weeks ago it was announced that a complete set of views of the interior of the famous Mormon Temple at Salt Lake City, Utah, had been surreptitiously taken and that the world was about to see, for the first time, the beauties of that carefully guarded edifice. For a time the newspapers were full of stories regarding the taking of these pictures. It was stated by President Smith, of the Mormon Church, that an attempt had been made to levy blackmail upon the church by the persons claiming to have pictures of the interior of the temple, but that he proposed to frustrate the designs of those persons by giving to the public a complete and genuine set of pictures of the interior of that edifice.

President Smith has made good his promise. Contracts have been made with the Levi Company, of New York City, to reproduce on slides the complete series of genuine views of the temple. The photographs are described as being the finest possible to produce. As they were taken under the direction of the officers of the Mormon Church and as every facility was afforded expert photographers to secure these views, there is little room for doubt of their excellence. The views were taken by a large camera and all the wonderful and hitherto unpublished beauties of those sacred precincts have been reproduced with great exactness.

Full particulars regarding the number of slides in this series and the date of release will be found in the Levi Company's advertisement on another page. This series should make the greatest picture feature that has been offered to exhibitors up to the present time, and the Levi Company is to be congratulated upon their good fortune in securing them.

POINTS ABOUT 1912 MODEL MOTIOGRAPH.

The Enterprise Optical Mfg. Co. takes pleasure in announcing to the trade in general that their 1912 Model is now ready. The most important changes in the 1912 Model over those of former ones will be found in the intermittent movement or framing device, and in the full metal equipment, the wooden base board having been entirely discarded on the No. 1-A models of the Motiograph.

The manner in which the lamphouse is now mounted permits of the use of this metal board in conjunction with the lamphouse as a spot light, a feature very greatly appreciated by some of the large houses who have difficulty in securing a satisfactory spot on an extremely long throw. With the Motiograph lamphouse so arranged as to lower or raise it without disturbing the set of the machine as wanted for the picture, and by the use of a tin slide with a hole punched of any desired size, a very satisfactory spot can be had by dropping a tinted glass into the slide carrier with this tin slide and securing any color effect desired.

The makers of the Motiograph have also designed, and are now prepared to furnish, a full metal adjustable operator's seat, which may be fitted to all of the 1911 and 1912 models, and when not in use can be dropped completely out of the way, the price of which is $5.00 when ordered with a Motiograph equipment.

Another very strong move by this company is the furnishing, as an extra item, their well-known Professional Rewind when ordered with a Motiograph equipment for only $10.00 above the cost of the machine.

For those desiring to use a motor, this company has, as is well known, been furnishing motors for some years past, but they have now designed a plate with screws for fastening the motor to the lower half of the swivel at the top of the pedestal directly under and in line with the motor pulley on the mechanism. This plate is furnished without charge when the motor is ordered with the full Motiograph equipment, including the motor attachment.

An advance catalog is now being prepared and should be ready for mailing by the end of this week. This is free for the asking.

SEE ADVERTISEMENT ON PAGE 262.

Gertrude Houlberg, of the Royal Theater, Copenhagen.

Paul Reumert, of the Royal Theater, Copenhagen.

GREAT NORTHERN PHOTOPLAYERS.

Note—Augusta Blade and Holgar Hofman, whose portraits were published last week (Oct. 21), are members of the Great Northern Stock Co.

AMERICAN TO HAVE NEW PLAYERS.

The American Film Manufacturing Company makes the interesting announcement that several new faces will appear in its productions of the near future. This is right in line with the new policy of the American and the recent changes in its office force.

The American believes that the introduction of new players will inject an enthusiasm into its films not possible where the same troupe is continuously used. It is thought that the change will be welcome to the many users of American pictures, as there is a steady growing objection on the part of exchanges to the same cast every week. Exhibitors are complaining that the similarity in features of the leaders often has a tendency to divert business on the assumption that the patron has already seen the film. The American intends to be the first to recognize this principle and, in its efforts to produce the most acceptable line of films, has already arranged with several high-salaried principals. They are expected to take up the work very shortly at the company's Western studio in El Canjon Valley, California.

The American has made other important changes of late. Mr. R. R. Nehls, one of the best known men in the Western field, has recently joined the forces as manager.

The American has also added a new publicity manager in Omer F. Doud, a well-known Chicago advertising man.

The new building now being erected by the American promises to be a masterpiece of its kind. It will be situated along the Lake shore on one of the most valuable land sites in Chicago.

THE NATIONAL PROGRAM.

Considerable curiosity throughout the country is manifested in the program that is being advertised by the National Film Distributing Company, as our correspondence amply testifies. Are they in a position to fulfill their promises? Are the brands of film they advertise real and are they as good as they claim? So as to satisfactorily answer these and other inquiries, two members of the Moving Picture World's staff visited the National headquarters one day this week and were regaled with the view of about 10,000 feet of film of both American and European manufacture, and can truthfully say that some of it was well above the average of that on the market today and all of it was well up to the average. Among the reels shown were several from European manufacturers whose names are new in this country. As specimens of photographic excellence and general technique, these could hardly be excelled. These subjects also have been carefully selected as to their suitability to American tastes, and the stories were good and the acting and settings fully up to the highest American standards. While this could not be truthfully said about the domestic reels, yet we were agreeably surprised at the general quality, and those who adopt the National exclusive program will have no occasion to apologize to their patrons for the character of the performance. Next week we shall review at length such National pictures as we have seen and give some important details as to the personnel and purpose of the Company. We understand that B. E. Clements is handling the distribution of the films and that he has taken offices in the vicinity of Herald Square, New York City, where he will conduct an exchange.

NEWS BRIEFS.

"The James Boys" film was recently exhibited at a local Dallas, Texas, nickelodeon, but was quickly removed when the Dallas Board of Censorship learned of it.

* * *

Moving pictures of the Cornell College football team in practice have been taken.

* * *

Mr. S. L. Warner has just returned from Montreal, Can., after a three weeks' engagement at the Princess Theater with Dante's Inferno. Mr. Warner's reports show that Dante was witnessed by 45,000 persons during the three weeks it was retained at the Princess, at an admission price of 25c to 75c.

* * *

Pittsburgh Correspondent: No, it's "Two Orphans" on three reels; not "Three Orphans" on two reels.

SIBLEY GOES IT ALONE.

Homer W. Sibley has taken offices in the Gaiety Theater Building, 46th Street and Broadway, New York City, and will conduct an agency for entertainers and picture theater people on his own hook. Mr. Sibley's long experience in this line fits him to handle it with satisfaction to his patrons.

YANKEE

PRODUCTIONS OF HIGH QUALITY

MONDAY — FRIDAY

OCTOBER 30th

The Van Ousten Jewels

An intensely dramatic story of a theft through hypnotic influence.

TONED & TINTED

Code "Jewels"

NOVEMBER 3rd

At Daisy Farm

An original drama amid beautiful rural setting.

TONED & TINTED

Code "Farm"

YANKEE FILM CO.

341 E. 32nd St., New York City

LUX FILMS

The Films the Exhibitor Demands

Released Friday, Oct. 27, 1911

Bill, His Wife and the Water

Comedy Length 455 ft.

A veritable whirlwind of excitement. Funniest of the season. Don't miss it.

BERTIE and His Rivals

Comedy Length 472 ft.

Different from the ordinary class of humorous films.

R. PRIEUR

10 East 15th St. New York City

Telephone 3427 Stuyvesant

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MOTION PICTURE DISTRIBUTING and SALES COMPANY

ONLY EASTMAN RAW STOCK USED

PROMISES

are not always fulfilled; sometimes they are broken outright, sometimes they develop into

COMPROMISES

REX has always given more, not less, than it promised. *The first time it will ever have made*

A Breach of Faith

will be on Thursday, October 26th.

Though it sounds like a paradox, our

"Breach of Faith"

will only increase and strengthen your faith in the grand brand.

It's a tale of strong Latin love and lust and hate and heat; a broken vow and broken hearts; it's a voice from desert wastes, the cry of a desolate heart. And the sun breaks through in the end, in the traditional Rex manner.

You are committing a Breach of Faith if you don't get

"A BREACH OF FAITH"

REX MOTION PICTURE MASTERPIECE CO.

573 Eleventh Avenue
New York City

Sales Company says the title is the nearest Rex can get to

"A BREACH OF FAITH"

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, OCTOBER 23rd, 1911.

BIOGRAPH—Through His Wife's Picture (Comedy).. 530
BIOGRAPH—The Inventor's Secret (Comedy) 468
KALEM—A Prisoner of Mexico (Dramatic) 1000
LUBIN—The Scandal Mongers (Dramatic) 1000
PATHE—The Traitor (Dramatic) .....
PATHE—Nomadic Tribes in El Kantara, Algeria (Sc.).1000
SELIG—Coals of Fire (Dramatic).....1000
VITAGRAPH—The Foolishness of Jealousy (Comedy) 1000

TUESDAY, OCTOBER 24th, 1911.

EDISON—A Day at West Point Military Academy, N. Y. (Topical) .....
ESSANAY—The Tricked Trickster (Comedy) .....
ESSANAY—The Family Pet Revenge (Comedy) 1000
GAUMONT—Jimmie in Love (Comedy) 555
GAUMONT—The Ostrich Plume Industry, France (Ind.) 428
PATHE—Pathe's Weekly No. 43 (Topical) .....
SELIG—Why the Sheriff Is a Bachelor (Dramatic) ...1000
VITAGRAPH—Wig Wag (Comedy) 1000

WEDNESDAY, OCTOBER 25th, 1911.

EDISON—The Fairies' Banquet (Comedy) 400
EDISON—How the Telephone Came to Town (Com.) 600
ECLIPSE—A Woman's Slave (Dramatic) 950
ESSANAY—Athletics vs. Giants (Topical) 1000
KALEM—The Last Freight Car (Dramatic) 1000
LUBIN—The Tars Ashore (Comedy) 1000
PATHE—Revolution in a Bachelor's Club (Comedy)...1000
VITAGRAPH—Aunt Huldah, Matchmaker (Comedy)..1000

THURSDAY, OCTOBER 26th, 1911.

BIOGRAPH—The Long Road (Dramatic) 999
ESSANAY—Two Many Engagements (Comedy) 1000
LUBIN—A Rural Conqueror (Comedy) 1000
MELIES—A Gypsy Bride (Dramatic) 1000
PATHE—In Frontier Days (Western Drama) 1000
SELIG—Lost in the Jungle (Dramatic) 1000

FRIDAY, OCTOBER 27th, 1911.

EDISON—An Island Comedy (Comedy) 1000
ESSANAY—Pals (Dramatic) 1000
KALEM—The Peril of the Plains (Dramatic) 1000
PATHE—Mother Is Strong on Hypnotism (Comedy) . 470
PATHE—Logging and Milling in Sweden (Scenic) ... 320
PATHE—Funeral in Annam (Scenic) 200
SELIG—A Painter's Idyl (Dramatic) 1000
VITAGRAPH—Kitty and the Cowboys (Dramatic) ...

SATURDAY, OCTOBER 28th, 1911.

EDISON—The Kid from the Klondyke (Western Dr.).1000
ESSANAY—The Forester's Plea (Western Dr.) 1000
GAUMONT—Fridolin (Dramatic) 578
GAUMONT—The Principality of Monaco (Scenic) ... 400
PATHE—Saved by the Flag (Dramatic) .....
VITAGRAPH—Regeneration (Dramatic) 1000

ADVANCE RELEASES.

MONDAY, OCTOBER 30th, 1911.

BIOGRAPH—Love in the Hills (Dramatic) 998
KALEM—For Her Brother's Sake (Dramatic) 1000
LUBIN—Somebody's Mother (Dramatic) 1000
C. G. P. C.—Grandfather's Violin (Dramatic) 754
C. G. P. C.—A Burlesque Bullfight (Comic) 210
SELIG—Little Injin (Comedy-Drama) 1000
VITAGRAPH—Captain Barnacle, Diplomat (Dramatic) 1000

TUESDAY, OCTOBER 31st, 1911.

EDISON—The Reform Candidate (Dramatic) 1000
ESSANAY—Outwitting Papa (Comedy) 1000
GAUMONT—The Widower (Dramatic) 1020
PATHE—Pathe's Weekly No. 44 (Topical) 1000
SELIG—Captain Brand's Wife (Dramatic) 1000
VITAGRAPH—Madge of the Mountains (Dramatic) .1000

WEDNESDAY, NOVEMBER 1st, 1911.

EDISON—The Rise and Fall of Weary Willie (Com.)..1000
ECLIPSE—Trapped (Dramatic) 975
KALEM—The Greatest of Engineering Feats (Edu.) ..
KALEM—The Plot Against Bertie (Comedy) .....
LUBIN—A Gay Time in Atlantic City (Comedy).....1000
PATHE—Love Moulds Labor (Dramatic) 941
VITAGRAPH—Southern Soldier's Sacrifice (Dramatic) 1000

THURSDAY, NOVEMBER 2nd, 1911.

BIOGRAPH—A Victim of Circumstances (Comedy).. 382
BIOGRAPH—Their First Divorce Case (Comedy) 616
ESSANAY—The Right John Smith (Comedy) 364
ESSANAY—Hi Feather at the Fair (Comedy) 636
LUBIN—One on Reno (Comedy-Drama) 1000
MELIES—Right or Wrong? (Dramatic) 360
MELIES—Mexican As It Is Spoken (Comedy) 590
PATHE—A Sioux Lover's Strategy (Dramatic) 899
SELIG—The Inner Mind (Dramatic) 1000

FRIDAY, NOVEMBER 3rd, 1911.

EDISON—The Girl and the Motor Boat (Dramatic) ..1000
ESSANAY—Bill Bumper's Bargain (Comedy) 1000
KALEM—The Price of Ambition (Dramatic) .....
C. G. P. C.—An Episode Under Henri III (Dramatic).. 968
SELIG—His First Long Trousers (Comedy) 1000
VITAGRAPH—The Gossip (Comedy) 1000

SATURDAY, NOVEMBER 4th, 1911.

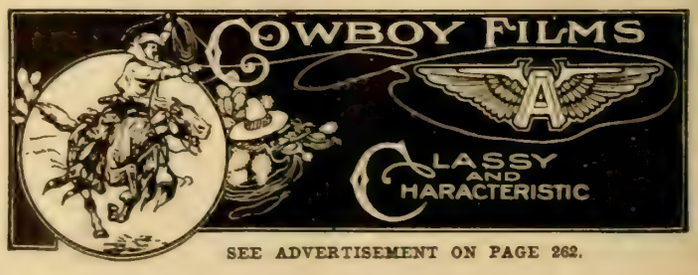
EDISON—Love and Hatred (Western Drama) 1000
ESSANAY—The Outlaw Deputy (Western Drama) ...1000
GAUMONT—The Jesting Princess (Dramatic) 487
LUBIN—The Mexican (Comedy) 1000
PATHE—The Coward (American Drama) 1000
VITAGRAPH—A Message from Beyond (Dramatic) .1000

A SONG NOVELTY FOR LICENSED EXHIBITORS.

There has been a very cute song written about Master Kenneth Casey, the well-known Vitagraph juvenile actor. In these days when the moving picture actor is coming into his own and receiving recognition of his work from the public, this song which is entitled, "The Moving Picture Boy," will no doubt be received as a welcome novelty by managers of Licensed picture houses.

A former song which was published by the Vitagraph Company, direct, entitled "The Vitagraph Girl" and featuring Miss Florence Turner, was warmly received by audiences everywhere, all of whom were eager to secure copies of it. In the case of "The Moving Picture Boy," the personality of Master Kenneth Casey will at once arouse an interest in it on the part of the moving picture patrons, and no doubt the demand for it will be very strong, merely on account of his pleasing personality. But the song does not depend altogether upon that. The music is tuneful and catchy and the words are exceedingly cute and clever. The song moves along with a lively swing while the words carry an interest that is always pleasing, dealing with the life of a moving picture boy seen from his own point of view.

The cover of the song is nicely done up in three colors and shows nine photos of Master Kenneth Casey in several of his various roles. A large portrait of the young gentleman adorns the center of the cover as will be seen by referring to page 301, where the song is advertised this week. There is also a facsmile of the chorus, music and words, and piano players are advised to run it over, after which they will find that the song contains merits of its own. The song is published by M. A. Casey at 2897 Fulton Street, Brooklyn, N. Y. These copies are to be sold to houses showing licensed film at the rate of $6 in hundred lots and $5 in 500 lots, and judging by the popularity of the "Vitagraph Girl" song, it will undoubtedly prove a bigger seller and a money maker for any of those who offer it for sale.



SEE ADVERTISEMENT ON PAGE 262.

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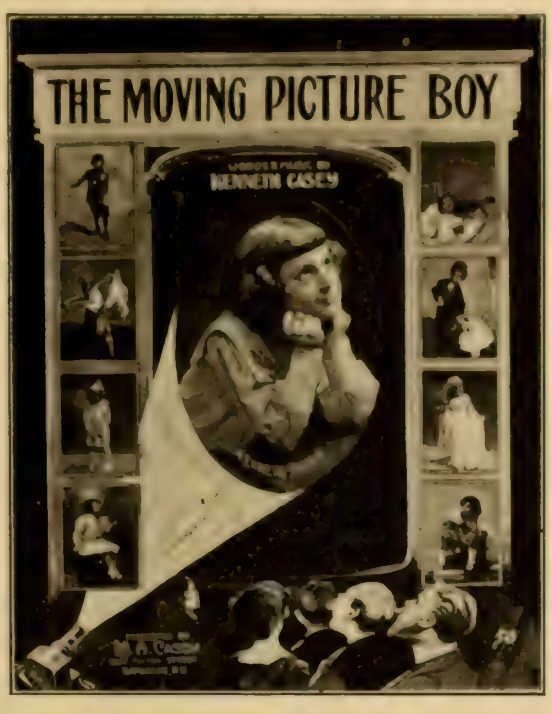

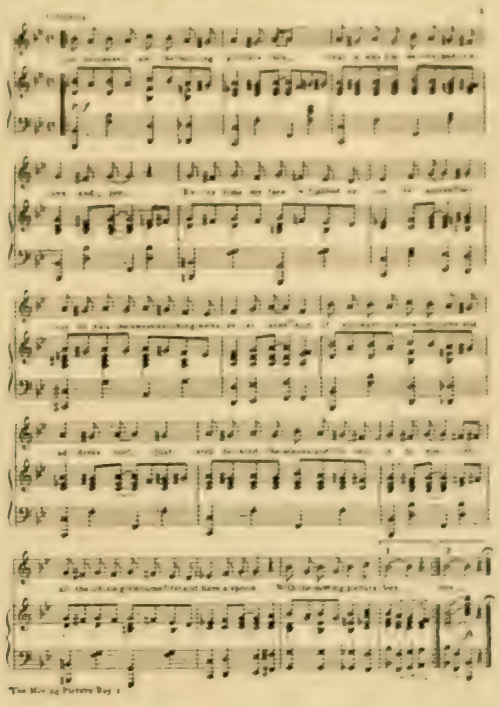

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INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or noms de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

READER.—We have no information in the matter, but will look it up.

L. M. J.—Since the lady is in the Biograph company, we presume that her name is Jane Doe. It is the best that can be done.

A SUBSCRIBER.—Why not get something more original for a nom de plume? It was Leo Delaney, and not Maurice Costello, who played the lead in the Vitagraph's "The Stumbling Block." They look very much alike, so your indecision is not remarkable.

JAMES M.—Spike, in "Spike Shannon's Last Fight," was not a prize fighter at all, but Gilbert M. Anderson, who is a pretty promising white hope, only he has more fun playing sheriff with the Essanay players.

O. L. G.—The sum of our investigation appears to be that some Lubin films are seen at the Proctor houses and some at Keith's, but which and when and where, no man knoweth at present. The sixth release and the split of Keith & Proctor, appears to have muddled the matter of schedules.

MISS EMMA B.—Miss Violet Hemming is at present appearing under the management of Liebler & Co. in "The Deep Purple." Address her in care of The Deep Purple Co., Theater, Chicago, Ill.

M. B.—The National Company does not reply to our inquiry, but it does not appear that their program is being used in this city.

T. B.—Why not write the company direct, stating what you want. The address may be obtained from their advertisement in this issue.

H. J. R.—We cannot obtain the names of the scenario authors you ask for.

INDIGNANT.—Three reels in half an hour is six minutes slower than we have seen it done. But you don't have to go to the hurry up house. Seek some more satisfying theater.

AUTHOR.—We must courteously decline to consider scenarios.

PUZZLED.—This is an easy one. When the Vitagraph made but three releases a week you stood one chance in three of getting Miss Turner as one of the players. Now it is five to one that you get one of the other releases. Miss Turner works as hard as she can. She is not dead, but on the contrary, very much alive, and the busiest little woman in the busy Vitagraph studios.

ADMIRER.—No. John Bunny is not dead, report to the contrary notwithstanding. Miss Turner, Miss Lawrence, Miss Pickford, Miss Gauntier and Miss Joyce are all alive and there have been no funerals for Messrs. Costello, Delaney, Johnson, Moore or others. So far as we know, Miss Leonard has not yet become connected with any studio.

BELLE.—H. M. B., L. E. S., G. C. K., K. S., E. S. L., A. E. C. and others, are referred to the above.

N. D. C.—See reply to L. M. J.

BUD.—Lottie Briscoe was the Helen of "Getting Sister Married." (2) She is not now in the Essanay employ, but is reported by that company to be in Philadelphia, but whether with the Lubin company or not is not stated.

BESS.—Jack Standing took the lead in "A Good Turn." (2) We presume his photograph may be had of the Lubin Company. (3) See answer to Admirer.

J. K. E.—Duplication of titles is not infrequent nor is it confined to the use of the same title by one each of the independent and licensed companies. "Swat the Fly" was done by Selig and Essanay within a month, and records for the last year show many similar instances. A title alone may not be copyrighted. It is merely the identification of some literary production or work of art which has been copyrighted. There are some rights in common law but none in copyright law.

T. G. L.—The Thanhouser Romeo and Juliet is in two, not three reels. (2) We do not grade films according to merit, since that is merely a matter of opinion, but the film can hold its own in any company.

N. G. P.—Charles Kent was the farmer in the Vitagraph's "The Ninety and Nine." The chin whisker shows that a really admirable actor can rise superior to what is generally regarded as a comedy make up. As a matter of fact it was not a comedy make up, but a perfectly proper facial dressing of the part.

G. M. W.—The Pearl in "Helping Him Out," was Pearl White. She is not now with the Lubin company. (2) Eleanor Caines has not been with the same company for some time. We believe that she is playing in stock. (3) Harry Coleman was playing in vaudeville the last we heard. (4) See answer to Admirer.

E. E. T.—It is useless to apply for work as a photoplayer unless you can show experience. This was not always so, but now a sufficiently wide choice is offered from among the competent players although stage experience is accepted by some companies in lieu of work before the camera.

VERA.—The Costello children in the Vitagraph pictures are the little daughters of Maurice Costello, but they are not related in any way to Miss Turner. Other questions are barred.

M. P. P.—Sydney Ayres had the lead in "The Heart of John Barlow." It is a Selig film. (2) The "black diamond" you speak of is the Selig trademark. Its use makes the duplication of the film by unauthorized parties a serious offense. (3) The animals used in the Selig pictures are the property of that company. (4) See answer to Admirer above.

W. W. O.—Guy Coombs is no longer with the Edison company. (2) Edwin August is said to be with the Biograph. (3) Something more than a good stage presence and an ability to ride horseback is required of a photoplayer. Better give up the idea. The western companies are not using New York riders.

J. S.—The jumps in the pictures are probably caused by the patches. The film is torn or broken and a few pictures are removed in making a joint. This causes the players to appear to jump forward a step or two to where the omitted action brings the figure. It is annoying to the spectator but you can scarcely ask the exchanges to throw away a $90 film merely because of a couple of patches.

C. S. B.—We are not yet advised as to Miss Pickford's successor in the Imp company.

BEN.—Miss Edna Payne was the second girl in Lubin's "Higginses vs. Judsons." Arthur Johnson and Harry Myers were the men. (2) We are not aware that Miss Turner has a sister in the Vitagraph company. (3) Miss Storey is not a southern girl, but claims New York as her home. (4) See answer to Admirer.

O. T.—Miss Laura Sawyer was the Claire in Edison's "The Ironmaster." (2) We are not aware that anyone ever starred in the play, but it has found a place in the repertoire of many famous players. It was a favorite with Mr. and Mrs. Kendall in their tours of this country.

B. T. R.—Miss Alice Joyce had the lead in "An Indian Maid's Sacrifice." (2) She was not a member of the O'Kalems, the section of the Kalem company recently in Ireland. (3) The return of that contingent has already been noted in this paper. The company will spend the winter in the South. Miss Joyce is out West.

I. A. A.—Harry Myers was the Indian runner in "Blue Horse Mine." (2) No matrimonial information. (3) Both Yankee and Pathe have done "A Close Call" within the year. Which do you mean?

J. L. H.—Texas Nell in Melies' "Jack Wilson's Last Deal," was Mrs. Storey, the mother of Miss Edith Storey. (2) The picture was made in Texas, before the company went to California.

N. I. O.—A special release is one not regularly listed. It is usually a topical film.

T. L. C.—The manager of the local photoplay theater is in a better position to give you this information than we are. A courteous inquiry will doubtless bring a courteous reply.

V. V. M.—Almost any company will be glad to use a trained horse if you can suggest some stories built to fit the horse's tricks and which have something more than the trick for a reason. It will be sufficient that you can offer the ideas. The studio will develop the scenario if the idea is good. (2) Most of the companies making Western pictures have their own riding stock. None work sufficiently close to you to make it probable that you could rent your string profitably.

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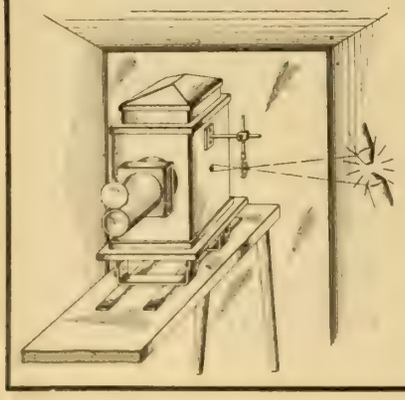

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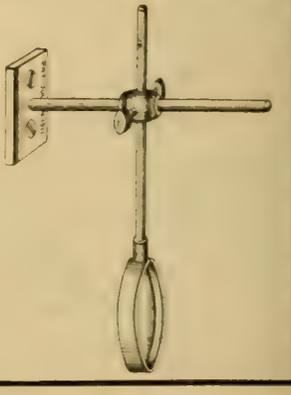

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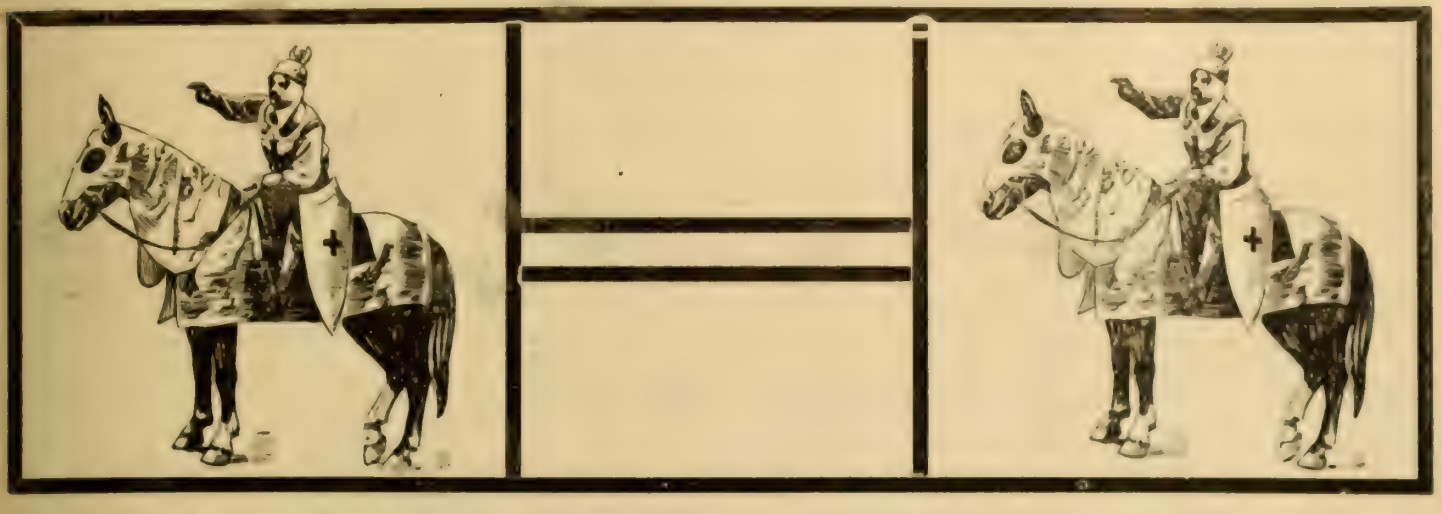

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"Heart Of Gold."—Published by Alfred L. Simpson, Inc., New York City.
"Wanted: A Harp Like the Angels Play."—Published by J. Fred Helf Company, New York City.
"Let Me Be Your Mamma."—Published by F. B. Haviland Publishing Company, New York City.
"Just a Twig from the True Lovers' Tree."—Published by J. Fred Helf Company, New York City.

Levi & Co., Inc.

"Fairy Moon."—Published by Charles K. Harris, New York City.
"Gee! But the Moon Makes Me Lonesome."—Published by H. A. Weyman & Son.

Excelsior Slide Company.

"Peaches."—Jos. Morris.
Without You the World Don't Seem the Same."—Head Music Publishing Company.
"Soul of Love."—Blood, Koehler & Co.
"Don't Tease."—Jos. W. Stern & Co.
"Railroad Rag."—Head Music Publishing Company.
"For Love's Sweet Sake."—Head Music Publishing Company.
"My Rose of Honolulu."—Jos. W. Stern & Co.
"All Aboard for the Boardwalk."—Jos. Morris Music Company.
"The Maid of Old Madrid."—Blood, Koehler & Co.
"When the Trees Shed Their Leaves in the Fall."—Blood, Koehler & Co.
"Your Heart."—Blood, Koehler & Co.
"Squaw Man."—Blood, Koehler & Co.
"Come on Marie."—Leo Feist.
"Leave Him Alone If He Leaves You."—Kendis & Paley.
"As Long As the Sea Rolls On."—Blood, Koehler & Co.

Scott & Van Altena.

"Alexander's Rag Time Band."—Pub. by Ted Snyder.
"Good-Night, Mr. Moon."—Pub. by York Music Co.
"When Broadway Was a Pasture."—Pub. by Leo Feist.
"Lovie Dear."—Pub. by Rogers Brothers.
"Beautiful Love."—Pub. by J. Fred Helf Pub. Co.

Calendar of Independent Releases.

MONDAY, OCTOBER 23rd, 1911.

AMERICAN—The Horse Thief's Bigamy (W. Dr.) 1000
CHAMPION—The Copperhead (Dramatic) 950
ECLAIR—Youth! Queen of Hearts (Comedy) 740
ECLAIR—Percy Gets Tired of the Theater (Comedy). 260
IMP—A Biting Business (Dramatic) 1000
YANKEE—The Drummer Boy of Shiloh (Dramatic) ...

TUESDAY, OCTOBER 24th, 1911.

BISON—A Noble Red Man (Dramatic) .....
POWERS—John Baxter's Ward (Comedy).....
POWERS—The Little Brown Calf (Dramatic).....
THANHOUSER—Little Emily and David Copperfield (Dramatic) .....

WEDNESDAY, OCTOBER 25th, 1911.

AMBROSIO—Salambo (Dramatic) .....
CHAMPION—Law or the Lady (Dramatic) 950
NESTOR—Lone Bill's Last Ride (Dramatic) .....
RELIANCE—The Empty Crib (Dramatic) .....
SOLAX—Percy and His Squaw (Comedy) .....

THURSDAY, OCTOBER 26th, 1911.

AMERICAN—The Trail of the Eucalyptus (W. Dr.) ...1000
IMP—The Waif (Dramatic) .....
REX—A Breach of Faith (Dramatic) .....

FRIDAY, OCTOBER 27th, 1911.

BISON—An Indian Hero (Dramatic) .....
LUX—Bill, His Wife, and the Water (Comedy) 455
LUX—Bertie and His Rivals (Comedy) 455
SOLAX—For Big Brother's Sake (Dramatic) .....
THANHOUSER—The Jewels of Allah (Dramatic) ....
YANKEE—Flower of the Forest (Dramatic) .....

SATURDAY, OCTOBER 28th, 1911.

GREAT NORTHERN—The Vicissitudes of Fate (Dr.).
ITALA—Toto and the Dummy (Comedy).....
ITALA—The Rearing of Pheasants (Industrial).....
POWERS—The Revenue Officer's Last Case (Dr.) ...
RELIANCE—The Test of a Man (Dramatic) .....
NESTOR—Mutt and Jeff Discover a Wonderful Remedy (Comedy) .....
NESTOR—Dippy Advertises for a Pup (Comedy) ....

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Tuesday, October 31st

Apples and Destiny

You have, no doubt, heard many times of the smooth city stranger who leads poor country girls astray, but perhaps you never heard of the rural maiden who was more than a match for Broadway Lotharios who tried to fill her ears with the honeyed words of flattery. This picture deals with the sad fate of "Algy," who came to conquer but received a lesson that he never forgot.

On the Same Reel

The Progressive Book Agent

Beware of the book agent, because for ways that are dark and for tricks that are vain the "Heathen Chinee" is only a novice beside him. A real book agent can sell any kind of a book and make you think you need it. This picture gives us inside information of the tricks of his trade as we observe him selling the same thing to a whole family.

Saturday, November 4th

The Pride of the West

In the sterner walks of life the difference between man and woman is the difference between the professional and the amateur. But put her to her own resources and she develops qualities of skill, bravery and sagacity that often surpass those of man. Nature endows woman with a latent fortitude that rises to great heights, and also provides her with an intuition to unmask clever rascality.

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CORRESPONDENCE

BOSTON.

The Poli Theater, Hartford, Conn., has returned to "pop" vaudeville and pictures, after a summer season devoted to stock company attractions. Licensed pictures are used, and business is always brisk at the Poli.

The Reverend Herbert Johnson, the best-known of Boston clergymen, paid a great tribute to a Boston photoplay house—the Scenic Temple, one of the William Bradstreet string of theaters. In his regular Sunday evening lecture on current events, Dr. Johnson stated that the Scenic Temple was, without doubt, one of the best places of amusement in the city. A place that every mother could safely take her children, and one that Boston should be considered a model place for innocent amusement. Such a discourse, coming from so distinguished a source, must redound to the advantage of the Scenic Temple in general, and to motography in general.

Mr. Charlie Higginbotham, general manager of the Grand Amusement Co., of Holyoke, Mass., announces that his corporation has purchased the Elite Picture Palace of that city. Mr. Higginbotham is overlooking the managing of seven theaters, devoted to the photoplay. The entire circuit is doing very well.

Mr. Fred Windisch, manager of Poli's Theater, New Haven, Conn., has resigned the position, and is succeeded by Mr. Louis Garvey.

Mr. R. G. Larsen, of the Keith forces, will open the Colonial Theater, Lawrence, Mass., on October 16, with "pop" vaudeville and pictures. The Colonial should do well, as it is a very cosy theater.

The New National Theater, Boston, which is the largest theater in the world devoted to vaudeville and pictures, has found business so satisfactory since its opening three weeks ago, that a raise in prices has been made. The prices now reach twenty-five cents, with box seats at fifty cents. At the start, the prices were five cents, ten cents and fifteen cents. The National is a B. F. Keith house. The first pictures of the terrible disaster at Austin, Pa., were exhibited by the National on Thursday evening, October 5.

Messrs. Renton and Royce have been installed as temporary managers of the Poli Theater, Bridgeport, Conn., pending the definite selection of the successor to L. D. Garvey, who has left here to take charge of the larger and more important Poli Theater at New Haven, Conn.

A very welcome return was that of Mr. Louis M. Boas, the popular and efficient manager of the Bijou and Premier Theaters, Fall River, Mass. Mr. Boas has been sojourning in Europe nearly five months and has now returned in the best of health. Mr. Charles Benson, who has managed both theaters during his superior's trip, expects to take a short vacation. After this, Mr. Benson will take up his duties as assistant to Mr. Boas. Both Bijou and Premier are big winners, due to Mr. Boas' methods.

The Broadway Theater, Taunton, Mass., will not show any more pictures—at least not for a while. The Broadway has been leased by the Polo League, and will be used for roller skating.

M. C. Blumenberg, manager and proprietor of the Casco Theater, near Portland, Maine, has found business to be too brisk for his seating capacity, and has enlarged his cosy theater. The Casco has just a bit the better of the other theaters near by, due to the high-class pictures, and unusually talented singers on the programs.

Boston Moving Picture Operators' Union, Local 182, at their last meeting, voted to hold their second yearly smoke-talk and general festivities in November. The first affair was a tremendous success, and a repetition is looked for, owing to the increased numbers of the local. Mr. Max Goodman, Mr. Eddie McDermott and Mr. John Sweetman have been decided upon as the committee in charge of the event with the first named as chairman. In the future the doings of the Local 182 will be chronicled in these columns.

HENRY.

NEW ENGLAND.

Mr. Charles Baeny was presented with a loving cup by the employees of Hunt's Mills. Mr. Baeny has an important position with the Providence Opera House, and manages the "Mill" during the summer season, while his Opera House is dark.

Mr. F. J. Windisch, who has held the position of resident manager of Poli's Theater, New Haven, Conn., for several years, has resigned. Mr. Poli has not as yet picked a successor.

Mr. J. W. Barry, who recently took over the Palace Theater, Fall River, Mass., has installed A. W. Ashley, of New Bedford, Mass., as manager. The Palace has been doing very well since its change of owners, and proprietor Barry expects to make a good proposition with moving pictures and vaudeville.

Reports are circulating to the effect that William Fox is seriously considering the invasion of New England with his brand of popular vaudeville and pictures. Marcus Loew has found New England a very profitable field for his operations and it is expected that William Fox will soon be around.

On Monday night, September 18, the new Empire Theater, Rockland, Maine, held its first opening to the public. Attendance has been very large, and S. R. O. has not been unusual. The new Empire is one of the largest and finest theaters in Maine, using motion pictures and vaudeville.

Mr. C. M. Donohue, until recently manager of the Broadway Theater, Lawrence, Mass., has left, and was succeeded by W. C. Fleming. Mr. Fleming comes from the Lincoln Park Theater, Worcester, Mass., and is counted a clever and energetic manager.

A story is going the rounds among local picture houses as follows: William Austin, a 17-year-old boy of Belleville, N. Y., ran away from home, and landed in Boston. While in Boston, so the story goes, the boy visited a motion picture show, and one of the reels depicted a bad boy who was sorry for a wrong act. This preyed on Austin's mind and he finally decided to return to Belleville.

The Ware Brothers, of Beverly, Mass., are actively supervising the construction of their new photoplay house now building in Beverly. Just to keep their hands in the game, the Ware Brothers leased the Medford Opera House and the town hall at Marblehead, Mass., where Licensed pictures are shown tri-weekly. Both houses are doing well. The New Beverly house is to be an elegant house, and will be described at length upon its completion. The new house has not yet been named.

Ocean Hall, Harwich, Mass., is an excellent house, owned and managed by Walter R. Nickerson. The house holds 700 on the ground floor, and runs four reels of Independent service and two illustrated songs. Mr. Nickerson has installed his own electrical plant for juice, and is having fine results. The Ocean Hall projects an excellent picture, and does a good business.

There have been several changes at the Boston office of the General Film Company lately. Mr. Frank McKay has succeeded Frank Vine, while Frank Cavanaugh has taken up the duties of Mr. Ralph Pinkham.

The National Theater, Boston, which just opened, is playing to big business.

One of the largest electrical signs in Boston, is the one just made for Marcus Loew's South End Theater. This sign is 40 by 30 feet, and makes a great advertisement for the house.

There is considerable talk of the photoplay theater of Springfield, Mass., opening on Sundays. The question is being actively agitated with the chances decidedly in favor of the opening.

The Blake Theatrical Company, which operates a chain of photoplay theaters throughout the smaller cities of New England, has leased the Clement Theater, Dover, N. H. Mr. E. Clements, formerly ran the house. Business is usually good.

HENRY.

PITTSBURG.

Mr. James Velas, owner of the Bijou, Lyceum and Lyric photoplay palaces at Wheeling, W. Va., honored this city's moving picture circles with his presence recently, principally at the Independent Film Exchange. Mr. Velas is an old retainer of the Independent exchange and when in town one can usually locate him there.

Mr. Velas offered the information that the Victoria Theater, Geo. A. Shaeffer, manager and proprietor, has enlarged the seating capacity to accommodate the large crowds that come to the Victoria daily to admire the good pictures projected. Mr. Velas also stated that within two months two new picture palaces will be opened in Wheeling. In fact ground was broken on the 25th September, at the corner 16th and Market Streets adjoining and in the rear of the old Federal Building. The lot is 50 x 132 feet. When completed it will be one of the largest picture houses in Wheeling. Mr. Chas. Feunler will be manager. The second house is being built by Messrs. Gatby & Smith, at 6th and Main Streets. The Dreamland Theater, at 3943 Jacobs Street, has closed its doors. Lack of patronage is the reason advanced. Mr. Fred Kenuth was the manager.

The Olympic Theater repeated "Thelma," the old Thanhouser masterpiece, for the fourth time to a crowded and well satisfied audience. Repeating old photoplay masterpieces seems to have become a vogue with enterprising managers in this section. This fact is shown by the Minerva also, for the Minerva repeated the Imp film "The Rosary" twice in two weeks, and at every instance played to crowded houses. It seems that articles in the Moving Picture World have not been in vain after all, concerning repeating good old pictures.

The Olympic Theater was the first in town to exhibit the Thanhouser "Austin Flood" in moving pictures. Praise is also due to Mr. Allison, the wideawake manager and owner of the Pastime Theater, Market Street, as being the first to exhibit slides of this disaster the next day after it occurred.

The Star Family Theater, at Tarentown, Pa., is using licensed films as their feature attraction for the first three days of the week, and high class vaudeville for the last three days. Mr. J. B. Boyd is the manager, and handsome Jimmy Boyd is his very capable assistant.

"Clio and Phyletes" was featured at the Imp Theater, Uniontown, Pa. (Hall, Case & Miles, managers and owners) to capacity business. The Dixie Theater, of the same city, featured the "Fall of Troy" for three days to overflowing box office receipts, although this was a repeater. Mr. Frank L. Hall is the manager. Mr. Hall has very progressive ideas concerning the management of a theater, and he certainly denotes it by his neatly worded and printed program. Mr. Hall himself is one of the most genial and cheerful men one would wish to meet.

"The Two Orphans" as a whole performance was given at the new Majestic Theater, on 5th Avenue. Mr. R. Saltz, the manager, states that his patrons were delighted with this picture and he is waiting with impatience to show the rest of the three reel subjects.

The Rex Theater, at 6017 Penn Avenue, has shown a wonderful increase in attendance, as the moving picture season is setting in. Mr. Max W. Herring is still attending to things in the same systematic manner which has classed him as a successful manager.

There has been a tendency in this and neighboring towns to employ boy operators in order to cut down expenses. It seems that the law concerning this has been grossly neglected, for although the rules and regulations of the Bureau of Electricity state that no one under twenty-one years of age will be given a permit to operate a moving picture machine, yet there are numerous instances where permits were issued to young chaps not over eighteen, and some of them are too green to know how to properly thread a film. It may not be a crime for young boys of sixteen or seventeen years of age to emulate their older brethren and look for the poorest paid position in the trade, yet no one can deny that it is a crime that the lives of hundreds of people should be placed in the hands of boys not out of their teens.

The Sprague Amusement Company, of Bellaire, Ohio, have leased White's Opera House, and are using photoplays the last three nights in the week, with legitimate attractions for the first part. Independent films supplied by the Pittsburg Photoplay Company is being used. Mr. M. E. Johnson is the manager. The seating capacity is 2,200.

New additions to the film circle have been Sam Wheeler as assistant shipper at the Pittsburg Photoplay Company offices, and Franklin Donahue, at the Peerless Film Exchange, also in the same capacity.

On Wednesday, September the twentieth, 1911, the Majestic Theater, on Fifth Avenue, was opened to the public. And true to his promise, Mr. R. Soltz has given Smokytown's photoplay phans, a veritable MAJESTIC Theater. About five years ago Mr. Soltz purchased the Wonderland Theater next door to an Episcopalian church. A year later Mr. Stoltz leased this church and remodeled it into the Majestic Theater, operating both the Wonderland and the Majestic at the same time. At the expiration of the Wonderland lease, Mr. Soltz decided to concentrate his attention to the Majestic alone, with the result that this theater can now be truthfully termed the nicest and safest house uptown. Although as yet it has the original seating capacity of 300, it is contemplated to extend the seating to 500.

Mr. Harry Megowan, corresponding secretary of the Moving Picture Exhibitors' League of Pennsylvania, valorously championed the cause of the exhibitor in a letter answering an editorial in the Pittsburgh Dispatch, commenting on the morality of moving pictures. Although this comment was mainly about the expectant release pepicting the story of a wayward girl, yet it threw a doubt upon the morality of all moving pictures exhibited. The letter was as follows:

"Editor of the Pittsburgh Dispatch:

"Having read the editorial column of your issue of the 22nd inst., under the head of 'Repulsive Moving Pictures,' concerning a class of pictures that is being put out or talked of being produced by a Washington concern, I wish to say, in behalf of the Moving Picture Exhibitors' League of Pennsylvania, that we indorse your statement and action in exposing, as you say, any of the distorting, degrading and sensational scenes in all moving pictures. I have been a delegate to the national convention of exhibitors, held in Cleveland, Aug. 1st, and as a member of the National Censorship Board of the National Association, I assure you that it is the aim of all the members to bring the moving picture business to its highest standard and that we welcome any and all suggestions in regard to moving picture films being produced or shown upon any curtain of our theaters throughout the state. Hoping that you will place the moving picture exhibitors in right, we remain,

"Respectfully yours,
"M. P. Exhibitors' League of Pa.,
"HARRY MEGOWAN, Cor. Secretary."

Mr. W. A. Pittis, first vice-president of the Ohio Exhibitors' League, visited the offices of the Moving Picture Exhibitors' League this week. Mr. Pittis is one of the foremost moving picture exhibitors in the Buckeye State, being the owner of a large circuit of houses both in Ohio and Pennsylvania.

The members of the Moving Picture Exhibitors' League and the moving picture trade in general, extend their deepest sympathies to Mr. Thos. Barbin, the vice-president of the league. Mr. Barbin, while driving, fell off a wagon and was kicked in the head by the horse. Seventeen stitches were sewn in his head, but it is said that he will recover shortly. Mr. Barbin will be missed greatly during his absence.

EDDIE WHEELER.

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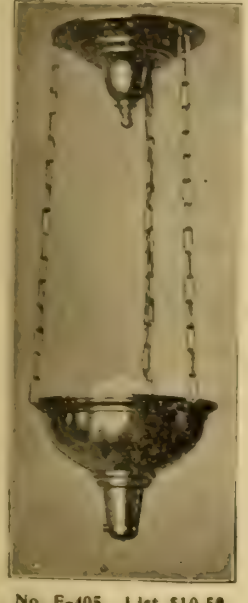

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Nov. 3 **His First Long Trousers** *Nov. 3*

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SEEING INDIANAPOLIS

Educational travel subject. Length about 1,000 feet. Code word, "BEHOLDER."

Oct. 31 **CAPTAIN BRAND'S WIFE** *Oct. 31*

A gripping story of army life among the Indians. It has the thrill, the choke and the moral. Length about 1,000 feet. Code word, "BEANFLY." One of Selig's exceptional nature reproductions.

Nov. 2 **THE INNER MIND** *Nov. 2*

A fascinating detective story elaborately staged, thrilling and intense. Introducing Prof. Locksley—the Hypnotic Detective. A feature picture that will hold your audience spellbound. Length about 1,000 feet. Code word, "BEAUTYSPOT."

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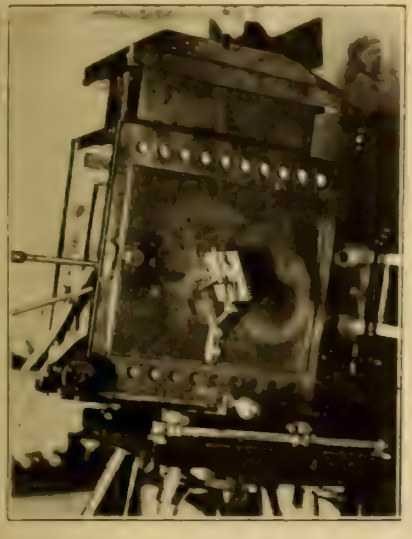

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Licensed Film Stories.

KALEM.

FOR HER BROTHER'S SAKE (Oct. 30).—Bob Graham, a prospector, finds gold as the result of a landslide which carries him in its path and therefore, he calls his mine "The Lucky Fall." His first assay brings him a nice sum of money, which he keeps in a strong box at his cabin.

Mary, his wife, receives a letter from her brother, Allen, stating that he had been accused of smuggling guns across the border and flight being imperative, he asks for money to assist him. She is greatly shocked and succeeds in keeping her secret from Bob, who inquires regarding the letter. Mary begs her husband for the use of their savings, but being unable to offer a good reason she is refused.

While Bob is at the mine, the brother, Allen, comes into the cabin. Bob returning unexpectedly, sees the couple through the window and not knowing Allen, suspects Mary of being unfaithful. Mary slips out and conducts her brother to the mine, where work has been suspended for the day, the workmen fearing a cave-in. Bob follows the couple, and to his horror sees them enter the shaft, which is shortly after closed by a cave-in. Bob feels that it is "a judgment of Heaven on the guilty pair," and returns home to pack his belongings and leave. While thus engaged, he finds a photograph of Allen bearing an inscription which discloses his identity. Bob also finds the letter. Hastily gathering a number of workmen he hurries to the shaft, where by prodigious labor, they succeed in extricating the couple. Mary's action is fully explained and Bob gives Allen money to aid him in his flight. When the pursuing sheriff arrives, he finds his man safely across the border.

THE GREATEST OF ENGINEERING FEATS (Nov. 1).—When New York City's new water system is completed, the clear water of the Catskill Mountain streams will flow through the city mains, adding 700,000,000 gallons daily to the present supply. This new system, costing millions of dollars, requires the construction of reservoirs and dams and an aqueduct 92 miles long.

In watching this moving picture, one might think he was standing along the course of the Panama Canal, so gigantic is the undertaking of removing whole townships for the reservoirs and tunnelling through mountains, preparing a pathway for the aqueduct.

THE PLOT AGAINST BERTIE (Nov. 1).—Bertie arrives at the summer hotel and immediately monopolizes the attention of the ladies. The jealous men gather and form a plot to humble Bertie. A newspaper reporter places an item in the paper, stating that a man of Bertie's description is suspected of having cholera and has evaded the health authorities. Bertie's adventures when the paper anpears and the manner in which he gets the best of the plotters, is one continuous laugh.

THE PRICE OF AMBITION (Nov. 3).—Donna Elvira, the beautiful daughter of an old Spanish family, is ambitious to marry a man of wealth, who will shower his countless riches upon her. With this selfish aim, she rejects the offer of marriage from Cesare, an honest young man of noble character, and gives her hand to Don Manuel, a wealthy, but overbearing Spaniard of middle age. Cesare's heart is broken as he sees the bridal party departing from the church and he wanders into the country, that he may be alone with his sorrow.

In his wanderings he stops to rest outside of an old mission. It is the hour of vespers and the monks pass by on their way to service. One of them, Father Alphonzo, discovers the dejected young man and endeavors to comfort him. He points out to Cesare the peace that follows prayer and faith. As a result the young man joins the mission.

A few years later Donna Elvira, who married without love, awakes to the unhappiness of such a union. She accompanies a party, led by her husband, which passes through the grounds of the mission. Becoming fatigued she rests under the shadow of the old gate, while her people walk on. There she meets Cesare. Her old love is kindled and she endeavors to embrace the young monk. Elvira, having located Cesare, plans an intrigue to meet him without his knowledge. She prepares a note as if it were written by a poor countryman, asking that the father visit his sick wife. Elvira then hurries to the cottage and arranges with the woman, little knowing that one of her husband's spies has followed her. Cesare is dumbfounded when he arrives and discovers the plot. The spy hastens to warn his master who furiously rushes to the cottage. Drawing his sword, Don Manuel thrusts at the guiltless monk, but Donna Elvira steps between them and receives the blade.

SELIG.

Indian, back with him to the city for a visit. Raleigh's wife and family are so pleased with "Loe" that they send a basket of clothes to Loe's family. The family mourn the absence of their papoose, and decide to go to the city after him. Dressing in the clothing as best they can, they start for Raleigh's. Needless to say, consternation and embarrassment reigned supreme in the Raleigh household upon the arrival of the comically dressed Indians. Making the best of it, however, the Raleigh's received them, and bade them make themselves at home. Loe's father needed no second invitation, and finding a bottle of "Devil water," he proceeded to get beautifully intoxicated. In the meantime the rest of Loe's family were doing their best to enjoy themselves, at the expense of the Raleighs.

A night of riot followed, enjoyment for the Indians and utter misery for the Raleighs. In the morning the "Little Injin" and his socially ambitious family were sent back to their desert home by the sadder but wiser Raleighs.

CAPTAIN BRAND'S WIFE (Oct. 31).—Captain Brand's troop is ordered to Arizona just one week after his marriage to Ada Jackson. Among others who go, is Lieut. Moore, a former suitor for Ada's hand.

After being gone a year, Capt. Brand makes final arrangements to have his family with him in Arizona. So taking her little baby, Lillian, and her maid, she starts to join her husband.

She is met by him, and they start to the fort in a stage coach, the only mode of conveyance, with part of the troop as an escort.

They do not proceed far, however, for they are seen, chased, and overtaken by a small band of renegade Indians, and several troopers are killed before the stage continues.

Lieut. Moore, who is on scouting duty, hears the shots, and rushes to the rescue. He finds the bodies of the troopers, and under the direction of Ada's maid, whom he found lost in the woods, continues his chase.

In the meantime, the Indians have again overtaken the coach, killed Capt. Brand, and one is about to dash Ada's baby over the cliff, when Moore arrives, and shoots him, thus saving the baby's life, and winning for him the gratitude of Ada, and four years later (helped by little Lillian), her love.

THE INNER MIND (Nov. 2).—Prof. Locksley, the famous hypnotic detective, unravels a mystery through his knowledge of the "Indian mind." The story tells of how a thug of the lowest order holds in his power a beautiful girl until Prof. Locksley gets control, and by a clever process of reasoning lands the thug behind prison bars. No detective picture hitherto produced can compare with this masterpiece of stage construction. The situations and thrilling and intense, and the Selig players have shown their versatility by so cleverly handling in a highly artistic way this really exceptional picture play.

HIS FIRST LONG TROUSERS (Nov. 3).—Jimmy Graham has reached the age of sports and feels quite able to support the added dignity of long trousers. He saves up his pennies and makes his purchase. He is under the impression that the pair which he has been induced to buy, through the efforts of a Jewish salesman, is too long, but the salesman assures him this is a good fault, as he is a growing boy. Proudly he marches home and exhibits his advent from Knickerbockers. His father laughs long and loudly, and finally tells the boy that the trousers are too long. He asks his mother, and sister and even Nora, the cook, if they won't cut off a little the ends of each leg in order to reduce them to the proper length, but each is too busy to be bothered. Downcast, he climbs to his room, and deciding to do the job himself, he does so, with the aid of a jack knife. Then he gets into bed and is soon asleep. Later his mother, feeling sorry for the boy, goes to his room and removes a length from the trousers. Then sister and Nora each quietly and unknown to the other, go to Jimmy's room and repeat the cutting process. And last of all Father Graham does his share of supposed good work. In the morning Jimmy views the result with tear dimmed eyes and swears vengeance on "such a family."

SEEING INDIANAPOLIS (Nov. 3).—An interesting travel picture, one of the famous Selig series of "Sight Seeing Trips to Principal Cities of the World."

GAUMONT.

FRIDOLIN (Oct. 28).—The story of Fridolin, a faithful page to the Countess of Savern. He excites the jealousy of Robert, a cruel huntsman, who plots to end his career by carrying untruths to the Count. But when Fridolin's death is planned, by a strange coincidence, the dishonest Robert falls into the trap and the page is justified in the eyes of his master and the fair countess.

THE PRINCIPALITY OF MONACO (Oct. 28).—Scenes in and about the famous gaming place, Monte Carlo. The film is especially beautiful in the portions showing the luxuriant tropical foliage, consisting of palms, eucalyptus, lemon-trees and geraniums.

THE WIDOWER (Oct. 31).—A widower with two children, Jimmie and Toto, is smitten by an attractive neighbor. As his mother and father live with him, he tells them of his infatuation, and of his desire to marry again. Later he introduces his fiancee to them. The children are so grieved at the prospect that they make up their minds to run away and in the dead of night manage to escape. The family are immediately alarmed and at once go in pursuit. Meanwhile, the children have made their way to the river bank, and embarked in one of two boats which are moored there. In a charming series of pictures we see their voyage down stream and their ultimate landing some distance from home. The father and grandparents take the other boat and continue the pursuit. Some way down the stream they find a cap which Jimmie has lost and this brings the worst fears to their minds. When they land to search for the fugitives, the heart-broken grandmother, completely overcome with grief, waits at the boat. Jimmie and Toto, who are hidden nearby, emerge from the rushes and comfort her. The miller, realizing that owing to the children's attitude, his marriage will be impossible, ends the betrothal and resigns himself to the inevitable.

THE JESTING PRINCESS (Nov. 4).—Clarence is in love with Joan, and he has no thoughts for anyone else. Jealous girls who are piqued at his indifference, bring the matter to the attention of his parents, who send him away to study in town. On his journey thither Clarence is obliged to inquire the way from a number of maids of honor who are resting beside the highway. Charmed by his appearance, they decide to present him to their Princess, and do so despite his resistance and entreaties. The Princess learns of his infatuation for Joan and decides to put his love to the test. "If you will not love me," she says, "I shall have you put to death," but Clarence remains steadfast. Greatly impressed by his fidelity and devotion, the Princess sends for Joan, and in a delightful picture we see the two lovers united before the sacred Temple of Love.

BELGIAN CAVALRY AT EXERCISE (Nov. 4).—Daring horsemen in a wonderful display of dangerous riding. Also showing scores of perfectly trained horses in an exhibition of their intelligence.

ECLIPSE.

TRAPPED (Nov. 1).—An absorbing story of two chums and their rivalry for the hand of Mabel, a beautiful girl. Robert plots to disgrace George by forging a signature and placing the guilt upon his friend. However, Robert accidentally leaves his thumb print on the paper. The mark is discovered by the lawyer who defends George, and Mabel cleverly obtains another print of Robert's thumb. Through this he is proven guilty and the innocent man is liberated.

ESSANAY.

OUTWITTING PAPA (Oct. 11).—Ethel Walker and Tom Phelps are engaged to marry, but father objects. Later, when the old gentleman finds his daughter writing a note to Tom, promising him to elope, he calls in blacksmiths and has them put bars on the windows and grating in the door. The next day Tom learns of the girl's imprisonment, and, calling at his dentist's, where he finds Ethel's father has an appointment for the next day, he

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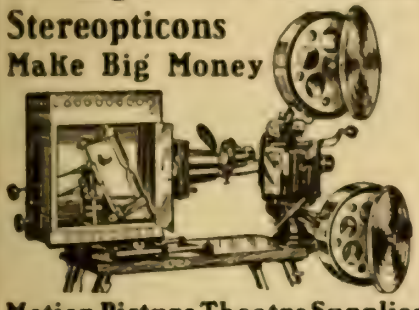

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writes a note to Ethel and tells her to have her father take her with him. Tom disguises as the dentist, and when the couple arrive, he puts the old man in a chair and administers gas. When the old fellow is unconscious, he writes a note and places it in the old fellow's hand, after which the two young people hurry to the minister's. The wedding is in progress when the old man enters and prohibits the bans. However, he is forced to confess that Tom and Ethel have outwitted him and he hands the girl over to the happy young man.

THE RIGHT JOHN SMITH (Nov. 2).—John Smith, calling on his sweetheart one night, leaves his pocketbook on the library table. The next morning the girl tells the maid to call up Mr. Smith and tell him that she has the pocketbook, and for him to call for it. The maid looks up the number in the telephone directory, and finding a whole lot of John Smiths, calls several of them before her mistress finds out what she is doing. When the calls are received by wives of the wrong John Smiths, there is a general stampede to the house of the hussy, but things are soon explained when the right John Smith appears.

HI FEATHERTOP AT THE FAIR (Nov. 2).—A real, old-fashioned "reub" comedy, which is full of laughs from start to finish. The scenes were taken at a real country fair, and shows the adventures of Hi with the bunco men and how he won the pie-eating contest.

BILL BUMPER'S BARGAIN (Nov. 3).—Bill Bumper, a tramp, finds a book containing the libretto of Faust. After vainly trying to find a comfortable and quiet place to read, he settles down on the warm side of a haystack. He falls asleep and dreams the devil appears and makes him a bargain to the effect that Bill will exchange his soul for 12 hours of worldly pleasure. Bill's every wish is granted. He meets Marguerite and the two visit a swell café, a theater and have a joy ride. At the end of the twelve hours Bill is again visited by the devil, who takes him to the infernal regions, where he pays dearly for his twelve hours of gayety.

THE OUTLAW DEPUTY (Nov. 4).—Buck Stevens, an outlaw, escapes from the county jail, but is speedily captured and locked up again. In more ways than one Buck is shown kindness by the sheriff, who urges him to serve his time. A few years later, when Buck is released, he reads that there is a reward for the capture of one Dare Devil Kelly, hiding in Snake Canon. The sheriff is incapacitated through injury to his ankle and after vainly calling for volunteers to go after the bad man, the sheriff gives Buck the chance. Buck, after a hot fight with the outlaw and his wife, captures Kelly, though he has suffered some at the hands of Mrs. Kelly, a real Amazon. Later, Buck, who is in sympathy with Kelly's wife, mails her the reward money he has received, with the hope that it will tide her over until her husband is released.

LUBIN.

SOMEBODY'S MOTHER (Oct. 30).—John Sawyer bade his aged mother good-bye and went to the Klondike. Three years pass, and Mrs. Sawyer is reduced to abject poverty through the dishonesty of a lawyer, so she made her abode in an attic.

One day, while she was picking up chips of wood and pieces of coal in the street, she was tormented by a crowd of boys. Jimmy, a little newsboy, suddenly rushed into the midst of them and rescued her. He took her basket and then assisted her home. It was only a few weeks later when Mrs. Sawyer, unable to pay her rent, was even ejected from this attic.

Just about this time, John Sawyer returned, having made a fortune. Failing to find his mother in their little cottage, he was walking away, when Jimmy happened along and recognized him as the original of a photograph that Mrs. Sawyer had shown him. Jimmy rushed up and told John where his mother was, and together they hurried to the poor little room, only to find that she had left. John was nearly in despair, but Jimmy cheered him up and they walked back again to the little cottage. Mrs. Sawyer had also wandered thither, and there they found her, just about ready to give up the battle of life.

There was a happy reunion. The little cottage was re-purchased by John, and after that you may be sure Jimmy was one of the household.

A GAY TIME IN NEW YORK CITY (Nov. 1).—Arthur Douglas wanted to go to New York with a friend to see the sights along the Great White Way. He knew his employer would hardly approve of letting him off from business for this purpose, so he had a telegram sent to himself, stating that his mother was very ill. With tears in his eyes he showed this message to his employer with the desired result.

Arthur and his friend met a couple of lovely little "fairies" in New York and then the gay time started.

Meanwhile Arthur's employer had received a telegram which made it necessary for him to visit the New York office. After finishing his business he took a walk in Central Park, where he found a lady's hand bag. He was amazed to find in it a photograph of Arthur; also a card with the name and address of Arthur's mother. As it was in the neighborhood, he decided to call. He met Mrs. Douglas, who was far from sick; indeed, she was a beautiful and buxom widow of forty. She had not seen Arthur.

What might have happened to Arthur if Mrs. Douglas had not been beautiful, buxom, a widow and forty, it is hard to say; but as she was all these things, Arthur's employer promptly fell in love with her and in due time became Arthur's stepfather.

ONE ON RENO (Nov. 2).—Mrs. Appleby, whose husband is more interested in his books than her happiness, took the first train to Reno to obtain a divorce. She left a note on the table to this effect, which certainly brought Mr. Appleby's brains to a realization of what he had done. He too took a train to Reno, followed by Mr. Brooks, who was bestowing his attentions upon Mrs. Appleby, during her husband's negligence.

Mrs. Appleby, after residing in Reno the required number of days by law, secured a divorce. Her ex-husband and Mr. Brooks, who called upon her were unceremoniously turned out of her apartments. Then she started for home.

Mr. Appleby's sorrow was turned into joy one evening when he read in the papers of a decision handed down by the courts to the effect that a divorce procured in Reno by a certain person was null and void. So he went over to his mother-in-law's house and found her more beautiful than ever. Then he lifted her up in his arms and took her to their old home, after planting his fists upon Mr. Brooks' nose, who dropped to the floor and took the count.

THE MEXICAN (Nov. 4).—Rose and Tom Harvey were engaged and Rose lived with Mrs. Harvey while Tom was away with his troop in the army. Things had not gone well with the two women and their Mexican landlord, Senor Lopez was not patient for his rent. One day he called and insolently informed them that unless the rent was paid by noon of the next day, they would be put out.

That day Rose received a letter from Tom stating that he would arrive home; that he was now a sergeant and had saved enough money so that they could be married. Tom arrived in due time. He gave his money into the keeping of Rose. The crafty Lopez happened to be looking in at the window and he saw the big roll of money. He entered and demanded his rent in such an insulting way that Tom slapped his yellow cheeks and ordered him out.

The Mexican, set upon revenge, went to the rendezvous of some bandits, whom he told of the money in Rose's possession. They started for the cottage and then a spirited fight ensued between them and the inmates of the house. Tom fought bravely until the ammunition was nearly gone. Then Rose bravely climbed up the wide, old-fashioned chimney, ran over the roofs, descended and secured one of the bandits' horses, on which she galloned to the camp of Tom's troop. The captain quickly ordered the troop to saddle. They arrived at the cottage just as Tom was being overpowered.

BIOGRAPH.

LOVE IN THE HILLS (Oct. 30).—The old soldier's little daughter has two persistent suitors. One, a manly fellow, who tells the girl she will marry him in spite of all. Her other suitor is a good-natured, shiftless chap, whose weaknesses are booze and music, he being the village fiddler. He tries to get the lead on his neighbor by presenting her with a mammoth pumpkin. He thinks this little attention should win her, but she has met and become interested in a young stranger from the big city, who is hunting and fishing in these hills. The fiddler, despairing, plays soulfully on his violin, thinking the strains may soften her heart—they do, but for the other fellow, with whom she consents to elope. Her manly friend prevents this, however, by driving the city fellow away. The girl realizes the error of her intentions and accepts her mountain knight, just as the fiddler arrives to renew his suit, aided by the pumpkin. He might have exclaimed, "Well, I'll be darned," but he simply ejaculates "Oh! pumpkins!"

A VICTIM OF CIRCUMSTANCES (Nov. 2).—It is hubby's birthday and the wife wishing to surprise him, surreptitiously interviews the jeweler's clerk to order a gold watch as a present. Her mysterious action arouses suspicion in the husband, who follows her at a distance and witnesses the meeting between her and the clerk. The hour arriving for the delivery of the watch, wifey goes to the door to meet it, and while standing outside, the door closes and locks on her skirt, holding her captive. Having no key, she induces the clerk to climb through the second story window and come down to unlock the door. All would have been well, but the clerk encounters the husband and it looked bad for the clerk for a while.

THEIR FIRST DIVORCE CASE (Nov. 2).—Mrs. Grimm catches her lord, Mr. Grimm, strolling in the park with a chorus girl. She at once decides to get a divorce and sends his photograph with a letter to the "Two Sleuths." Meanwhile, the penitent Mr. Grimm has pacified his irate spouse, and to make amends takes her on a little trip. The sleuths, however, get the letter and follow them, thinking the wife is the woman mentioned.

EDISON.

THE REFORM CANDIDATE (Oct. 31).—John Bryce is engaged to Gertrude, daughter of Curtis Greer, president of the Interurban Railway.

Bryce and Greer become involved in a political discussion, much to Gertrude's annoyance, but when she finds that Bryce opposes her father's argument she becomes greatly incensed and treats him coldly.

The citizens becoming disgusted with the corrupt administration of the machine, draw up a reform ticket and offer the nomination for mayor to Bryce. He accepts and the editor of the News sends Edith Sincla ir tointerview him. McNamara, the machine candidate, rushes to Greer with the news of Bryce's nomination. Greer visits Bryce and gives him the choice of either withdrawing or having the engagement broken. Bryce declines to withdraw, whereupon Gertrude hands him her engagement ring. This interview, however, has been overheard by Edith, who has entered the room unseen and taken down the conversation in shorthand. Seeing Bryce's dejected attitude, she sacrifices a big scoop by tearing up her notes.

Greer, fearing that the Interurban will not obtain its new franchise if Bryce is elected, meets McNamara at a café and gives him a written promise of a certain number of shares of stock if he will grant the franchise when elected. Edith, who has folowed Greer into the café, overhears this, and by a clever ruse obtains this evidence of bribery.

Rushing to Bryce's office she shows him this proof, but when he asks her why she brought it to him instead of her editor, she can only stammer and blushingly hangs her head. They both rush to the newspaper office and lay the paper before the editor, who gets out an extra which wins the day for Bryce. Incidentally, Bryce also wins Edith as his bride.

THE RISE AND FALL OF WEARY WILLIE (Nov. 1).—So many beggars have been visiting Rev. Dr. Helpall, that he decides to be a tramp himself, thereby ascertaining the cause of their idleness. He boards a freight car, where he comes face to face with "Weary Willie," from whom he gets much valuable information. Dr. Helpall soon succumps to his strenuous riding, and falls fast asleep. Maenwhile the train has reached the town at which the committee is awaiting the doctor. They mistake "Weary Willie" for him, and he is given a good dinner, while the doctor is being escorted to the lock-up. However, matters are soon cleared up, and the tramp gets his just deserts.

THE GIRL AND THE MOTOR BOAT (Nov. 3).—We become acquainted with a young inventor, who hopes that his new motor will bring him enough money to make him eligible in the eyes of the gracious but careful mother of the girl with millions. We see that the girl loves him, and cares nothing for the other man whom her mother favors.

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At the last moment he draws a check, thinking that he is sure to win the race and so get money with which to cover it at the bank. Knowledge of this reaches his rival. The latter has entered his own swift boat in the race, so it becomes a contest for love and honor too. Fearing the new motor, we see the rich man plan to put the young inventor and his boat out of the running. But he forgets that the girl has learned the ways of a motor boat and so, just as he believes that the race is his, we see her suddenly appear among the contestants. Of course she drives the new engine and the boat to victory. But it is a gloriously exciting race, and the end of the story is both pleasant and unusual.

LOVE AND HATRED (Nov. 4).—Tom and Jack are rivals for the hand of Nell, a pretty school teacher. Jack is the favored one, and soon they are married, which makes Tom a life-long enemy of Jack. A year after their marriage, Jack, in an intoxicated state, strikes and deserts his wife. Tom hears of this, and manages to send her money, unknown to her.

Months after Tom and Jack are brought face to face on a barren trail. Tom is about to shoot Jack, but seeing his condition decides to let him live. As Tom is helping Jack across a ravine his strength fails him and he falls to his death. Tom apprises Nell of this, and asks her to marry him. She accepts.

VITAGRAPH.

CAPTAIN BARNACLE, DIPLOMAT (Oct. 30).—Capatin Josiah Bartlett is the oracle of the village. He receives a note from his old pal, Sam Ruggles, telling him that his daughter Jenny refuses to marry a very worthy young fisherman, Dick Marlin, because he is too good.

Sam and Dick arrive at the captain's home, who tells them that the way for Dick to make Jenny love him is for Dick to start on an apparent course of dissipation, and he advises Sam to forbid the match.

The trots Dick off to the village "pub" and starts him drinking. He makes him try to sing songs on the village green and make a fool of himself generally. Sam contrives that Jenny shall see all this. He then pretends to fly into a rage and abuse Dick. Jenny gets sympathetic. Finally Dick whips the village bully, the butcher. Jenny goes to assure Dick of her friendship, when the latter, who gains confidence, seizes her in his arms and kisses her, proposes again and is accepted.

MADGE OF THE MOUNTAINS (Oct 31).—Harry Brownley, son of a rich New Yorker, reads a newspaper account of U. S. Revenue officers' plan to raid an illicit distillery in the Tennessee mountains. The young fellow asks his father's permission to join the forces under Sheriff Jackson, of Pikesville, Tennessee. The father reluctantly consents and the son starts out to satisfy his adventurous nature. The forces raid the cabin of Bill Blair a moonshiner, who resents the attack, and during the raid, Blair and his companions are killed. Of the raiding forces, Harry Brownley is severely wounded.

Madge, Blair's daughter, offers to care for and nurse young Brownley until his father is notified and arrives to take him back with him to New York. During his confinement in the cabin, young Brownley falls in love with Madge and when his father comes to take him home, Harry tells her that he will return for her and make her his wife. Mr. Brownley does not take kindly to the idea. He advises Harry to forget it, but to this he will not agree, and with much sorrow, the two young lovers part.

At his home in New York, Harry grows worse and unable to return to his sweetheart or even to write to her. When he gets stronger, he writes her a letter, with the assistance of the nurse; his father intercepts the letter and destroys it.

In the meantime, Madge cannot stand the suspense. She determines to come to New York to see Harry and learn the cause of his silence. She arrives at the Brownley mansion and is refused admission by the butler, who pushes her from the door. She calls Harry's name. By intuition he recognizes her voice. Summoning all his strength, he rushes down to the stoop, where he finds Madge in charge of a policeman, whom the butler has called. Harry tell the officer his services are not required, clasps her to his breast and leads her into the house. His father is at first angry and refuses to recognize Madge, but when he sees the sincerity of her love for his boy and that Harry's happiness depends upon his consent and approval of their marriage, he no longer refuses to grant it, and receives Madge into his heart and home as his daughter.

A SOUTHERN SOLDIER'S SACRIFICE (Nov. 1).—Harry and Dick Linden, two brothers, are very much in love with Virginia Farnum. She gives Dick a red rose, significant of love, and to Harry she gives a "rosemary," which signifies remembrance. This serves to encourage them both and to display her coquetry. Harry proposes and is refused. Dick proposes and is accepted.

Shortly after this the Civil War breaks out. Harry joins the Confederate ranks and Dick takes up arms for the North.

Dick is disguised as a Negro and is commissioned to spy upon the Confederate army and enters the encampment of the very regiment of which Harry is a member, and who happens to be on picket duty. Dick is captured and placed in the guardhouse. Harry recognizes him, but Dick doesn't recognize his brother. Harry induces Dick to change clothes, thereby effecting his escape. Later on Harry is condemned to death for treason.

While at the home of Virginia, Dick reads in the newspapers of the death of his brother. His grief is unrestrained, and up to this time, he did not know it was his brother who effected his liberty. Virginia mourns with Dick and it is needless to say that they are soon married.

THE GOSSIP (Nov. 3).—It is a lovely, bright, sunny day, and Mrs. Rogers decides to go shopping. On her way to the stores, she meets the Rev. Mr. Stout, with whom she converses a few minutes. He, going in the same direction, very politely asks her if he can accompany her. She consents and they are walking and talking together when Pricilla Primp, whose facial characteristics are an evidence of her disposition to be considered general news budget of the town, gets a glimpse of them. She loses no time in telling all their friends and neighbors about what she has seen, not forgetting to add and to enlarge upon the incident. Mr. Stout, who is carrying Mrs. Rodgers' parasol, forgets to return it and contentedly goes his way after bidding her a cheery good-morning.

Mr. Stout has not proceeded very far when he meets another brother of the cloth and they agree to continue their walk to the river, where they hold sweet converse with each other. Interested in watching some boys swimming, they both sit down on the grassy bank with the parasol over their heads.

Priscilla Primp has gotten together a number of followers who are only too anxious to gratify their suspicions. When Priscilla and her companions reach the river bank, they are confronted by the parasol, whic entirely hides the two reverend gentlemen, and immediately come to the conclusion that it shades the objects of their search. Priscilla, on tip-toes, anxiously approaches the parasol, lifts it triumphantly and shouts: "Behold the guilty pair." The Rev. Mr. Stout and his friend, Mr. Churchly, are stretched out, peacefully dreaming in the land of nod. The followers of Pricilla Primp let forth an exclamation of surprise and disappointment, which arouses the two sleeping clergymen, who are quite as much astonished when they see a number of women chasing Priscilla out on the diving board placed on the bank, and can hardly believe their eyes when they see the fleeing woman jump into the river to escape her pursuers. The Rev. Mr. Stout plunges in after her, bringing her safely to shore. Disgusted with themselves, and the much dampened Priscilla, the women beat a hasty retreat, while the two godly men laugh heartily at the drenched Priscilla, who wends her way disconsolately alone across lots, to escape the jeers and jibes of her neighbors, which she feels await her, and knows she richly deserves.

A MESSAGE FROM BEYOND (Oct. 4).—Brought up in the lap of luxury and indulged in extravagance, Jack Morrison is gradually led into a life of ease and idleness, from which his father tries to arouse and induce him to interest himself in the large steel business, of which he is the head. Jack refuses to go to work; his father disowns him and tells him to leave the house. Jack's mother is heart-broken, and before her son leaves, gives him a rose, which is her favorite flower, and tells him whenever he is led into temptation to remember her parting words and the rose, indicative of her love.

Thrown upon his own resources, he throws himself into a course of dissipation which soon brings him to disgrace and degredation. It is not long before he is entirely lost sight of, and his mother mourns him for dead, until heart-broken, she grieves herself to death. The wayward boy, unconscious of his mother having passed away, with a faint spark of conscience left, sees a vision of her and is prompted from time to time to write to her, but gives up in despair. Accidentally he reads a notice in a newspaper of his mother's death. He decides to go to his father. He is refused assistance by his father, who seems to be more embittered against him than ever.

Jack longs for a look at the old home and the happy associations of his childhood. At night he enters his father's house, where he is confronted by a large portrait of his mother, and a vase of her favorite flowers standing on the mantle near it. He is overcome with remorse and sorrow. At this moment, his father, who has retired, hears him, comes down to the room, pistol in hand, and commands his son, whom he does not recognize, to throw up his hands. Jack makes himself known and pleads with his father, pointing to his mother's picture. His contrition strikes a tender chord in the heart of his father, and his love for his wife, the mother of his boy, reminding him that while he is not responsible for his son's deeds, he is responsible for his existence. With an outburst of uncontrolable grief, he clasps his son to his bosom and forgives him, while the boy promises to make amends for the past.

PATHE.

PATHE'S WEEKLY—Reel No. 43—1911 (Oct. 23).—New York, N. Y.—Mayor Gaynor inspects the new fire apparatus purchased for the city and felicitates the two oldest horses in the department.

Potsdam, Germany.—The United States presents a statue of August von Steuben to the German people.

Spezzia, Italy.—The Italian warship "Count de Cavour" is launched and is being rushed to completion for use in the war with the Turks.

Leadville, Colo.—Two of the miners entombed for 72 hours in the mines at Leadville.

Melbourne, Australia.—Lord Denman, the new governor of Australia, is officially received and reviews the Colonial troops.

Stargard, Germany.—The Imperial couple witness the dedication of St. Mary's Church.

Milan, Italy.—The King of Italy reviews the manoeuvres of the troops prior to their departure for Tripoli.

Toulon, France.—The battleship "Liberté" lies a wreck in Toulon Harbor since her terrible explosion, which caused the death of 300 officers and men. The battleship "République" received an injury from a piece of armor plate, weighing 10 tons, blown from the "Libérte" 300 yards away.

Denver, Colo.—President Taft enjoys the hospitality of the Capital City, and presents an automobile and gold watch fobs to the Denver baseball team on the grounds.

Washington, D. C.—The Mystic Order of the Veiled Prophets held their annual conclave.

Allentown, Pa.—Blasting out 50,000 tons of rock at one time, using 10,100 pounds of explosive in 17 holes, each 115 feet deep.

Longmont, Colo.—The Annual Pumpkin Pie Day is a great success this year.

Evansville, Ind.—Aviator Robinson makes a successful flight in a Curtis hydroplane.

Paris, France.—The fall styles in women's tailored suits and gowns.

LOVE MOULDS LABOR (Nov. 1).—In the works of the Fuller Foundry, Margaret Fuller is saved from a terrible burn by the foreman, who himself is badly scalded. This leads to a close friendship between the two, which is looked on with decided disfavor by Kirk Stanley, a friend of Mr. Fuller and a suitor for Margaret's hand. Later labor troubles develop in the foundry and a strike is imminent. In the meantime Stanley has been taken into the firm and it is really his high-handed methods in dealing with the men that has caused dissatisfaction. Later Stanley attempts to take from Margaret a bracelet given to her by the men in the works, as a token of their esteem. The foreman sees this in time to prevent it, but it leads to a complete revolution in the foundry. Mr. Fuller coming upon the scene just in time to wit-

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(Note: This released date has been changed from Oct. 26th to 25th.)

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WHEREAS, The Enterprise Optical Company, of Chicago, Ill., having kindly complied with the request of this Local, and presented for the above mentioned purposes an electrical "Mottograph" Machine, therefore be it

RESOLVED, That in order to show our appreciation and gratitude for said gift from The Enterprise Optical Company, of Chicago, Ill., a hearty vote of thanks is hereby tendered said Company, and be it further

RESOLVED, That a copy of same be spread on the minutes of Boston Local, No. 182, and an engrossed acknowledgement be presented to aforementioned Company, also a copy hung in the Lodge Hall as a constant reminder of their unselfish interest in our behalf.

James F. Burke
President
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Committee on Resolutions

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ness the end of the altercation, and dissolving partnership immediately with Stanley, leaving Margaret clasped in the foreman's arms.

A SIOUX LOVER'S STRATEGY (Nov. 2).—A Sioux Indian is in love with a girl of another tribe and tries to win her with many gifts, but another Indian outbids him. Greatly disappointed, the unhappy lover takes himself off and the girl goes with her husband to his home. Here the girl goes into a deep sleep after drinking a potion given her by a little boy who is in league with the unfortunate lover. Thinking that she is dead, the members of the tribe give her a customary Indian burial. From her couch of death, the body is stolen by her true lover, who, after being pursued by his rival's tribe across the plains, finally succeeds in delivering her into the tent of a medicine man, who brings her to life again, and they are left happily clasped in each others embrace.

THE COWARD (Nov. 4).—A younger and petted son is summoned by his brother to join the army, at the time of the great need in the Civil War. His old father, a veteran of the Mexican War, presents him with a sword and wishes him godspeed. In the first engagement the boy proves to be a coward and runs. Finally he reaches home, and there surrounded by a doting father, loving mother and admiring sister, he tells how he led the charge. In the meantime he is found missing at roll call after the battle and his brother, seeking him among the dead and wounded, learns from a dying soldier of his brother's cowardice. The horror-stricken officer seeks his cowardly brother and finds him at home, and in a most dramatic scene, tells the father of his son's loss of honor. However, under the threat of the father that he will kill himself unless his son retrieves his tarnished name, he seeks again the field of battle and in a magnificent charge, loses his life, but lives long enough to receive the handshake of his fellow officers.

C. G. P. C. (Pathe European).

GRANDFATHER'S VIOLIN (Oct. 39).—An old violinist is possessed of an instrument which is the dearest thing to his heart, except his little grandson. His daughter and her husband find the care of the old man a burden and believe that he has some money concealed somewhere in the house. They make a careful search, sometimes using the poor old man roughly, but have failed to find the hiding place. In such an atmosphere a man with a nature like his could not survive. After his death, the violin, the only memento left of the old man, is carefully cherished by his daughter and the old man's grandson. Subsequently the husband dies and the mother and the child are left in want. The boy, who has been taught to play upon the violin by his grandfather, goes out into the world to seek his fortune with the instrument, but almost immediately the violin is torn from his grasp and run over by a passing motor car. In picking up the fragments, the boy discovers the hiding place of the old man's wealth.

AN EPISODE UNDER HENRI III (Nov. 3).—Henri III, King of France, desired the removal of the Duke de Guise, who has been paying marked attention to Henri's sister, Marguerite of France, and so he hires a band of cut-throats to assassinate the Duke in a lonely spot on the road between Paris and Alencon. The King's sister, however, hears of this plot and sends her friend, the Duke de Bussy, to save her lover. Bussy succeeds in his mission, but later the King finds out who has befriended his sister in this matter and results alternately the death of the noble Duke.

MELIES.

RIGHT OR WRONG (Nov. 2).—Dick Dresler is one of the most faithful guardsmen of the Union line; one who hates a Confederate soldier like sin, and who swears to show no mercy on any rebel who crosses the line.

Tom Newhouse, a Confederate, gets news of his mother's approaching death and hastens to her side, having to steal his way through the Union line. Dick is on guard and discovers the footsteps, which he trails to Tom's home. He rushes into the house with raised gun and orders everyone to surrender, but is taken suddenly aback at the scene before him—a son's sorrowful farewell to his dying mother.

He slowly lowers his gun, realizing the meaning and the sacredness of Tom's visit. Dick himself has a mother, and in a moment of fond memory, disregards the rules of war and allows Tom's freedom. For many a day his conscience asked him the question that he concluded only the Great Judge could answer—did he do Right, or Wrong?

MEXICAN AS IT IS SPOKEN (Nov. 2).—Percy Gobbard, newly from London, visits a relative's ranch in Texas, near the Mexican border. The girls take every possible care of Percy, for Lord bless you, he is indeed a favorite, but on one occasion he escapes from the house alone, and, armed with his camera, purposes to have a real devilish time. He had not gone far when two bearded Mexicans, horrid men, approach him and gesticulate violently. They talk to him, but Mexican is Greek to Percy, and when he will not understand, they tie him with a rope.

Percy sends word home that he is being murdered. The girls get the cowboys and hasten to save their dear Percy. Meanwhile an explosion has occurred which more than makes Percy's life miserable.

Scene from "Mexican as it is Spoken" (Melies).

At last he is found, and in searching for the Mexicans all discover the cause of Percy's excitement. The dark-skinned, bewhiskered gentlemen were blasting, which Percy could not, would not see.

Among the Exhibitors

Beloit, Wis.—The Majestic Theater, in State Street, has been sold to O. A. Wright.

Middletown, Pa.—E. H. Condran will establish a moving picture show in the rear of the Realty Building, Union and Emmaus Streets.

Racine, Wis.—Work has been started for the new Bate Theater, to be erected at Main and State Streets.

Wilwaukee, Wis.—Former Alderman Henry Klein has taken out a permit to build a moving picture theater on Vliet Street, near Twenty-seventh Street. The building will cost $8,000.

New York City.—Plans have been filed for the construction of a moving picture theater on the northeast corner of Fifth Avenue and 106th Street, for James M. Earle, Jr., and James T. Sullivan.

Cincinnati, Ohio.—An application was filed recently with Building Inspector Kuhlman for a permit to erect a moving picture theater on Vine Street, above Calhoun Street, by the Empire Theater Company. The new playhouse will be of brick, steel and concrete construction and will cost over $20,000.

Tonawanda, N. Y.—Chas. L. Steinbrenner has finished plans of a brick moving picture theater that Louis Heffman will build at 507 South Orange Avenue. It will measure 23½ x 80 feet and will seat about 250. The estimated cost is $4,000.

Brookfield, Mo.—Jas. N. Dove will establish a picture show in the Yancey Building.

Edwardsville, Pa.—Thomas Pestak and William Beckers have purchased the Casino Theater and will conduct moving picture shows.

Watertown, N. Dak.—Francis & Peters will build an addition to the Fremont Vaudeville Theater.

Goshen, Ind.—Olson & Barton are planning to erect a new $50,000 five-cent theater at Indianapolis.

Edgerton, Minn.—M. Herd, of Pipestone, will open a moving picture theater soon.

Devil's Lake, N. D.—Mrs. C. I. Anderson, of Minneapolis, has purchased a half interest in the Charles Theater in this city.

Crafton, N. D.—John Piller will open a moving picture theater in the near future.

Charles City, Ia.—Wright Bros. will open a moving picture theater, to be known as the Gem.

Two Rivers, Wis.—Manager Niquette, of the Opera House, contemplates improvements.

Arctic, R. I.—Thornton's new theater, at Riverpoint, has opened. The new theater replaces the one destroyed by fire last November. It is said to be the largest and most up-to-date moving picture theater in New England. The auditorium will seat 1,400 persons.

Milwaukee, Wis.—Messrs. Crowley Bros. will erect a motion picture theater, 30 x 105, in National Avenue, between Thirtieth and Thirty-first avenues.

Duluth, Minn.—Mr. G. F. Bier, owner of the Colonial Theater, contemplates improvements.

Portage, Wis.—Geo. Beatty will open a moving picture theater, to be known as the Crystal.

Marine, Mich.—The New Star Moving Picture Theater will be opened for business in a short time, as it is rapidly nearing completion.

Livingston, Ill.—Jos. Westwood, of this city, will erect a moving picture thater at Taylor Springs.

Malone, N. Y.—Patrick Mannis is planning to erect a theater on Pearl Street.

Mobile, Ala.—Mr. F. T. Montgomery, of this city, will erect a moving picture theater here in the near future.

Independent Film Stories

IMP.

HIS DRESS SHIRT (Oct. 30).—Mr. Kirby has rather a tarty disposition for a newly married man and his wife is exactly the reverse, being eager to look after his comfort even to the minutest detail.

Kirby receives an invitation to attend a stag dinner on Thursday night and begins to make preparations Tuesday. He has only one dress shirt and admonishes his wife to have it sent to the laundry immediately. The wife sets about to do so, but she receives an invitation from a dear friend to go motoring and, of course, forgets all about the shirt.

The evening of the dinner arrives and Kirby returns home out of sorts. He hunts for the dress shirt and then consults his wife. It dawns on her that she has been remiss in her duty. Kirby fumes and rants to the consternation of the young wife. In her desperation, she decides to launder the shirt and takes it into the kitchen, where she makes elaborate preparations. As she is a novice in the laundry art, she makes a mess of it, ending in burning a hole through the shirt and ruining the garment.

Kirby enters the kitchen at the crucial time to find his wife in tears and the shirt smoking under the red hot iron. The humor of the situation mollifies him and he takes his wife in his arms and kisses away her tears.

A FEW MINUTES WITH STEEPLE-JACK LINDHOLM (Oct. 30).—One of the pictures show the dare-devil climber swaying in the air thirty-six stories from the pavement where a false move means death. Several scenes are shown of him on other staffs at a high altitude, making one of the most exciting pictures ever released. (Copyrighted 1911 by Independent Moving Pictures Co. of America.)

KING, THE DETECTIVE (Nov. 2).—Mr. Armstrong, a banker, returns to his home in his motor car driven by Ashton, his chauffeur, taking with him a large sum of money. His daughter, Edna, has a sweetheart, Walter Hoskins, who has been forbidden the house and ordered to cease his attentions to her. Hoskins gains entrance to the house by climbing the lattice work on the piazza and the act is seen by Ashton. Armstrong, asleep in his den, is murdered, the perpetrator being indistinct in the semi-darkness.

King, an expert detective, is called into the case. Suspicion points to Hoskins, as it is known that he has had a wordy war of words with the banker. The chauffeur tells his story of seeing the young man enter the house in a clandestine manner and he is arrested and charged with the crime. Edna believes implicitly in his innocence and implores King to clear him. The sleuth makes a minute search of the surroundings, examining the person of the dead man carefully. He finds thumb prints on the collar worn by Mr. Armstrong and makes his deductions from that fact. The young man is visited in prison by his sweetheart and told to be of good cheer.

King makes a thorough examination of the premises and visits the garage, examining the tools, etc. He is seen working in his laboratory, studying the thumb print under a powerful glass and then determines to try an experiment. Placing powder on his wrist he has an interview with Ashton, shaking hands with the driver, pressing his thumb firmly on the powder. Returning home, the print is examined and he is satisfied.

He visits the room in which the banker was killed and summons Ashton. Dramatically the detective goes through the actions of the murderer and, grasping the hand of the chauffeur, points to the thumb and accuses him of the crime, producing the wrench which was used to inflict the fatal blow.

The chauffeur is terrified and, with shaking knees, confesses the murder. Hoskins is released from prison and is warmly greeted by his sweetheart. Together they seek our King and thank him for his interest in the case. (Copyrighted, 1911, by Independent Moving Pictures Co. of America.)

THANHOUSER.

THE LOVES OF DAVID COPPERFIELD (Oct. 30).—Uriah Heep, the humble creature, loquacious Mr. Micawber, eccentric Aunt Betsy, Mr. Wickfield, the lawyer; Dora, the "Doll-wife;" lovelorn and sighing Agnes, and the others, all move about in a sphere totally Dickensonian.

The scenes are set in Mr. Wickfield's home, and his office, the homes of Aunt Betsy and David, and the church in which David is married to Dora.

The different incidents chosen for reproduction help to bring out forcibly the characteristics of the chief actors. The picture introduces the irrepressible Mr. Micawber, who is always waiting for something to "turn up." It covers the period of the story where David and his Aunt Betsy comes to the office of Wickfield and Hepp on a business transaction. Heep, the humble creature, is portrayed with almost startling realism.

Threaded with the machinations and forgeries of Uriah Heep and his final undoing through the sagacity and suspicions of Mr. Micawber, are David Copperfield's love affairs.

David is much attached to Agnes and Dora, but

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Mabel Trunelle	Alice Joyce	Arthur V. Johnson	Maurice Costello
Marc McDermott	Carlyle Blackwell	Eleanor Caines	Charles Kent
John R. Cumpson ("Bumptious")	Robert G. Vignola	Harry C. Meyers	Julia Swayne
William Bechtel	George Melford	Albert McGovern	Van Dyke Brooke
Herbert Prior	Jack J. Clark	Spottiswoode Aitken	William Shea

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Dora's doll like face and childish manners captivate him and he marries her. The marriage, however, does not turn out a happy one, for Dora is a poor housekeeper with little mentality and less adaptability. Dora dies shortly after her marriage, and on her death-bed she asks Agnes to marry David. Agnes is in love with David from the very first, and when he returns from a trip abroad, after the death of his wife, he learns of Agnes' love for him and he marries for the second time.

THEIR BURGLAR (Nov. 3).—In the course of a fashionable reception at her home, a young girl quarrels with her suitor. Piqued by a fancied wrong, the girl with complaisance accepts the proposal of a foreign nobleman and determines to forget The Man forever.

As time progresses and the day set for her wedding to the sallow baron approaches, she is obsessed by a feeling of discontent and a yearning for her former lover. On the night before the wedding, in a moment of desperation she decides to recall her idol.

She pens a note in her boudoir, asking her lover to rescue her from a loveless marriage. At midnight she quietly goes downstairs. The lights are out in the drawing room, but by the candle light she fancies she sees the butler looking things up; in reality it is an interrupted half-scared burglar who had come to "look over" the wedding presents. She excitedly thrusts upon the bewildered burglar the note with instructions to deliver it at once, which he does after experiencing some trouble with a policeman, who happens to be awake at the time.

By delivering the letter to a happy recipient the burglar dodges the officers of the law. But the young man is slightly suspicious, and forces the burglar to accompany him back to the house, until he can learn why the girl selected such an extraordinary-looking messenger.

At the house the girl is bewildered. The burglar then confesses, and explains that he had called to steal the wedding presents, and asks them in return for the service he has rendered, to give him his liberty.

They grant his request and do more than that. The girl points out that the wedding gifts are valueless to her under the new arrangement. She is deeply grateful to the burglar, and is anxious to make him happy. So she gives him all the wedding gifts for his very own, and he departs, happy and contented.

Later when the couple are married they hear from him. He writes them that he has reformed, and is no longer a burglar, but a plumber; and he sends them a wedding gift, explaining that it is in return "for the bunch youse gave me." Being a plumber is a lead-pipe cinch for him to be honest.

YANKEE.

THE VAN OSTEN JEWELS (Oct. 30).—The Metropolitan police are mystified by a number of robberies, in which the robber leaves absolutely no clew. When a cable from France informs them to be on the lookout for a famous French crook who is a master of hypnotism. They assign their best detectives on his trail.

At the Van Osten reception the police mingle with the guests, and one of their number becomes suspicious of an apparently dignified French nobleman with exceptionally piercing eyes. His watchfulness is finally rewarded when he sees the Frenchman put under hypnotic power the young woman who is engaged to marry the son and heir of the Van Osten millions. The detective hears the explicit instructions given to the young woman to take the famous Van Osten jewels from their hiding place and bring them to him. Under the hypnotic power, the young woman obeys the command and is seen handing them to the Frenchman by her fiance. Thinking that his sweetheart is in league with the man, he obtains the jewels and permits suspicion to fall upon himself. All ends happily when the detective steps forth and arrests his man, compelling him first of all to release the woman from the hypnotic spell.

AT DAISY FARM (Nov. 3).—Mrs. Burridge, a widow, satisfied that her husband has died while in the U. S. army service, marries an honest old farmer, Andrew Armstrong, who gives her and her son a pleasant home. To supply his stepson with money the old man is compelled to mortgage his home. While he has the money in his possession he is accosted by an old tramp, who claims to be his wife's first husband and to keep the tramp from revealing the secret, he hands him the money he has received from the mortgage. This transaction is witnessed by his stepson, who robs the old tramp and throws him over a cliff.

Captain Craven, an ex-army officer, who is spending his vacation in the town, saves Kate, the stepson's fiance, from drowning and falls in love with her. In visiting Kate at her home he finds the tramp, who has recovered from the fall over the cliff, proclaiming himself as the husband of the present Mrs. Armstrong. He recognizes the tramp as Keets, a deserter of the U. S. army, and denounces him. The old tramp then confesses his identity and upon seeing the stepson upon the scene, he accuses him of having robbed him and thrown him from the cliff. Kate, upon hearing that her fiance is a thief, breaks her engagement and accepts the attentions of the man who had saved her from a watery grave.

SOLAX.

PERCY AND HIS SQUAW (Oct. 25).—By mistake Percy puts on his room mate's coat, in which is a photograph of a pretty girl. Percy's sweetheart, Vera, by accident sees the photo and demands to know who it is Percy don't know. Vera, thinking she has been deceived, gives Percy her engagement ring and tells him to go. Heartbroken, Percy leaves for the West. Later on he gets lost in the woods and don't know which way to go. He hears a scream, and after a desperate struggle kills a big bear that had attacked an Indian squaw. Sunshine, the squaw, embraces him and takes him to her camp. She tells her father, Thunder Cloud, who is the Chief, how Percy saved her life, whereupon he is greatly admired and made a Chief. Then Thunder Cloud gives Sunshine to Percy for his squaw. Percy nearly faints. Later on he leaves the camp, with Sunshine following. He tries several times to bribe Indians to take Sunshine, but is unsuccessful, and also tries to kill himself, but is saved by Sunshine. Next we see Percy and his squaw at a cowboy tavern, where they are met by Vera, who embraces Percy, but is pushed away by the squaw. Lone Wolf, long in love with Sunshine, appears and leads her away. Percy explains to Vera and both are happy.

FOR BIG BROTHER'S SAKE (Oct. 27).—Jack and Dolly Harvey are orphans. Jack, a manly young fellow of 23, is in love with Mae Stanley, who thoroughly detests little Dolly. Dolly, eight years old, has been keeping house for her big brother, sees that Jack will never be happy with Mae while she is around and runs away. She is picked up by a gang of thieves, who try to teach her to steal. As she refuses to steal, they treat her brutally and make her sell newspapers on the street. In the meantime Jack misses her and realizing why she has left home, he comes to the conclusion that he does not really love his fiancee, Mae Stanley. He hunts up Fannie Moore, a neighbor girl, who has always admired Jack and been a good friend to little Dolly, and together they search for the child. Several days go by without any success. During this time Jack and Fannie have become sweethearts. At last Jack finds his little sister in the hands of ruffians and after a fight takes her home. Jack and Fannie are married and all three are very happy.

RELIANCE.

THE TEST OF A MAN (Oct. 28).—Fred Allen and George Barr are in love with Grace Winters. Allen is favored, though he is inclined to fast companions. He promises Grace never to drink, but is persuaded by friends to join them in a jollification. While intoxicated he meets Grace, and she, in mortification and anger, breaks her engagement and marries Barr. Allen feels keenly the loss of her love, loses interest in life and becomes a derelict. Barr is secretly speculating with his employer's funds, and fearing exposure arranges a faked-up robbery. He is surprised by the watchman after he has opened the safe, dumped papers on the floor, etc., and in the struggle that follows the watchman is killed. Allen, who has been passing the building, hears the shot and enters. In an intensely dramatic scene he accuses Barr, and snatching up the revolver holds the bigger man covered, waiting for the police. His great love for Grace overcomes him, however, and to save her the pain of the disgrace he quickly pushes the gun into the hand of Barr, and when the police arrive Allen is arrested as the offender. He accepts a penitentiary sentence, and is seen working in convict's garb on the rock piles. He makes a sensational escape, unhurt by the bullets which the guards send after him. The great self-sacrifice of Allen preys on Barr's mind, and he writes a letter of confession to Grace and goes out to find Allen and bring him back. He locates Allen, and his nerve failing at the crucial moment, he destroys himself. Allen buries him and then writes to Grace, who comes and kneels in prayer over the grave. Through the heartaches and trials she has experienced, Grace recognizes the worth of the man who stood the test.

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BISON.

A NOBLE RED MAN (Oct. 24).—Puffed with vanity at his extraordinary success as the leader of the war party, and laden with the spoils of war which he presents to the chief, Red Feather asks for the chief's daughter, Silver Star. Loving Big Deer, she protests, but to no avail. Floating Cloud, whom Red Feather has discarded, goes to his tepee and begs for his love, but he spurns her contemptuously. Silver Star secretly visits Big Deer and a tender parting takes place. Floating Cloud steals Big Deer's knife and stealthily picking her way, slays Red Feather and escapes unseen. On account of his threats, Big Deer is suspected, and he, thinking Silver Star has committed the deed, falsely admits his guilt to shield her. He is about to be executed when Floating Cloud, overcome with grief and remorse, confesses. For punishment she is given a horse and cast out of the tribe. Big Deer and Silver Star receive the chief's consent to their marriage, and the story ends happily.

AN INDIAN HERO (Oct. 27).—Little Ruth is captured by Indians while the cowboys are in town. Returning home, the boys meet Lone Wolf, a half-breed, and proceed to haze him. Ruth's sister Grace, and her father happen along and indignantly compel the cowboys to desist from their cruel sport, and Lone Wolf is grateful. When Ruth's disappearance is discovered the cowboys suspect Lone Wolf and try to force a confession from him. Grace, however, has faith in him, and he goes to the scene and finds the Indians' traces. Borrowing a gun and a horse he volunteers to take up the trail. He rescues Ruth in a thrilling scene and starts back on a breakneck ride, holding the girl before him, hotly pursued by the redskins. In the running fight he kills a number of his pursuers, who make amazing falls from the galloping horses. The cowboys, hearing the shots, take a hand, and Lone Wolf, riddled with bullets, dies a hero's death as Ruth is placed safely in the arms of her parents.

AMBROSIO.

SALAMBO (Oct. 25).—Salambo is in command of the Mercenaries (hired foreign soldiers). Payment being delayed they make a hostile demonstration and the High Priestess addresses them. Salambo becomes infatuated with her and quiets the threatening men. Violating the sacred rules, he enters the Temple and forces his way to the Idol Chamber, where the Sacred Veil reposes, in quest of the woman. He is set upon by the holy guards, and tears down the veil and wraps it about himself, and while the priests and guards are spellbound with horror at the sacrilegious act he makes his escape. The Priestess, whose heart has been stormed by the fearless, dashing soldier, goes to his tent and persuades him to give her back the veil. After she has returned it to the Temple, amid the great rejoicing of the priests and the people, she goes back to Salambo and becomes the warrior's bride.

LUX.

BILL, HIS WIFE AND THE WATER (Oct. 27).—Bill was shaving when he discovered that he had no water with which to wash the lather from his noble countenance. He made a rush for the tap only to find that the water had gone on strike, and that there was a famine in the land. Bill then went forth to beg, borrow or steal, but water was so precious that none would part with what little they possessed. There was no hope for Billy but go further afield. He therefore took the first train to the seaside and returned later in the day with two large jugs full of the precious liquid. Meanwhile his wife has developed an awful thirst. She began to look at Bill in a way that made him feel nervous when he arrived, and she very soon drank both jugs of water. Poor Billy, he had a lively time of it until the water taps were in action again.

BERTIE AND HIS RIVALS (Oct. 27).—Jackson received an invitation to a dance at the house of the father of Ethel, with whom he is in love. He accepts with alacrity, and arrives at the ball to find that he has two rivals for her hand, and how the three suitors attempt to outvie each other is very amusingly depicted. At last, however, Jackson manages to propose in spite of the fact that the two others place the foot of a chair on his toes while he does so, which causes him the most excruciating agony. The proposal successfully accomplished, Jackson rushes to his room to bathe his tortured member, and presently falls asleep with his foot in a basin of water. The rivals discover him in this position, steal away, and shortly return with a large bag of cement, which they pour in the water. They then contrive to cause Ethel to fetch Jackson that he may lead her out in a dance. The wretched Jackson jumps up and discovers to his horror that his foot is firmly attached to the basin, which he is perforced to drag with him whenever he walks. Thus they arrive in the drawing room, where, as may be imagined, there entry is very sensational. All ends happily, however, and a final view shows Jackson and Ethel joyously united.

NESTOR.

LONE BILL'S LAST RIDE (Oct. 25).—Thankful that at last he might call the little home his own, Sheriff Kirby was starting out to make the final payment, when from Governor Wright arrived an order to escort the stagecoach from Big Run to Culver, as Lone Bill had been seen in his country. Reluctantly, Kirby handed the money to his son, Joe, then hastened to execute the Governor's orders, while Joe rode gaily away to make the last payment on their home.

Unfortunately, however, he stopped in at Dan's saloon to bid his friends good-bye, and there, although not recognizing him, Joe met Lone Bill, whose adroit persuasion soon induced the young man to play "just one" game. He let Joe win at first, then gently led him on, so that ere two hours had passed, the sheriff's money had changed hands, and Lone Bill had departed to don his mask and await the stage coach at the bend of the road. But as he sprang out and commanded the driver to throw up his hands, Sheriff Kirby and his men dashed forward. Springing upon his horse, Bill galloped furiously away, with the posse in close pursuit. Although severely wounded, the desperado managed to evade them by dismounting and sending his horse off the other way.

Seeing that he had been duped, the sheriff sent his men out in various directions, while he and Deputy Ward chanced upon the very path that Bill had taken, and soon discovered their man hiding near a large tree. At the first shot, the desperado fell and lay motionless, nor did he move when Kirby touched him with his boot; but no sooner were their backs turned, than the command came to throw up their hands, and upon wheeling, found themselves looking into the muzzle of Lone Bill's six-shooter.

Quickly the desperado took possession of the sheriff's horse; but had scarcely gone half a mile, when he lost consciousness; and it was only when brought to the Kirby home that Bill managed to slip to the ground, where kind-hearted Mrs. Kirby soon found the wounded man and helped him into the house. Here, from another room, he heard Joe's broken confession to his mother of the gambling, so that ere the Angel of Death claimed him, Lone Bill had an opportunity to repair at least a part of the havoc he had wrought.

MUTT AND JEFF DISCOVER A WONDERFUL REMEDY (Oct. 28).—Dr. Fakewell has cleaned up $30,000 and is now in search of pastures new. Who'll fill his place? Why, Mutt and Jeff. So they take up their "working" quarters at the old stand, that is, Dr. Fakewell's late office.

The electrician in charge is glad to decamp; so he pockets whatever cash Mutt and Jeff can spare, shows them the workings of the wonderful machinery with which all the ills that flesh is heir to may be annihilated and "vamooses."

The first patient is an old man, who has not walked in twenty years. Jeff plays doctor while Mutt manipulates the electric wires from behind the screen. With a yell, the old chap springs up and discovers that he is cured and dances away, leaving behind a goodly sum of money.

The news of this wonderful cure spreads like wildfire, and a poor devil on crutches, who has tried everything in vain, decides to see the new doctors. He finds them still busy counting the "mazuma."

Jeff gets busy over the new victim with the aid of a mallet, and, finding the case rather hopeless, takes fifty dollars for the examination and demands two hundred bones for treatment. The patient is willing, in fact he says they can make him an extra charge should they cure him. An extra charge? Why certainly! Mutt is not going to be stingy with so generous a cripple; so he not only gives him the full benefit of the electrical appliances, but uses the emergency lever as an extra charge. A flash, a puff of smoke, and everybody drops to the floor in a writhing heap. Kind-hearted neighbors rush in, and in splints and bandages, doctors and patient are carted away to the hospital.

DIPPY ADVERTISES FOR A PUP (Oct. 28).—His name is J. Lancaster Dippington, but his friends call him "Dippy" for short. The surname fits him like the proverbial glove, for, besides his apparent stature shortage, his desire to make his little chee-lid happy has made him "dippy" on the dog question.

Notwithstanding his better half's opposition, "Dippy" advertises for a pup; and numerous dog-salesmen, together with a motley crowd of muts, mongrels, curs, cross-breeds and miscellaneous bow-wows, storm his home.

A belated dog fancier meets with success, and "Dippy's" little chee-lid is made happy with a pup to fondle and caress. "Dippy" is also made happy, and, as the Mrs. refuses to share his happiness, he insists on sharing it with his neighbors.

While engaged in reading the dog's pedigree to a friend, the chee-lid and the pup disappear back of the house. The dog-catchers' wagon is spied in the distance, and "Dippy" promptly gives chase. This is "some" chase. The chaser is finally routed with a net and driven to the police headquarters. Here mamma and the chee-lid put in an appearance at the psychological moment, and the happy trio, plus pup, go home.

ECLAIR.

YOUTH! QUEEN OF HEARTS (Oct. 23).—Three jolly "old sports" are enamored of the same comely dame, one Mrs. Lightfoot, who is immensely amused at the situation. She keeps the three on the verge of distraction, by showing absolutely no preference. The fact that a young lieutenant is billeted at the home of Mrs. Lightfoot is a source of disturbance to the trio. They bribe the maid to carry on a flirtation with the young officer, and keep him away from madame. Apparently the maid is carrying out her part of the programme, and the three, rid of the common enemy, resume the quarrel among themselves. One of the old fellows accidentally falls asleep on a bench, thus bringing down upon himself the ridicule of Mrs. Lightfoot. The other two engage in violent warfare, and the victor, sheathing his sword, approaches his fair lady, overflowing with confidence. Alas! He is abashed to behold Mrs. Lightfoot advancing beside the dreaded officer, whom she proudly presents as her "future husband!" The three rejected suitors become very dejected, and in their universal sadness decide to become friends once more.

PERCY GETS TIRED OF THE THEATER (Oct. 23).—Percy and his wife are about to sit down to dinner, when their friend Harold comes in and invites them to the opera. He leaves them, stating that he will be back in an hour, which will give them time in which to dress. As soon as Harold has left, Percy and wifey leave their dinner and hurriedly begin to dress. In their excitement, however, everything goes wrong—Percy's studs refuse to be forced into the eyelets, and madame's dress will not fasten properly, etc., etc., and in the heat of the tussle they both become angered, and the quarrel advances to the flinging stage, and in this plight Harold finds his friends upon his return. As soon as Harold and his wife behold the cause of all their trouble, they set to work to wreak their vengeance upon his innocent head, and when the victim finally makes his escape, Percy and wifey see how ridiculously they have acted, and laughingly they fall into each other's arms, and "make up."

REX.

A BREACH OF FAITH (Oct. 26).—Antone and Luigi are sitting in the latter's cafe in Mulberry Street, talking of their affairs. Or rather should it be said that Luigi was talking of their affairs, for Antone was silent with thoughts of a girl, a girl far away, yet near to him. Giuseppe had received a letter with a very flattering offer to go West, but he cannot go away, because Anita, the only girl, is even now on her way to America, to him, and happiness. Luigi prevails upon him, however, and tells him he will take care of Anita when she arrives. And so Giuseppe, confident that the girl will be comfortable, leaves a note for her and departs.

Anita arrives, and Giuseppe receives her and welcomes her heartily. Anita is pretty and winsome and sweet, and her eyes—they are the kind that buy men, and Luigi sells himself. He is just about to give her the letter from his brother, when—he realizes! He tells her Antone has gone away, but that he will take care of her.

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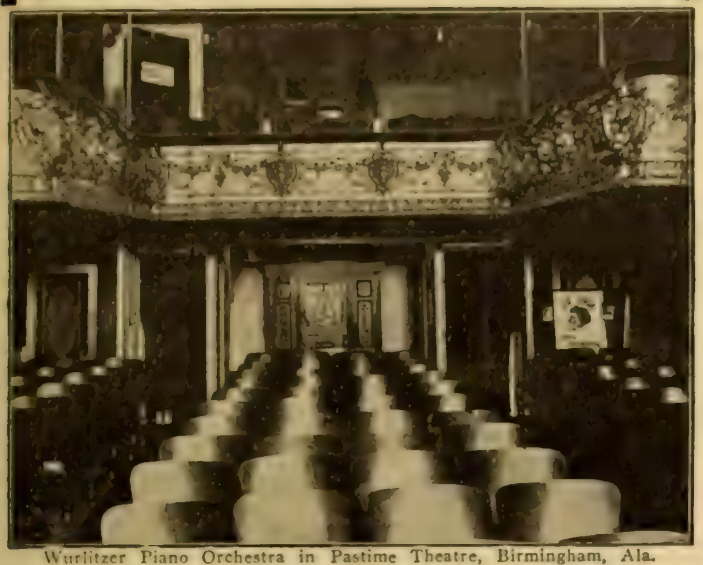

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THE FILM INDEX — EXHIBITORS' GUIDE

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And the girl becomes a woman, one of the legion of them who have lost faith and trust in the men they loved, because Fate, or Mistake, so directs.

Luigi asks her to marry him, and the girl is forced to do so. And when he has attained that which he desired, in the manner of men, he forgets to appreciate it. He neglects Anita, pays attentions to other women, and once again causes Anita to hate the creature called man.

Far away in the West far away in all except his thoughts, Antone's thoughts wander; he wonders why his letters have not been answered; he worries, and at last wearies of the suspense. In frantic frenzy he decides to return home. He enters the little cafe to see Anita sitting with head bowed upon her arms, weeping with the abandon of one who knows only dreary desolation and the death of Hope. Recognition, a happy cry, questions, answers, explanation and they see the light, they understand, they realize! As they are talking they hear Luigi, returning from a drunken spree, chanting a ribald song. Antone conceals himself behind the counter. Luigi saunters in, and roughly hurls the woman aside. Antone, unable longer to restrain himself, rushes out and faces his brother, the traitor and traducer. Latin blood calls for vengeance; a great wrong cries for revenge; Antone strikes, and a Cain is slain by Abel.

AMERICAN.

THE LONELY RANGE (Oct. 19).—Charley Crawford, a young ranchman, marries the daughter of a farmer and takes her from the homestead to his ranch in the West. They are very happy in their love and the days slip by, unnoticed while they are together. But the day comes when it is necessary for the young husband to leave his home to look after his scattered herd, and after he is gone, the young wife, left alone, finds the absence of human companionship and the silence of the vast prairie oppressive. For days the only living thing that crosses her range of vision are the distant herds of cattle, and unused to being alone she becomes melancholy.

In the course of their work, her husband and his companions come upon a ranger, whose horse has fallen upon him, pinning him underneath and seriously injuring him. Crawford's ranch is the nearest habitation and the ranger is carried to the ranch to be looked after by the young wife. She welcomes the break in the monotony and nurses the ranger, glad to have the diversion. The ranger's injuries are soon well, thanks to her care and he prepares to leave the ranch. He informs Mrs. Crawford of his intention and she watches his preparations for departure with much regret. Then fear of loneliness prompts her to ask him to take her to town that she may return to her parents until after the roundup. The ranger takes her on his horse and she gives him a letter to be delivered to her husband at his camp. On the trail they meet one of the cowboys, who takes in the unusual situation to mean that Mrs. Crawford has run away with the ranger. He rides to the camp and tells Crawford that his wife has eloped. In his anger, Charley attacks his informant, but the boys intervene and he hurries to his home to find the house empty and circumstantial evidence pointing to the truth of the cowboy's story. He feels the pangs of jealousy and the bitterness of life makes the hitherto honest man an outlaw. Months after the same ranger is assigned to the task of hunting the desperado down. He trails him into the mountains and comes upon him, but the wary outlaw has him covered with his gun before he realizes what has happened. They recognize each other simultaneously and the ranger drops his gun. All the bitterness he has felt surges through Crawford. At last he has at his mercy the man whom he believes has wrecked his home and he prepares to strangle him. A desperate conflict ensues and at last the ranger succeeds in mastering his adversary and he snaps on the handcuffs. He extends the letter written by Crawford's wife to his captive, who opens and reads:

"Dear Boy:—

"The loneliness of the range is awful. I am going home until after the roundup.

"Lucille."

Remorse comes to Crawford and the ranger understands. He unlocks the handcuffs and releases his man, and Crawford hurries back to his home and his waiting wife.

THE HORSE THIEF'S BIGAMY (Oct. 23).—Bill McCurdy, an outlaw, brings his second wife, a refined woman, to the ranch. Here they meet Pat McCurdy, a brother of Bill, who reprimands Bill for his duplicity. The shock is too much for Bill's second wife and she collapses.

Meanwhile Pat has informed Bill's first wife of her husband's wrongdoing, and together they ride to Bill's ranch, where they are told that the doctor who attended her has escorted her to the home of her friend, the U. S. marshal.

A few minutes after the arrival of the doctor and Mrs. Mary McCurdy, Pat, and Bill's first wife come upon the scene. Bill is about to shoot his lawful wife when the outlaws stop him and lead him away. The doctor and Mary plight their troth and soon are married.

THE TRAIL OF THE EUCALYPTUS (Oct. 26).—Mrs. Wilcox, a widow, informs the Rangers that the Vigilantes, a band of highwaymen, have captured her daughter. The Rangers are unsuccessful in their attempts at recovery.

Mr. Caxton receives a message from one of the Vigilantes saying that unless he proposes to abide by their laws he will be obliged to take the penalty. He throws the paper containing this reading in the face of the messenger, who returns to his gang. They start immediately to capture Caxton and his home.

Mr. Caxton's daughter, Elsie, informs her sweetheart, Bob, of the message delivered to her father. Bob, who is the leader of the Rangers, apprises his fellows of the Vigilantes wrongdoing and instructs them to be on their guard.

One day, as Elsie is waiting at her trysting place, which is the Eucalyptus tree near her home, for Bob, the Vigilantes manage to capture Elsie's father. When they pass the Eucalyptus tree, behind which Elsie and Bob were hiding, Bob jumps out and holds them up with his gun.

Elsie fearing that her lover will get hurt, clasps her arms around his, thereby causing him to drop his gun. The Vigilantes take the gun and are about to hang them when the Rangers put the Vigilantes to flight. Bob turns to his sweetheart and clasps her in his arms.

CHAMPION.

FIELD DAY SPORTS AT FT. RILEY, KANSAS (Oct. 30).—This film of Fort Riley encampment is a grand revelation of the work National Guard troops undergo. The marching of soldiers in gala attire on some national holiday is all the people ever witness in this regard; and they do not know that the soldier is trained in any other performance, except perhaps the carrying of his gun.

And if there be any doubt what our "boys" can do one look at this picture, of their work on the Pawnee Flats, will be a convincing answer to the question. In the target drills we behold the amazing accuracy of our gunners.

They were compelled to vacate the danger zone in quick order by the officials as they were in imminent peril of their lives; but the camera had caught the targets unedr fire, at a focus never before attenmped in picturedom.

This feature alone of the picture puts it in a class entirely by itself; but apart from the daring charges and counter-charges, the many and wonderful evolutions, bewildering drills, realistic sham battles with lumbering field artillery, this film is an educator. It is unique merely as a spectacle, in fact, without a peer, but viewed from a patriotic standpoint, it has a mission. To inculcate a feeling of self-protection, in that our country is in the vanguard as to military prestige. Every form of field sports, drills and athletic stunts are gone through with a vim and dash that make the spectator's veins sparkle and thrill with new life and spirit.

THE COWBOY'S PIES (Nov. 1).—There is an old bachelor ranchman, living not fifty miles from Silver Springs, Colorado. Two nieces and a sister pay him a visit. We see the party drive up in the carry-all and it is a cure for sore eyes to look at those nieces. Splendid looking girls with mischief peeping out all over them.

The auntie starts to bake a cake and the girls resolve to try a hand at pies. Out in the bunkhouse they see the forms of the handsome cowboys. Well, you may surmise some complications will ensue, something stormy and worthwhile, when handsome cowboys and dashing girls have a fling together.

Slipping over a lot of amusing incidents and detail, we come where the girls with cakes and pies have become the object of the cowboys' quest. These latter spy the girls and not knowing of their advent, or the manner of it, are after them in genuine cowboy fashion, in full tear. But the girls are their match to a certain extent. Their wild dash on horseback, followed by the cavaliers of the prairies in full chase is most exciting.

The boys swing the ropes. Swish! Swish! They whirl through the air and the girls become their prey; "roped in" as it were in true Western style. Then the cowboys get to "workin'" on those pies such as mother used to bake, and there is a good old time that beggars description.

POWERS.

APPLES AND DESTINY (Oct. 31).—Algy, a city chap, visits the country and comes upon a farmer's daughter peeling apples in the yard. He uses all his city tricks to make a mash. He gives her some advice about peeling apples and she tells him that he may go and pick some since he knows how to do it so well. Algy starts for the orchard with a basket and is soon seen up in the tree picking apples.

A couple of tramps come along, and endeavor to hold him up. About this time the farm hands learn that there are tramps on the premises. Algy, in fear of the tramps, comes down from the tree and runs for his life. The farm hands, thinking that Algy is one of them, pursue the frightened dude. Algy runs until out of breath and they overtake him in a marsh, where he has floundered in a helpless state. In a sadly bedraggled condition they march him back to the farmhouse, where he is seen by the farmer's daughter, who explains she sent Algy to pick apples and thereby taught him a lesson that he will never forget.

THE PROGRESSIVE BOOK AGENT (Oct. 31).—A foxy book agent comes to a general store-keeper in a country town and expatiates upon the merits of a book that he is handling. The store-keeper does not want to buy it and tells him he has no money and that he will have to see his wife. The book-agent goes at once to the store-keeper's house and tells the wife that her husband wants the book and wants her to pay for it. She gives the book-agent $2.00 and he leaves the book. The agent then proceeds back to the store-keeper and tells him that his wife desires a copy very much and for him to buy one for her. In this way the book-agent gets $2 from the merchant and starts on his way to the depot.

After he has gone the store-keeper notices that the book fakir has not left a copy of the book and dispatches his son to overtake the book-agent and get the volume. The boy comes upon the man and tells him that he wants the book. The agent gives him the book, but tells him that there is $2.00 due on it, whereupon the boy digs deep into his pockets and produces the $2.00 and returns to the store with the volume. At the end we see the book agent smiling to himself on the back platform of the train as it pulls out of the station.

THE PRIDE OF THE WEST (Nov. 4).—A group of cowboys are gathered about the railway station post office in a Western town. The mail train comes and from it alights the paymaster of a large mine situated in that vicinity. The paymaster carries a grip full of money, which is intended for the payroll. Johnny Archer, a cowboy, received a letter at the same time from his mother stating that the mortgage upon her home will be foreclosed unless a certain amount of money reaches

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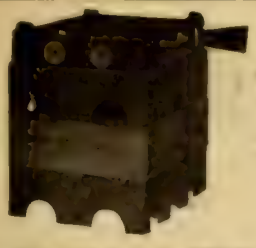

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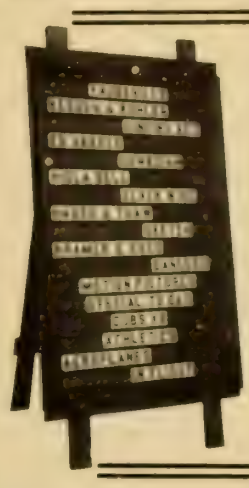

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"Foul Play" (Edison), 3 reels (full lecture printed in Moving Picture World).
"Enoch Arden" (Biograph), 2 reels.

Coming great features are Pathe's "Hunchback of Notre Dame," adapted from the story of Victor Hugo; Milton's "Paradise Lost," 3 reels, by the Vitagraph Co.; "Zigomar," 3 reels, a very fine Eclair production; "The Black Arrow," by the Edison Company, adapted from the story of Robert Louis Stevenson; "The Discovery of America," by the Selig Company. I am booking engagements for these features now.

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her at a certain time. Previous to this Archer has had trouble with another cowpuncher by the name of Denny O'Shea, over the affections of Julia Brett, who is known far and wide as the "Pride of the West," through her abilities as a horsewoman. Archer rides off through the woods. The paymaster follows that way shortly after on his way to the mine.

Knowing the contents of Archer's letter and the contents of the paymaster's bag, O'Shea evolves on the spot a scheme both of revenge and profit, and for that purpose, rides in their direction. Archer is troubled over the contents of his mother's letter and dismounting, sits by the wayside and ponders over how he can raise the funds. In a short time he falls asleep and the letter falls beside him. Denny riding up, sees the letter and the cowboy sleeping there, but hides when he hears the paymaster approaching. When he is near O'Shea steps out from the bushes with a mask upon his face and holds up the paymaster. The paymaster rides furiously back to the station and summons a party of cowboys. They ride to the spot and there find only the letter. They read the letter and at once discover what they consider to be his motive for robbing the paymaster. During this time O'Shea is among the cowboys who accuse Archer. By this time Archer has joined his sweetheart and while they are conversing in the meadow, the cowboys descend upon them and arrest Archer. Julia is indignant and determines that she will clear her sweetheart's name before they have a chance to hang him. As the party rides into camp Denny O'Shea lingers behind, riding beside Julia. He takes this opportunity to propose to her and suggests that they elope, at the same time displaying a large roll of bills to show her that he is well fixed. The money arouses Julia's suspicion and as they ride she stealthily draws Denny's pistol from his side and covers him. She then compels him to ride up to the others and they accuse him of being the thief. The money is examined and identified by the paymaster as that which was taken from him. This settles all doubt as to Archer's innocence, and the rope is transferred from his neck to the neck of Denny O'Shea. They lead him off exclaiming: "Hang the Mick!"

GREAT NORTHERN.

THE VICISSITUDES OF FATE (Oct. 28).—Charles, a young trusted clerk, is in love with his employer's daughter, and while talking to her in the office one day, a draught of wind carries away unnoticed several of the bank notes which he had just been busy counting. Their pleasant tete-a-tete is interrupted by the entrance of the girl's father, who sends his daughter away and proceeds to check up the work of the young man. He finds a shortage of $75.00, and demands an explanation as to the missing money. The young fellow ,unable to give a satisfactory reply, is accused of stealing the amount, and is instanly discharged, in spite of his protestations of innocence. Arriving at his home, he breaks the ill tidings to his mother and father expecting sympathy, but although his mother clings to him and declares her belief in his innocence, his father turns him out of the house. Charles, in his dejected wanderings from home strays near the docks, and becomes friendly with the captain of a sailing vesel. He gets a free passage to a new country where, ere long, he is seeking employment. Having no credentials, however, he fails to find a position. Being compelled to sleep in a shed one night, he overhears the plot of a band of thieves. As luck would have it, the plot is directed against the manager of a firm who had refused Charles employment owing to lack of references. Our hero advises him of the plot at once, with the result that the thieves are foiled in their attempt and arrested and Charles secures the coveted position. In the meantime, spring cleaning at his former employer's office has disclosed the fact that the missing bank notes were blown under a steam radiator, and the result is that when Charles returns, his innocence has already been established, and he gains a reward for what he has undergone by his old employer giving him his daughter's hand in marriage.

Among the Exhibitors

Chicago, Ill.—Burmeister & Eseau will erect a new $5,500 theater at 4835 Irving Park Boulevard.

Chicago, Ill.—Albert Amis will erect a new moving picture theater at 2805-07 W. Division Street, to cost $2,000.

New York N. Y.—Cramp & Co., have been awarded the contract for the erection of a new theater at 155-159 W. 48th Street, to cost $150,000.

Michigan City, N. Dak.—A new Opera House is to be erected here.

Omaha, Neb.—A moving picture theater, to cost $4,500, is to be built at 24th and Lake Streets, by J. Gregg and O. C. Fich.

Brooklyn, N. Y.—Plans are being prepared by Shampan & Shampan, for a new theater, to be erected at Broadway and Varet Streets.

Atlanta, Ga.—Frank T Montgomery's new moving picture theater on Peachtree Street, recently completed, at a cost of $60,000, is more than fulfilling expectations.

Cincinnati, Ohio.—The Empire Company has ordered plans for a motion picture theater on Vine Street, just above Calhoun, to have a seating capacity of 800, and to cost $25,000.

Fort Worth, Tex.—While moving picture theater proprietors raised no objection to the new ordinance providing for censorship of pictures, they are up in arms over the provision abolishing signs in front of the theaters. They claim a considerable portion of transient patronage will be lost through lack of any guide to strangers.

Newark, N. J.—Del Guercio & Gonnelli have drawn plans for altering the moving picture theater at 78 Seventh Avenue, owned by Gerade Megaro, and estimated to cost $2,000, and also of a brick store, one story, which Dr. A. R. Bianchi will build at 4 Sheffield Street, at an estimated cost of $1,000.

Milwaukee, Wis.—Architect Charles Lesser is taking bids on a $10,000 picture theater for the Kosciusko Theater Company, to be erected at Fifth Avenue and Mitchell Street.

Milwaukee, Wis.—Architect John F. Roth, Jr., has let contracts for a picture showhouse for G. Bruet, to be erected at Third and Chambers Streets. It will cost about $10,000.

New Orleans, La.—Charles F. Bode, proprietor of the Pastime Theater, bought the Schallnski property in Third Street, opposite the Rapides Theater, and will erect a small theater for his moving picture business.

Bloomer, Wis.—E. Nelson, manager of the Gem Theater in Chippewa Falls, is making arrangements for opening a moving picture show here. He has rented the building now occupied by Mrs. Laura Smith's restaurant and will open up about the 20th with the pictures he uses at the Gem.

Milwaukee, Wis.—Former Alderman Henry Klein will erect a moving picture theater on Vliet Street, near Twenty-seventh, costing $8,000.

Houston, Tex.—W. D. Whiteside has let the contract for the erection of a $10,000 amusement hall on Ashland Street, between Seventeenth and Eighteenth Avenues. It is to be a wooden building and is seventy-five by fifty feet.

Louisville, Ky.—The contract for the erection of the Majestic Theater, the new moving picture house opposite the postoffice, on Fourth Avenue, was let to A. Markham & Co. The store south of the present Majestic Theater has been torn down and the new structure to be erected on this lot will be joined with the theater now in operation, affording a seating capacity of 1,000 to 1,200. The new theater will cost from $40,000 to $45,000, and will be built of reinforced concrete and steel. When completed it will be one of the handsomest of its kind in the South. Another moving picture house is to be erected on Market Street, between Seventh and Eighth, on the site of the building that was formerly occupied by the Dow Wire Works. The plans have already been drawn for this building and call for an expenditure of $8,000. Mr. M. Bass is the promoter of the new moving picture house. At Twenty-sixth and Portland Avenue will be erected another moving picture house. The Portland Theater Company, headed by Louis Dittmar, will operate the new house. It is to cost $10,000 or $12,000.

Seattle, Wash.—A modern, up-to-date $100,000 exclusive photoplay house on Second Avenue is the latest big addition to Seattle's theatrical enterprises. The new theater will be located at 1412 Second Avenue, between Union and Pike Streets. John H. Clemmer, owner of two theaters in Spokane, and his son, James Q. Clemmer, owner of the Dream Theater in this city, are financing the moving picture venture, and they assert that their new house will be the finest of its kind in the West, and will be opened to the public about March 1. Plans for the new theater are already being drawn by Architect E. W. Houghton, of this city. The theater will be 60 feet by 108 feet, and will seat about 1,500 people. This new enterprise will be known as the New Empress Theater.

Tarentum, Pa.—The Consolidated Picture Company is making an effort to establish a new picture theater here.

Milwaukee, Wis.—The Bell Theater will erect a new house at 14th Street and North Avenue.

Milwaukee, Wis.—The Atlas Amusement Company has awarded the contract for the erection of a new picture showhouse at 20th and Fond du Lac Avenue to the Phoenix-Ferro Company.

Indianapolis, Ind.—Chas. Olsen and Benjamin Barten are planning to erect a new $50,000 building.

Louisville, Ky.—An addition will be made to the Majestic Theater, at 548 S. Fourth Street, to cost $25,000.

South Bend, Ind.—A new theater will be erected at Main and State Streets. Geo. Hoffman Company has the contract.

New York, N. Y.—Metropolitan Theater Company. Capital $30,000.

St. Paul, Minn.—A new moving picture theater has been established at 8th and Wabash Streets, known as the Colonial, under the management of S. L. Rothapfel.

Cleveland, Ohio.—The Cozy Theater, situated at Lorain and Clark Avenues, has opened again, after being thoroughly remodeled.

Canton, Pa.—The Grand Opera House here, under the proprietorship of Messrs. Luker & Lukey, has opened as a moving picture theater.

Waterloo, Iowa.—Manager of the Princess Theater has converted it into a high class moving picture theater.

Westfield, Mass.—Antonia Delessio has purchased a moving picture theater on Elm Street.

Decatur, Ill.—Plans are nearing completion for a new theater to be erected here, at North Water and East North Streets.

Houston, Tex.—Jesse H. Jones will erect a new theater at Capital and Main Streets.

Milwaukee, Wis.—G. Bruet will erect a new picture house at Third and Chambers Street, to cost $10,000. Architect Chas. Lesser has plans for a new theater for the Kosciusko Theater Company, to be erected at Fifth Avenue and Mitchell Street.

Minneapolis, Minn.—A new theater will be erected at Chicago Avenue and Lake Street, to cost $25,000.

New York, N. Y.—Henry I. Feiser has plans for a new moving picture theater at Madison Avenue and 102d Street, to cost $12,000 for J. and C. Fischer.

St. Mary's, Pa.—A new moving picture theater will open presently, to be known as the Family, with a seating capacity of 750. Mr. A. J. Bayn will be manager.

Reading, Pa.—A Lebanon firm purchased a piece of ground on East Pottsville Street, and will erect a moving picture show.

Decatur, Ill.—The Corner, the new nickel picture show, at Water and William Streets, has opened. The front of the building has been remodeled into an attractive place. It will seat over 200 people. The New York Amusement Company is promoting the place.

Des Moines, Iowa.—University Place is to have a motion picture theater, known as the Idle Hour, and it will be first class, where the best selected pictures will be shown. The Idle Hour will be the first motion picture theater using the new Gundlach Projection Lens. Mr. Davis, formerly of the Colonial Theater, will be in charge.

Storm Lake.—J. M. Russell has decided to engage in the moving picture theater business.

Pittsburgh, Pa.—Henry Berg has let the contract for converting the building at 634 Smithfield Street into a moving picture theater, at a cost of $6,000.

Reading, Pa.—George Fetter has opened a moving picture show in the Shanfelder and Weik Building.

Louisville, Ky.—A combination motion picture theater and office building will be erected in Fourth Street, just south of Chestnut, to cost $25,000.

Portland, Ore.—R. Dietzman, 800 Dawson Street, will erect a moving picture theater here.

Louisville, Ky.—Capt. Binton B. Davis, architect, is having plans prepared for the erection of a moving picture theater for T. P. Powers, which will cost $25,000.

Milwaukee, Wis.—R. Bruce Douglas is building a moving picture theater on Greenfield Avenue, at a cost of $8,500.

Milwaukee, Wis.—Architect Charles Lesser is preparing plans for a $10,000 theater for the Kochiusko Theater Company, at Fifth Avenue and Mitchell Street.

Canonsburg, Pa.—The Grand Opera House, recently burned, will be rebuilt.

Pipestone, Minn.—George Kaupp will erect a moving picture theater here.

Cincinnati, O.—An application has been filed with the building inspector for a permit to erect a moving picture theater on Vine Street, by the Empire Theater Company. The new playhouse will be of brick, steel and concrete, and will cost $60,000.

Trenton, Ill.—Dan Witt, who has picture theaters in this city and at Breese, sold out at Breese to M. Goeffry.

Gibbon, Neb.—Randall & Ray will erect a moving picture theater here.

Madison, Minn.—F. O. Boxrud will open a moving picture theater in the Pendergast Building.

Savannah, Ga.—The Savannah Picture Play Company has been incorporated for the purpose of erecting and operating moving picture theaters.

Topeka, Kan.—The Grand Opera House will run moving pictures in the future.

Eau Claire, Wis.—The Grand Amusement Company will erect a moving picture theater here.

Peoria, Ill.—J. A. Evans will erect a $35,000 moving picture theater in this city.

Minneapolis, Minn.—John B. Perry will erect a $3,000 moving picture theater at 1706 Fourth Avenue.

Milwaukee, Wis.—Architect John F. Roth, Jr., has let the contract for the erection of a moving picture theater at Third and Chambers Streets, which will cost, when completed, $10,000.

Superior, Wis.—The Bijou Theater has again changed hands. A deal has been completed whereby it is transferred from Mary Le Flobic to Fred Howe.

Reading, Pa.—Ben Zerr will erect a moving picture theater on Schuylkill Avenue, near Oley Street.

Whitewater, Wis.—Mr. Gilbertson, of the White Theater, has purchased the People's Theater, on Main Street, of Sapiro and Eriesson.

Hannibal, Mo.—The Gem Theater will be converted into a picture house.

Little Rock, Ark.—H. A. Peckham has sold the Best Theater, at 321 Main Street, to a Mr. Hubbard.

Clarkston, Wash.—Guy E. Smith has reopened his picture theater in this city.

New Orleans, La.—Theodore J. Lala will shortly erect a moving picture theater here.

New Haven, Ct.—George M. Fahey will erect a high-class motion picture theater on Congress avenue.

Memphis, Tenn.—J. A. Evans will erect a theater, to be known as the Princess, at 167 South Main Street, which will seat 175 people.

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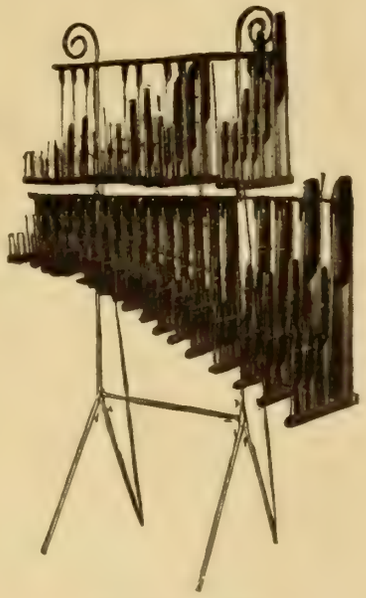

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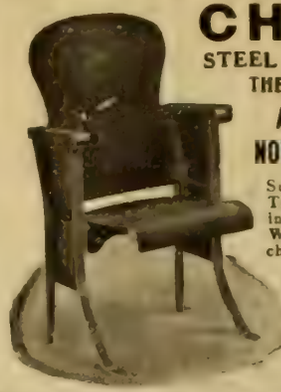

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THE MOVING PICTURE WORLD has prepared for the special benefit of the exhibitors of feature films a pamphlet, "HOW TO PUT ON THE CRUSADERS OR JERUSALEM DELIVERED." This pamphlet contains: A synopsis of the story; a complete set of suitable press notices; a complete lecture (written by W. Stephen Bush); suggestions as to musical program and effects. Price of booklet One Dollar.

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ASHLAND, OHIO

OH! MR. EXHIBITOR!! THINK OF THE MOTHERLESS, THE FATHERLESS AND THE

Childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iriquois Theater, Chicago. Make these horrors impossible.
Our chair is a friend to the Public.
It advertises your theater and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR

It will make your theater all aisles.
It is the world's greatest theater chair, perfected to the highest degree.

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☆ G.MÉLIÈS ☆

AT THE DEATH BED—A Scene from "Right or Wrong?"

RIGHT OR WRONG?

A Confederate soldier receives news of his mother's critical illness, but to reach her side has to steal through the opposing force's line. A Union soldier spies him, trails him to the house and rushes in to make the arrest, but is pitied by the scene he interrupts—the last embrace of mother and son. He hesitates whether to obey his conscience, which prompts him to free the Confederate, or his duty, which calls upon him to arrest the man. One has to see this picture to judge if his final course of action be Right, or Wrong.

ON SAME REEL

MEXICAN AS IT IS SPOKEN

A RIP-ROARING COMEDY

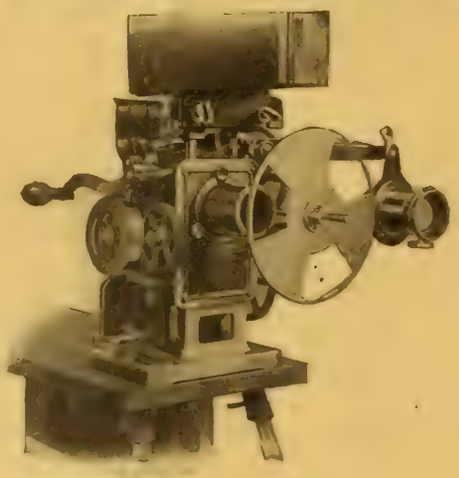
ENTIRE LENGTH 950 FT. 11-2-11

G. MELIES, 204 EAST 38th ST., NEW YORK

THE SIGNS OF SUCCESS

"Standing room only" is the sign the theatre owner would like to have always displayed. It spells SUCCESS in capitals. For the M. P. exhibitor there is no surer way of keeping S. R. O. sign on view than to equip his theatre with POWER'S CAMERAGRAPH No. 6.

The number of theatres using POWER'S No. 6 increases daily in proportion to those using other makes of machines. This popularity shows the steadily increasing recognition by exhibitors that POWERS No. 6 is BEST. Best for the exhibitor; best for the operator; best for the dealer.



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CAREY PRESS, N. Y.

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "He Fought for the U. S. A." (Essanay.)

125 East 23rd Street **New York–Chicago** 169 W. Washington St.

THE THANHOUSER
WO-A WEEK

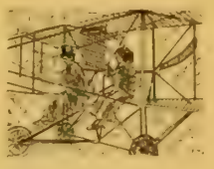
"Touchin' On and Appertainin' To—"

The HIGHER The FEWER

An Elopement By Aeroplane

A NOVEL COMEDY

Released Tuesday, November 14



A prize fighter carries away in an aeroplane an unwilling sweetheart, because the higher you go the fewer are the rivals.

Have you ever had something which was really good and yet which you were loath to praise because you were afraid some one would question the truth of your enthusiastic opinion?

That is exactly how we feel about "THE HIGHER THE FEWER." It is a comedy of the Willie Collier type. Refined, clean and full of novel and delicate comedy situations.

THE MISSING HEIR

Released Tuesday, November 7th

A dumbwaiter is the silent vehicle used by a wide-awake newsgirl, and a good natured janitor, with which to ride the missing heir, a child of the streets, into his fortune and thus frustrate the plans of an avaricious Italian and a calculating relation.

The waif is an heir to a fortune, bequeathed to him by a repentant grandfather who at the time of his death is ignorant of his grandchild's whereabouts. The waif is the offspring of a disinherited son.

The Last of the Mohicans

From the Novel by James Fenimore Cooper

Released Friday, November 10th

This Cooper novel has been declared "the greatest Indian story ever written." It is a story of Indian cunning, daring, ruthlessness, devotion, revengefulness, superstitions and reserve. It is the most vivid protrayal ever attempted of the "classical" Indian in his own environments in the year 1757.

The story revolves about two young women who, in an attempt to reach their father stationed at a

fort in the wilderness, are waylaid by a treacherous guide.

A chase ensues for the rescue of these hapless girls in which the world famous Uncas and Hawkeye are the pathfinders. The unreeling of the story is punctuated with vistas of scenic beauty and convincing acting.

FREE Descriptive David Copperfield Posters and Free Sample Copies of **DAVID COPPERFIELD** Four-page Illustrated **HERALDS**

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FOUR-A-WEEK ESSANAY

?

Have You Booked that Great Baseball Film

"Athletics" vs. "Giants"

IN THE

"World's Championship Baseball Series of 1911"

?

RELEASED THIS WEEK

Four Clever Comedies **One Bully Western**

Oct. 31st

Outwitting Papa

(*Length, approx.* 1000 *feet.*)

One of the cleverest comedies released in months. A real hurricane of laughter from start to finish.

Nov. 2nd

Hi Feathertop at the Fair
and The Right John Smith

(*Total length, approx.* 1000 *feet.*)

A bully split reel of comedy. "Hi" appears at a real county fair and his antics are extremely amusing. "The Right John Smith" is clever both in story and acting.

Nov. 3rd

Bill Bumper's Bargain

(*Length, approx.* 1000 *feet.*)

This is a comedy burlesque on Faust. Bill sells his soul for twelve hours of pleasure. At the finish Bill is seen in Hell, paying dearly for his short season of joy.

Nov. 4th

The Outlaw Deputy

(*Length, approx.* 1000 *feet.*)

There is much novelty in the plot and situations of this clever Western drama. Beautiful Western scenery and clean-cut photography.

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5 Wardour Street, W., London, Eng.

LUX FILMS

The Films of Pictorial Quality

Released Friday, Nov. 3, 1911

Bill and the Bear

Comedy Length 554 ft.

A very exciting comedy, in which the bear captures several burglars.

Tommy's Camera

Comedy Length 393 ft.

An amusing comedy which will afford much laughter to your audience.

R. PRIEUR

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YANKEE

VARIETY *and* QUALITY

MONDAY FRIDAY

NOVEMBER 6th

Coward's Regeneration

A semi-military picture of intensely dramatic situations.

Code "Coward"

NOVEMBER 10th

He Didn't Like the Tune

A roaring comedy of a wife's sweet vengeance.

Code "Tune"

YANKEE FILM CO.

344 E. 32nd St., New York City

Solax

Wednesday, Comedy

"FOLLOWING COUSIN'S FOOTSTEPS"

(Comedy)

Released November 1st

A Rube comes to New York to visit his cousin and proceeds to get gay along Broadway. A very funny picture.

"AN INTERRUPTED ELOPEMENT"

(Comedy)

Released November 8th

A clever comedy. Held up by thieves and arrested. This couple however escapes and love triumphs.

Friday, Military and Drama

"A HEROINE OF THE REVOLUTION"

(Military)

Released November 3rd

Big Revolutionary War Picture. A wonderful picture, beautifully staged, costumed and acted

"GRANDMOTHER LOVE"

(Drama)

Released November 10th

A beautiful, simple little drama of intense heart interest. An especially good picture.

WE RECOMMEND ALL 4 TO YOU

Solax Company

Congress Avenue. Flushing. L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.

TWIST! But don't fail to get this good news

MOBILIZATION

THE greatest fleet of fighting craft in the history of our country is now being assembled. In a few more days 102 fighters will ride the Hudson River. Powers is photographing the mobilization of these grim battlers from the bridge of the gigantic flagship "Connecticut," but that is not all. The work and play of the seamen on the various fire-belchers is rapidly being filmed, adding spice and variety to the serious business of the water-warriors.

NOT A SPECIAL; BUT A REGULAR RELEASE, FOR NOVEMBER 7th

CAN YOU BEAT IT?

The Weekly Dope Sheet

THE news this week is so good and full of cheer that we're printing it on its ear right alongside. See it? Good old

Tuesday, November 7th

is going to be a big day for our Customers, and every exhibitor can get this big feature in the *regular* way. Go to it—and watch this sheet hereafter.

Saturday, November 11th

For The Tribe

A Western feature of unusual strength and dramatic power, wherein a full-blooded civilized and highly accomplished Indian hears the call of the tribe. Does he leave the luxurious home of the banker to go back to the tepee? Tell your exchange you want to know.

POWERS PICTURE PLAYS

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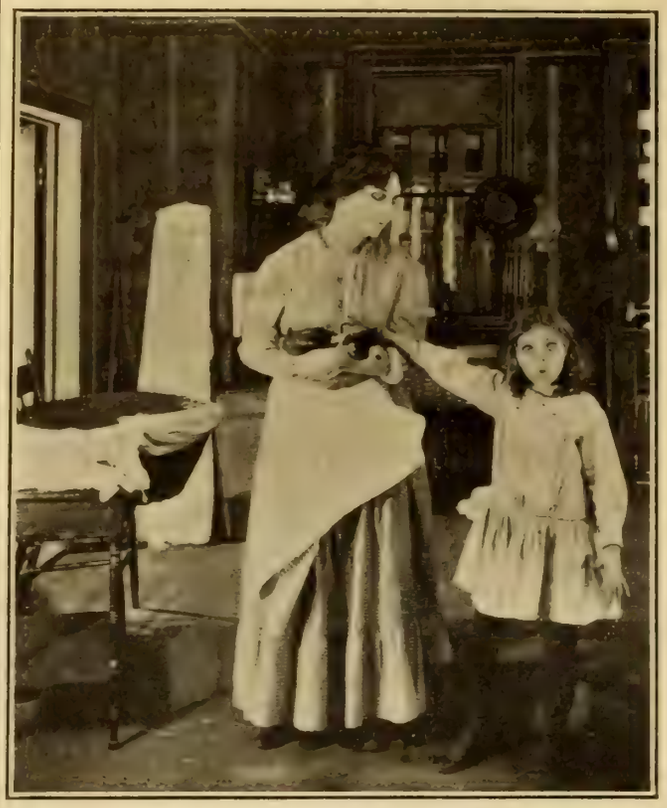
ICE

Isn't always what it's *cracked up* to be. So it doesn't cut any with us that there are so many new manufacturers entering the field. Suff-ice it to say that REX remains

THE STANDARD

We recommend that the three exchanges not yet buying REX glimpse our next release,

"The Tale of a Cat"



The Blind Child's Companion.

Which happens Rexday, Thursday, November 2nd. It's one of those strong, simple stories that tug at something somewhere deep down in you. A dumb animal is often the agent of Providence. Kindness shown any of Earth's creatures often results in happiness for ourselves. And running

"The Tale of a Cat"

IS TOLD BY

YOU GUESSED IT

REX MOTION PICTURE MASTERPIECE CO.

573 Eleventh Avenue
New York City

Sales Company says it has heard many tales, but this one by Rex is the head and tail of all good film

TRUE MERIT ALWAYS WINS

Through the perfecting of our quality the demand for quantity has increased.

We have studied the popular taste, caught the spirit of the New Era and release in our Weekly Program rare pictorial dramatizations that have a noble mission to fullfill, but an advertisement is not the place to proclaim it. It is up to you, to run them in your theatre and thus let the public reap the educational benefits therefrom.

Did you ever stop to think how easy it is to claim (FIRST QUALITY), (HIGHEST STANDARD).

This the Sales Co. is in position to do, as popular opinion is with us on this point.

Through our superior program of weekly releases in which we offer you the most artistic and superb acting we have won this popular opinion, created not only in the United States, but in all European Countries a greater demand for our films, thereby aided the public to appreciate the best. Years of experience and expenditure of vast sums of money have brought our releases up to this standard.

WEEKLY PROGRAM

MONDAY
Imp Eclair Comet American Champion

TUESDAY
Thanhouser Bison Powers

WEDNESDAY
Champion Solax Reliance Ambrosio Nestor

THURSDAY
Rex American Imp

FRIDAY
Comet Solax Lux Thanhouser Bison

SATURDAY
Powers Itala Gt. Northern Nestor Reliance

ADDITIONAL RELEASES

NESTOR'S THIRD WEEKLY RELEASE
Starts Mondays, Nov. 20th

ECLAIR-AMERICAN RELEASE
Starts Tuesdays, Nov. 21st

REPUBLIC (Two Reel Subjects)
Starts Saturdays, about Nov. 18th

MAJESTIC RELEASE - - Starts Sundays, Nov. 26th

Motion Picture Distributing and Sales Co.
111 East 14th Street, New York City.

Coming! Coming!

3 Imps a week

and better quality than ever!

Watch! Listen! Wait!

BY all means get your name and address an our mailing list. Matters of vital importance are to be announced in our mailing matter from week to week. Here are our next two releases:

"Waiting at the Church"

Copyright 1911 by I. M. P. Co.

A comedy every bit as good as our famous "Fruit and Flowers." Don't you dare to miss it. Released Monday, Nov. 6th. A 1000-foot scream!

"The Wife's Awakening"

Copyright 1911 by I. M. P. Co.

One of the most intensely gripping dramas we have ever produced. Read the synopsis sure! Released Thursday, Nov. 9th. Go after it hard!

Independent Moving Pictures Co. of America

102 W. 101st STREET, NEW YORK CARL LAEMMLE, Pres.

Don't forget to get on our mailing list! Send us suggestions on how to improve Imps.
IMP A. B. C. BOOKS now only Two Cents each and going fast. Rush your order.

GET NESTOR!---OLDEST AND MOST UP-TO-DATE FILM

NESTOR

Oldest and Best — *"The Worth-While Film"* — Always a Feature

Scene from "Big Noise Hank"

Wednesday, November 1st, 1911

"BIG NOISE HANK"

982 feet of *Real Big Film Noise.* Delightful *Western Comedy* pictured *a la Nestor* and overflowing with *snappy, scintillating, satisfying humor.* Confusion of *Laughs* and *Thrills.* *"Big Noise"* in fact as well as in name.

GET IT!

COMING

Wednesday, November 8th

"A True Westerner"

Rings True and Thrills Throughout

CERTAINLY! 3 Nestors a Week

The 3rd Nestor Weekly Release Starts Its Worth-While Career Monday, November 20th, 1911

Release of Saturday, November 4th, 1911

"Mutt and Jeff and The Lady Stenographer"

and

"The Suit Case Mystery"

Highly Worth-While Split Reel.
2 Volcanos of Laughter in Full Eruption.
GET IT!—It's worth the money—*GET IT!*

Commencing Saturday, November 11th

Desperate Desmond (*Melodramatic King*) will alternate with **Mutt and Jeff** (*Comic Stars*)

"Desperate Desmond Almost Succeeds"

Released Saturday, November 11th

GET IT!—If you would succeed—*GET IT!*

DAVID HORSLEY, Bayonne, N. J. — *SALES CO., Sole Distributors*

GET NESTOR!---ALWAYS RELIABLE AND WORTH-WHILE

THE FIRST

MAJESTIC

RELEASE WILL BE

SUNDAY, NOVEMBER 26th

(Regular Sunday Releases Thereafter)

Mr. OWEN MOORE

Miss MARY PICKFORD

"The Courting of Mary"

Mischievous Mary and woman-hating Owen, scions of neighboring estates, are brought together in married bliss by the wiles of ever industrious Cupid.

Mary's uncle, although seemingly severe, has a tenderness for a spinster of intertesting, although an uncertain age. The spinster will not accept Uncle until "that child" is safely married off first. This highly commendable result is finally attained through a chain of ludicrous and entertaining adventures.

THE MAJESTIC MOTION PICTURE COMPANY

TOM D. COCHRANE, General Manager.

145 WEST 45th STREET NEW YORK CITY

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CHAMPION'S
FORT RILEY
MANOEUVRES

THREE DISTINCT
FEATURES

RELEASED
OCTOBER 9th, 1911
OCTOBER 30th, 1911
NOVEMBER 20th, 1911

Sold Through
Motion Picture Distributing
& Sales Co.

"The Fort Riley Manoeuvres"

are the best films for photography, interest and action." So writes Will Hunt, of Elkhart, Ind., and so will every other exhibitor commend Champs, who books them.

FIRST SEE A CHAMP---THEN NAB IT!

"Folks of Old Virginia"

Champion Release for Monday, November 6th, 1911

Deeds of Southern chivalry shine forth, as the penetrating rays of a searchlight, through the fitful period of Civil War Strife, and in this picture they are sublimely brought before you.

THIS PICTURE SHOULD SURELY BE BOOKED BY YOU.

"The Moonshiner's Trail"

Champion Release for Wednesday, November 8th, 1911

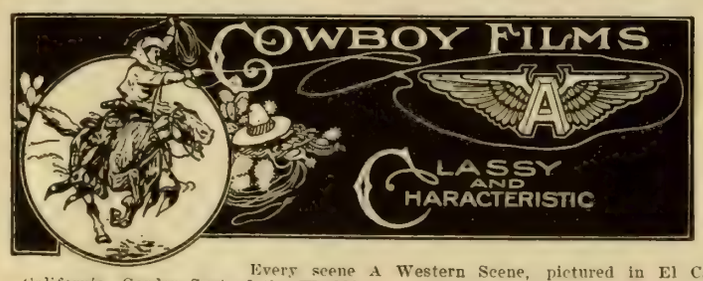
A Drama of the Southwest, built about the Moonshiner's defiance of and capture by the Law's officials, during the progress of which Love darts his shafts.

Capture This Reel and Insure Progress Henceforth.

CHAMPION FILM COMPANY

MARK M. DINTENFASS, General Manager.

12 EAST 15th ST., NEW YORK CITY



THAT DEMAND FOR COMEDY

Is Universal. But—IT'S THE BIG, BROAD, COMEDY OF THE WEST they want. Not the slap-stick, tiresome, "Hot-house Humor" of the East.

American Films Supply That Demand

Every scene A Western Scene, pictured in El Cajon Valley, Southern California, Garden Spot of the World!

AMERICAN FILMS will increase your attendance—bring a better class of patrons—irresistibly appeal to any, and all classes—and—

There's TWO CORKING GOOD FILMS—"**THE EASTERN COWBOY**," and "**THE WAY OF THE WEST**"—dated for November 13th and November 16th, respectively, that you shouldn't even think of missing!

"THE EASTERN COWBOY."
Release date, Nov. 13th.

"The Eastern Cowboy"

A Rollicking, Rip-roaring, "one-long-laugh," picture of the efforts of two Western girls to capture a good-looking Easterner, out West on a heart-curing mission that failed! They didn't land him, but another did—and—but that's telling, and we wouldn't spoil the joy of seeing that film for anything. It's a **Humdinger** from **Funnyville**! Order it now.

"THE WAY OF THE WEST."
Release date, Nov. 16th.

"The Way of the West"

You know they have a way out West of getting what they want. Well, two old men wanted to marry off their kiddies—and they did—but not just as they planned! Anyhow—but what's the use. For genuine, side-splitting, clean-cut Western humor it's in a class by itself. Order it while the ordering is good. You won't regret it!

AMERICAN FILM PRODUCING COMPANY,

BANK FLOOR—ASHLAND BLOCK.
Chicago, Illinois

"PRODUCERS OF FLYING A COWBOY FILMS."

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED OCTOBER 30th, 1911

LOVE IN THE HILLS

A Tale of the Tennessee Mountains Where Strangers Are Unwelcome

The old soldier's little daughter has two persistent suitors. One, a manly fellow who tells the girl she will marry him in spite of all. Her other suitor is a good natured, shiftless chap, whose weakness are liquor and music, he being the village fiddler. He tries to get the lead on his neighbor by presenting her with a pumpkin pumpkin. He thinks this little attention should win her, but she has met and become interested in a young stranger from the big city, who is hunting and fishing in these hills. The fiddler, despairing, plays soulfully on his violin, thinking the strains may soften her heart—they do, but for the other fellow, with whom she consents to elope. Her mountain friend prevents this, however, by driving the city fellow away. The girl realizes the error of her intentions and accepts her mountain knight, just as the fiddler arrives to renew his suit, aided by the pumpkin. He might have exclaimed "Well, I'll be darned," but he simply ejaculates "Oh! Pumpkins."

Approximate Length 998 Feet

THEIR FIRST DIVORCE CASE

The famous Biograph sleuths nearly cleared up another case. This time their services were solicited. Mrs. Grimm catches her lord, Mr. Grimm, strolling in the park with a chorus girl. She at once decides to get a divorce and sends his photograph with a letter to the "Two Sleuths." Meanwhile, the penitent Mr. Grimm has pacified his irate spouse, and to make amends takes her on a little trip. The sleuths, however, get the letter and follow them, thinking the wife is the woman mentioned.

Approximate Length 616 Feet.

RELEASED NOVEMBER 2nd, 1911

A Victim of Circumstances

It is hubby's birthday and the wife wishing to surprise him, surreptitiously interviews the jeweler's clerk to order a gold watch as a present. Her mysterious action arouses suspicion in the husband, who follows her and at a distance witnesses the meeting between her and the clerk. The hour arriving for the delivery of the watch, wifey goes to the door to meet it, and while standing outside, the door closes and locks on her skirt, holding her captive. Having no key, she induces the clerk to climb through the second story window and come down to unlock the door. All would have been well, but the clerk encounters the husband and it looked bad for the clerk for awhile.

Approximate Length 382 Feet.

RELEASES FOR NEXT WEEK

November 6th, 1911

THE BATTLE

An Influence that Makes the Hero

DRAMATIC

Approximate Length 1084 Feet

November 9th, 1911

THE TRAIL OF BOOKS

How a Reconciliation Was Brought About Between Husband and Wife

DRAMATIC

Approximate Length 998 Feet

BIOGRAPH COMPANY,

11 East 14th Street, New York City

Licensees of the

MOTION PICTURE PATENTS CO.

GEORGE KLEINE, Selling Agent for Chicago,
166 State Street, Chicago, Ill.

LUBIN FILMS

4 REELS A WEEK

Released Wednesday, November 1 **Length about 1000 feet**

A Gay Time in New York City

Arthur gave his boss the slip so he could go with a friend to New York. Boss met Arthur's mother who was supposed to be sick. She was a widow—and 40. Now Arthur calls his boss "Pop."

Released Thursday, November 2 **Length about 1000 feet**

ONE ON RENO

A dandy love story in which divorce is an incident. The plot fairly tugs at the heart strings and it's charmingly depicted by Lubin's principal players. It's a la mode of the times and a winner.

Released Saturday, November 4 **Length about 1000 feet**

THE MEXICAN

One of the liveliest Western dramas ever put on the screen. Includes an attack by bandits on the home of two American women and the rescue through the bravery of a girl and her lover. Every foot is intensely interesting.

Released Monday, November 6 **Length about 1000 feet**

Aunt Jane's Legacy

A rollicking love comedy with a hundred laughs and a happy end. Wealthy Aunt Jane's nephews tried to appear amiable and win her good graces—and her coin. Did they succeed? Not so you could notice it with the naked eye. It's a cure for box-office debility.

4 REELS A WEEK

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. Fifth Avenue **London: 45 Gerrard St., W.** **Berlin: 35 Friedrich Str.**

VITAGRAPH

Maurice Costello

"CAPTAIN BARNACLE, DIPLOMAT"

MONDAY, OCTOBER 30th

The Diplomat, a Wise Old Guy, brings about a happy solution of a difficult problem. He has a Funny Way of doing it; does it and does everybody good to see him do it.

Van Dyke Brooke

Helen Gardner

"MADGE OF THE MOUNTAINS"

TUESDAY, OCTOBER 31st

Way up and far beyond the romantic dramas of everyday experiences. From opposite walks of life, love finds a way to inseparably bring them together.

"A SOUTHERN SOLDIER'S SACRIFICE"

WEDNESDAY, NOVEMBER 1st

"Blood is thicker than water" when put to the test. A soldier in the service of the Confederate army lays down his life to save his brother enlisted in the Federal ranks. A deed of sacrifice and love.

Rose Tapley

John Bunny

"THE GOSSIP"

FRIDAY, NOVEMBER 3rd

A wagging tongue breeds mischief for the wagger and turns the finger of scorn from the accused to the accuser. The laugh is all one way and the Gossip gets it; good and plenty.

"A MESSAGE FROM BEYOND"

SATURDAY, NOVEMBER 4th

The influence of mother love does not forsake its own even in the darkest hour. A message that calls us back to light and life.

James Morrison

FIVE A WEEK

Next Week **Next Week**

"THE COWBOY LOVER"—Wild Western Courtship ..... Monday, November 6th.
"AULD LANG SYNE"—From Bobbie Burns' Poem ..... Tuesday, November 7th.
"ARBUTUS"—Emblematic of Love ..... Wednesday, November 8th.
"WHO'S WHO"—57 varieties of laughs ..... Friday, November 10th.
"AN AEROPLANE ELOPEMENT"—Something Unusual ..... Saturday, November 11th.

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EDISON FILMS

Scene from "THE BLACK ARROW"

TUESDAY, NOVEMBER 7th

"A MODERN CINDERELLA"

CAST.

The Young Lady who Lost Her Shoe..... Mary Fuller
The Young Man Who Found It..... Darwin Karr

This is charming light comedy. Played on the St. Lawrence river in the Thousand Islands it abounds in beautiful scenery and photography.

WEDNESDAY, NOVEMBER 8th

"LOGAN'S BABIES"

CAST.

Logan..... Edward O'Connor
His Sweetheart..... Bliss Milford
Her Father..... Richard Ridgley
Her Mother..... Alice Washburn
Logan's Landlady..... Mrs. William Bechtel

Logan is to be married on Friday the 13th. An unfortunate day as everything goes wrong and he is left at the end in a very embarrassing position. However, we know it isn't really serious and the picture is good wholesome fun throughout.

FRIDAY, NOVEMBER 10th

"THE BLACK ARROW"

by

Robert Louis Stevenson

CAST.

Sir Daniel Brackley..... Charles Ogle
Joanna, His Ward..... Natalie Jerome
Dick Shelton, His Nephew..... Harold Shaw
Lord Shoreby..... Edgar L. Davenport
Duke of Gloucester..... Richard Ridgley
The Priest..... Charles M. Seay
Will Lawless of the "Black Arrows"..... Jack Chagnon

This is a wonderful production and should be featured everywhere. A strong dramatic story of the wars of Lancaster and York in England and containing the most realistic and spectacular outdoor combat ever pictured.

SATURDAY, NOVEMBER 12th

On One Reel

"WILLIE WISE AND HIS MOTOR BOAT"

CAST.

Willie Wise..... William Wadsworth
His Rival..... Darwin Karr
The Girl..... Ethel Browning

Willie buys a motor boat in order to cut out his rival and has experiences with it which are startling. Some trick work adds in making this a comedy out of the ordinary.

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Beautiful and unusual views of great interest and photographic beauty. The curious formation of the icebergs is well worth seeing.

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Facts and Comments

AN exhibitor from a large town in Pennsylvania, recently visiting the offices of THE MOVING PICTURE WORLD, confessed himself puzzled on the question of applause in moving picture theaters. In places, where vaudeville is part of the program it has been observed that at the end of even the worst act there will always be some scattering applause, while the pictures are applauded only in very rare instances. The proverbial good nature of American theater-goers, who will laugh at an imposition, where his Gallic brother would foam at the mouth and demand his money back, is a partial explanation of this strange fact. That applause has no real value as a criterion of merit may be inferred from the circumstance that perfect whirlwinds of it have often swept through these misfit parlors of amusement just before creditors and sheriffs descended upon them. Indeed applause has little value as an indicator of popular approval. Ten men clapping their hands with vigor do by no means represent the hundreds who remain silent. An experienced exhibitor will be able to gauge the worth of applause, to know whether it is spontaneous, coming as a natural tribute from every part of the house or whether it is nothing more than the discharging of steam by a few boisterous individuals.

*

In some localities, notably in this city of New York, noisy applause has become a habit, which is distinctly annoying to the majority of patrons. The applause is very far from being a genuine expression of pleasure at the picture, but only an expression of that rowdyism, which in some form or other crops out in so many public entertainments in this city. Such applause is a mockery as well as a nuisance and should be discouraged, if necessary with the aid of the police. It turns a clean and decent form of amusement into what the New Yorkers so aptly call a "rough house." It accounts for the fact, that there are so very few moving picture houses here, which attract the most desirable classes. The proud and just boast of many Western and Southern exhibitors, that their patrons come in automobiles, is miles away from being realized in the city and county of New York.

* * *

THE number of scenario writers is estimated at about fifteen hundred. If a census were made of all who had written one or two scenarios the number would approximate twenty thousand. Assuming that the scenario writers who make a practice of their profession, produce on an average two scenarios per week we have the astounding number of three thousand scripts, submitted to about half a dozen film makers, who produce about sixty-three reels per week. Let us cut the sum in half or divide it by three or four, there is still a tremendous excess of supply over demand, for it must be remembered that not one manufacturer uses outside scripts exclusively. On the contrary most of them accept less than twenty per cent. of their scenarios from outsiders; the rest are strictly home made. Manufacturers are yielding to a natural impulse in preferring their own scenarios. They know, better than anyone else can possibly know, the capacity of their studios and their actors and the special talents of their directors. The outsider has no such knowledge and the presumption is against him from the moment the script reaches the hands of the scenario editor. The upshot of it all is that his pictures begin to resemble each other like eggs in a basket.

*

Sure of their market is most cases, justly proud of some of their productions, they are loath to believe that they need any outside help. They begin to stand in the way of their own bouquets. Now nothing is surer than that this supreme self-confidence and self-admiration will, in the end, bring monotony and result in inferior productions generally. New blood is needed, new ideas, new situations, new plots, new scenery. The amateur scenario writer may be ignorant of technique, but so at one time were the scenario editors, producers and directors. They had nothing to begin with but talent and industry. Talent and industry can never be monopolies. They are being constantly renewed in the economy of nature. If the deadly monotony, which today characterizes the makes of at least seven or eight manufacturers, is to be broken and variety, which is said to be the spice of life, is to take the place of an everlasting sameness, the activities of the studio playwrights must be restricted within reasonable limits.

* * *

MOVING picture circles have been honestly amused by the strange antics of a Sunday sporting newspaper, which seeks to emphasize, as though it were a brand new thing, the educational value of the cinematrograph. An appeal of the Police Gazette for subscribers in theological seminaries could scarcely be more laughable. People looking for tips on the races are rarely found among the educators of the country. The attempt to make "Bunco Pete's" advertisement of sure winners harmonize with so serious a subject as the educational moving picture is enough to cause merriment in a stable of horses. It is to be hoped that the exploitation of the subject by the Gambler's Oracle will go on indefinitely for there is nothing more precious on a dull Sunday than a long and hearty laugh.

* * *

GREAT credit must be given to the corresponding secretary of the M. P. exhibitors league of Pennsylvania, Mr. Harry Megowan of Pittsburgh, Pa. When the papers of Pittsburgh took occasion to criticize moving pictures generally and denounce them as corrupters of youth, etc., all on account of a published report of filming the life of a wayward girl, Mr. Megowan at once wrote to the papers entering a vigorous protest and calling attention to the attitude of the league and its stand in favor of clean and decent pictures. If other secretaries would, when the occasion offers, take similar action the defamers of the moving picture, who are often merely ignorant rather than malicious would be taught a valuable lesson and know how to be more careful in the future. It ought to be the duty of either the secretary or of a specially appointed committee to answer all unfounded charges against the pictures and to meet the hostile criticism of the daily press. The friends of the moving picture must fight for its good name and leave no slander go unrebuked.

American Films Abroad

IT is said, that about eighty per cent. of the world's supply of moving picture films is furnished by American manufacturers. Do we fully realize what this means? it means that American views of life, American customs, American ideas, American morals are preaching most profitable and wholesome sermons in every part of the civilized and even the semi-civilized world. American film makers have the ambition of giving a true and correct portrayal of American life, as it is lived by the plain people of the country. Our ideas, therefore, and our morals are bound to make an impression and produce an influence, more or less profound, in every country, in which they are shown. The fact that American pictures are easily the most popular and sought-after everywhere justifies the belief that this influence is deep and lasting. To some extent every picture that crosses the briny deep carries a message from the new world to the old. Travellers in foreign countries are constantly struck with the adoption and imitation of American ideas abroad. One cannot take up an European newspaper, whether English, French, German or Italian, without being impressed with the steady process of Americanization.

The moving picture does its share toward the popularizing of American ideals and views on the other side of the ocean. The treatment of American women, as shown in moving picture films, is a revelation to Continental Europe. The delicate courtesy and the universal chivalrous spirit toward the American woman is inspiring to the sisters abroad and has an undoubted effect on the European brethren, whose attitude toward the weaker sex is often influenced by medieval notions even to this day. In criticizing an European-made film, supposed to show an American drama, a French paper justly observes, that the picture in question failed to catch the American spirit, because "the employees in dealing with their employer showed an amount of servility, wholly unknown in America." The American man, especially if he hails from the West, is often "breezy," which is an euphemism for rude, but he is every inch a man. The spirit of manly freedom and independence, a spirit that will never shrink from danger and will ever persevere to the end, is still characteristic of a great majority of American men and boys. The pictures that come to Europe impress more effectively than a thousand books so much of the American character upon the European spectator.

The democracy of manners is often annoying to people of refinement, but the democracy of the heart, the spark of brotherhood that shines out in so many American pictures, is a lesson as well as a revelation to Europeans. The sympathy for the under dog is another distinctively American trait, which Europeans admire, as it is bodied forth in hundreds of our moving pictures. Americans are daring and never lack initiative. They are not easily beaten into moulds. In Europe the old is revered because it is old and social institutions of the standing of centuries have proved irresistible moulds to most of the people. For this very reason perhaps they like to see conventions and time-honored traditions set at defiance, as they often are laughed at in American pictures. The genuine respect for religious sentiments, expressed awkardly at times, but none the less sincerely, is another healthy symptom of Americanism, that cannot fail to be refreshing to countries, where formalism has often choked true spiritual feeling to death.

The ministers, reformers, judges and other supposed custodians of public morals, who feel it incumbent upon them, to break into print with denunciations of the "wicked moving picture" had better take a trip to Europe, see what good the picture is doing there as well as here, and when they come back they will, like Edison, feel as if they must kiss the Statute of Liberty and speedily apologize to the great moral agency known as the cinematograph.

The Eloquence of Gesture

AS a mode of expression the gesture is characteristic of and proper to heroic times. This is the perfection of the histrionic art: To concentrate in an attitude or a gesture a passing emotion of the soul, to express by such means relations to other persons and to invisible powers with more significance than mere words could impart, to give utterance to that, which is too great, too general, too near to be put in language.

There are occasions of the greatest dramatic moment when the simplest gesture is more eloquent than a thousand words. Nor is the significance of gestures always confined to the drama or to pure comedy; the gesture is capable of portraying the solemn as well as the subtle emotion of the soul. This is true even of the rhythmic gesture or in other words the dance. We have seen Ruth St. Denis, garbed as servant of the temple, express in her movements the idea of consecration and piety with infinite grace and beauty.

While it is quite true, that the photoplay is not within the strict definition of the word, a pantomime, it depends for its very life on the eloquence of gestures. It has been held, erroneously we believe, that the Latin nations, notably the French and the Italians are successful beyond other nations in producing good cinematographic drama, because they can and do talk with their hands and eyes. There are many oriental races, who possess a strange genius for gesticulation, but are nevertheless wholly deficient in the eloquence of gestures. Americans, in whom as yet the Anglo-Saxon strain may be said to predominate, furnish probably more than eighty per cent. of the world's supply of cinematographic productions, yet no one will claim that Americans as a rule cannot make their hands behave. In the typical American there is a distinct trace of the saturnine. Washington, Lincoln, Grant were extremely chary of gestures. The average American professional or business man is seldom seen in the act of pantomime. Even our orators rarely avail themselves of that power, which poise and gesture often lend to rhetoric. A quick betrayal of emotion is not one of our national traits, we seem to have learned something of the Indian's stoicism.

How then do we explain the undisputed superiority of the American picture to that of any made elsewhere? Even in the Latin countries, in France, Italy, Spain and South American, the American film enjoys extraordinary popularity. Of course gestures alone do not make a perfect picture. Many other elements enter into a successful cinematographic production. These other elements are often present in the American production and help to account for its triumphs abroad. Without the language of gestures, however, no picture could be understood. The fact of the matter is, that it is the very infrequency and simplicity of the gesture that gives it effectiveness. When we see two Frenchmen or Italians gesticulate we take small notice, because we are accustomed to see the Latin races go through a perfect fury of gesticulation over nothing in particular. The gestures of Americans, or Englishmen for the matter of that, are, on the contrary, pregnant with meaning, because the whole man has to be charged with the tensest emotion, before he seeks to give it utterance by gesture. This is

especially true of some of the good Western pictures. A wave of the hand, a turn of the body, a swinging of the arm means more than a hundred thousand excited gestures of a company of Frenchmen, Italians, or South Americans. There is a suggestion of the monumental about the gesturing of the Northern races. We are reminded of the simple gesture embodied in the marble or iron of the statue.

It is due to the actors and actresses, who interpret the creations of the silent stage in this country to say that they show both power and discretion in their gestures and their skill, art and experience has in no small measure contributed to place the American picture where it is today, away in the van of the cinematograph progress of the world.

History and Technique of Motion Pictures

From "Le Cinematographe," by Jacques Ducom, Translated and Adapted from the Original French by W. Stephen Bush.

Introductory Remarks—The author of the book "Le Cinematographe" is justly considered an authority on the moving picture under its every aspect. His chapters on "Motion Analyzed" and "The Synthesis of Motion" are exhaustive of their respective subjects and of interest to the layman as well as the expert.

First Part.—First Chapter.

THE BEGINNINGS OF THE CINEMATOGRAPH.

ONE of the first signs of the superiority of the human brain shows itself in attempts, however rude at design and sculpture, to imitate the outward appearance of the beings and objects, by which it is surrounded.

This activity is characteristic of man, he pursues it for the period of his whole existence and it is transmitted from generation to generation.

By means of this activity we are enabled to appreciate and measure the progress, achieved by those human intellects, that were on this earth before our time. Through the discovery of permanent vestiges we are allowed to see how in the course of time atavism was succeeded by civilization, we learn the moral, the artistic and scientific conceptions of the primitive man. We behold his constant effort at creating a more perfect resemblance between his imitations and the original pattern of nature, a pattern which is truly ideal at all times, but at all times hard to imitate for poor humanity, because it has never yet been able to penetrate the undiscoverable secret of its Creator.

To what marvels, to what masterpieces have not these innate longings given birth in the past, in the days of classic antiquity, during the Renaissance and at other epochs. The sculptors and the painters of those times have bequeathed to us such imitations and reproductions of nature, that they are and will be objects of admiration to all who can understand them from every possible point of view, whether of art, of drawing, of color, or of perspective.

The works of modern times are not inferior in these matters to the qualities achieved in the past, they only embrace more clearly the reality, but maintain no inconsiderable artistic merit and value. They apply more freely the rules and that scientific knowledge, which greatly enhance the resemblance to truth in the object, which it is sought to reproduce.

But all these imitations, so admirable in their delicate limning of the human figure, the skill of the colors, the artistic observance of proportion can after all do no more than give a perfect reproduction of an immovable position of a living being or the perspective, the harmony of colors, of a beautiful landscape. The illusion of actual life, of which the looks of a person, his attitudes, his movements, form an integral part, the almost imperceptible passage of the air through the landscape, the fleeting clouds, the wind bending the trees, the glancing waters answering the rays of the sun, have, however, never been achieved.

Great minds, disciples of science, have eagerly sought to solve this troublesome problem: Those versed in physics began to spell out the elementary rules governing the science of optics; alchemists discover the first properties of living metals, painters and sculptors impart motion to their conceptions, experts in mechanics make automatons and jointed dolls; all of them, each after his own fashion, seeks to realize his dream of reproducing motion. But—the secret is well guarded. Their efforts have had only poor results, but they were able to surprise their own times.

Among these inquiring spirits were some, who had discovered a phenomenon, which will engage our attention in the pages of this book; we are speaking of certain remarks, which make it plain to us, that the ancients were acquainted with the persistence of vision in the retina.

These observations led some of the keener spirits toward a solution, which permitted the animation of a picture by the aid of various elements, each representing a phase of the motion, which it was intended to reproduce. The result was an illusion, produced in the eye of the spectator, who fancied he saw one and the same image or picture, moving in certain of its parts.

This illusion is produced, thanks to a phenomenon, we are about to describe. Let us take, for example, as our model a picture, representing in the background a house and in the foreground a man, walking across, from the right to the left. We next circumscribe the space of the picture, which we intend to render animated in certain of its parts. Now we sketch a second picture, in which the stationary parts, such as the ground, the house and the trees may be superimposed upon those of the first picture. We will then draw the figure of the man exactly in the position he occupies when he becomes visible in the picture. In the act of walking, the man's motions, the places, which he passes and his gestures are undergoing rapid changes. It is then necessary that each of the new pictures present a changing view of the walking man and also mark the changes in the position he occupies with reference to the stationary objects in the picture.

We will now suppose, that we have a long series of pictures thus drawn and that by means of some mechanism we can superimpose one upon the other in fairly equal intervals, lasting at least the tenth part of a second (the average duration of the persistence of vision in the retina of the eye) and the spectator will have the illusion of seeing but one and the same picture.

If these dissolving views are arranged in a suitable proportion, if they succeed each other with the necessary degree of speed and if the means employed in causing the constant changing is effective a synthesis of motion, more or less perfect is obtained.

Up to a period of scarcely sixty years ago none but manual contrivances were employed in realizing the reproduction of actual motion in pictures. The men engaged in these pursuits were past masters in their art and their works still challenge our admiration. Compared, however, with the present day achievements their imperfections are glaring.

It was only with the appearance of photography about this time, that one could get a glimpse of the possibility of reproducing with an almost mathematical exactness, if such expression be permissible, the picture of an object in motion.

The cinematograph was born of a combination of the phenomena of the persistence of vision in the retina of the eye and the means of exact recording by photography.

We will not describe the labor it has cost to obtain the results which today seem so simple, but it is well to have the reader know the names of all who have helped in creating this new art; he owes them at least recognition if not gratitude; in any event, the records will be valuable for future reference. We will, however, refer especially to the lectures of M. Demeny, who has created the first mechanical elements, which led to the scientific and practical solution of the problem, which occupies us.

A Great Poster Display—How One Theater Billed Selig's "Ten Nights in a Barroom."

Observations by our Man About Town

WITH the fall and winter season well under way, many new faces are found among the managers of moving picture houses, particularly those of the nickelodeon class. Some of the old managers have disposed of their holdings to take advantage of better locations and open theaters of the more modern and enlarged style with a better class of patrons. Others have sold out for speculative purposes, the latter operation being based on an opportunity to sell out at a good price that leaves them a favorable surplus after investment in a new house.

* * *

It is opportune to say a few words to the new managers, most of whom appear to be beginners in the amusement field. The point in mind bears upon fake operations and the incentive to bring it out was a scheme indulged in by a Brooklyn manager a few days ago that cannot be too severely condemned. Sharp competition cannot excuse anyone for indulgence in anything that is unfair to the public. The picture house that I refer to claimed to have a service pretty close to first run. The lobby display of posters and photographs apparently sustained the claim and the writer went in to see the show.

* * *

The amusement seeking public is very sensitive, particularly with reference to disappointments, and emphatically so when there is even a suggestion of deception. When Harry Lauder failed to make an appearance at the appointed hour to give his opening performance at the Manhattan opera house, there was a spirit of chagrin and unrest on the part of the audience that was very disturbing to the management, although announcement had been made in ample time that the delay in arrival of the steamer on which the actor was a passenger was the cause, and assurance was given that he would positively appear as soon as Lauder could be hurried from the steamer to the theater. All the other numbers of the program were exhausted, and to make good for the delay the management added three or four special features at great expense. Lauder finally appeared and the show closed with everybody satisfied.

* * *

It may seem a little ridiculous to some when a case like this is cited to impress upon the management of a five or ten cent theater the importance of sparing no time or expense to keep faith with the public, but it is not. The principle involved is the same in all cases, regardless of the character of the house, or the attraction, and the management that fails to realize it is bound to suffer a loss financially and in prestige in proportion to the pretensions of his establishment. The picture house mentioned as having been visited did not present all the pictures advertised in the lobby and those given were not quite up to the release date the announcements implied. The most censurable part of the matter was that there was deception practised in announcing the pictures that were up-to-date subjects. Subsequent pictures showed that the announcements in the lobby were so arranged that the pasters on the posters of the later subjects were cleverly concealed, so that the public, without close inspection, could not see they were coming attractions and were not to be presented that evening.

* * *

A persistence in such tactics might not attract as much notice if the perpetrators alone were destined to be the sufferers, but as it threatens to undermine confidence to an extent that may injure managers that are conducting their places legitimately quite a different color is put on the matter. Many people who have followed commercial pursuits have been attracted to the motion picture exhibition field. Those who have had experience in it know that there is a wide distinction in the methods of operation of the two lines, especially in the advertising department. In the commercial line the public has become so accustomed to the advertising methods that they frequently do not take misleading and deceptive announcements seriously. One of the reasons for this may be that they are not required to pay an admission fee to learn that they have been fooled. Not so with the motion picture line. No matter how small the admission fee may be, the public feels keenly any disappointment caused by a management not presenting what it advertises and the affront is aggravated when the patrons learn that for the same price they could have seen the pictures they wished to see at a neighboring house on the same night.

* * *

Such tactics have been frequently condemned in these columns, but not for some time. It was thought common sense had taught all managers the foolishness of falsely advertising the attractions of a competing house to divert patrons to their places. No doubt managers of experience have learned the futility of such methods. In the case I have mentioned the manager was a new comer and, to the credit of the others, it can be said that no cause for indictment has thus far been found.

* * *

The influx of old time actors and actresses into the field of picture players has become very noticeable during the past few months, and upon visiting the several studios many somewhat touching scenes may be witnessed. A few days ago I saw two white-haired players whose names a generation ago were household words greet each other in a studio with a fervor that seemed to bring tears to their eyes and those who saw the meeting were visibly affected.

"Well, God bless your old face, how are you, anyway?" exclaimed one. "It is many seasons since we met on the scene of action, isn't it?"

"Yes," replied the other, reflectively, "many seasons. You were not so white-haired then."

"No, nor you. Working here?"

"No—not yet."

Voice in the distance: "Picture!"

Turning quickly the veteran who had first spoken said: "I am in this and must go. Good bye, old chap." The other responded "Good luck" and then shouted to his departing friend, "Speak for me if you can; I'm at liberty now."

* * *

One of the bystanders remarked that the pair were two of the shining lights of the profession for years, but, like many others, found it necessary to continue following the stage. When it was suggested that the motion picture business had proved a friendly haven for them the bystander replied that it had, but only to a limited extent. He explained that the actors and actresses found places for years in many of the cheaper stock companies and road shows, but the pictures have gradually undermined that branch of the theatrical business and have driven the veterans to the picture studios, which are not sufficient in number, however, to make place for all the old-timers that suffered through the stock and other companies going to the wall through a drifting of patronage to the photoplay.

* * *

"The employment of the older players," added my informant, "by the picture people is more a matter of sentiment than advantage. The parts for which they are adapted are not many and engagements cannot be continuous. Most photo players must be of the general utility character, and in many instances almost qualify as a circus performer, and that lets the favorites of our boyhood days out. But I am convinced that one of the agencies responsible for the swerving of popular sentiment to the pictures has been the disposition on the part of the producers to give employment to veterans of the stage when possible. The names of some old players now appearing in pictures would have been a big boost to the photoplay a generation ago. Many of the older people have forgotten them now and the rising generation probably never heard of them.

* * *

George Dixon, probably one of the best known and most popular motion picture machine operators in Greater New York, was met the other day attired in a uniform of Uncle Sam's navy. About five months ago he enlisted and is now honorably discharged. His short service was due to injuries sustained in the discharge of duties and he is to receive a pension. But he will not depend on this and will go back to his old line of work.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

A CORRESPONDENT whose signature is more ornamental than legible, but who gives a Wilmington, N. C., address, offers a suggestion that should interest the Independent press agents and perhaps the Licensed publicity workers as well. He writes:

> You will find, I believe, that many exhibitors will be glad to have articles on various firms, manufacturers, suitable for publication (one daily), as a way of making patrons and others more interested and familiar with the companies and producers. This refers especially to the Independents. The Association, being in the majority and older, are naturally better known. With the assistance of lobby photos of picture performers, some, what might be termed, personal interest has already been aroused, and some people are always glad to see their favorites. All cannot be favorites, but can be better known. You are in a position to write the paragraphs, and I would be glad to have them, four inches single column, one a day, till all the manufacturers have been dealt with, or at least the ones whose productions we show. Others, I am sure, would be glad to use them.

Four inches each of the various Independent companies is rather too large an order with the present demands upon space, but if the idea meets the favor of a sufficient number of exhibitors, we will run one paragraph a week, until the list is complete.

It is unlikely that there is a sufficient demand for this sort of matter, for even yet the average photoplay manager does not know how to "work the papers" and it is probable that few would use the items. The writer will be glad to hear an expression of opinion, meanwhile the idea is passed on to the press men.

Getting Items In.

At the present time the Vitagraph seems to be the only company on the Licensed side using press matter, a complete set of stuff being furnished in the bulletin. Some of the Independents offering bulletins give some assistance in the same direction, but many of the press men gave up the idea because they found that it was largely lost labor.

It is not probable that a series of items about the manufacturing companies would gain wide circulation, for the personality of the player is what is most apt to appeal to the small town newspaper man, and here the Independents have a little the worst of it, since the personalities of the Independent players is not "played up" as freely as on the Licensed side.

The man who can write a letter can write an item and he can write a more printable item than the average press agent because the latter has a peculiar form of speech of which nine tenths is superlative adjectives.

Most films are worth talking about. Talk about the films and the people playing them. Do not aim at the circusy style, but write your stuff as though you were telling some acquaintance about the film. Then take it down to the newspaper office and ask them to put it in. Most small town papers "eat up" copy. Try it.

Two Examples.

From a California paper is clipped an excellent example of what the writer considers good press work. It runs:

> A few days ago Guy C. Smith, manager of the Camera Theater, Oakland, while visiting Los Angeles, called at the studios of the Selig Polyscope Co. and saw Mr. Sydney Ayres, who is now playing leading roles in the pictures produced by this company. Mr. Ayers' opinion on photoplay acting will undoubtedly be of enlightenment to most of us.
>
> "I consider photo-play acting to be the height of art, for in it you have not the aid of vocalism, but must depend on pantomime to express your meaning and facial expression to illustrate your thought; while less difficult mentally, as there are no lines or parts to be learned, yet it is a much harder strain physically.
>
> "Imagine yourself going to some play in a theater in Europe, where you did not understand the language spoken. Could you follow the play clearly? No! Yet this must be all eliminated in the photoplay; 'each movement must have its meaning,' each expression must portray its thought so clearly that the story can be grasped and followed by the youngest or most dull patron of the photoplay theater.
>
> "I think the 'Heart of John Ba low,' one of the best pictures in which I have taken part, portraying, as it does, the life of "those who go down to the deep," a dramatic gem, telling of the rugged courage and love for his home, wife and little ones, that a sea-faring man has."
>
> Taking Mr. Ayres' tip on this picture, Manager Smith has secured it for his Camera Theater, Broadway and Twelfth street, for three days, Friday, Satirday and Sunday, September 15, 16, 17; to be seen for the first time, there only.

There is no puffery here, nothing about the best film ever made or the enormous cost of the production. A favorite photoplayer tells the manager of a house that he regards a certain film as one of the best. The enterprising manager gets the film and passes the tip along to his patrons. The item has a certain news value; it gives something more than a puff for the play and it reaches the patron. This particular stunt cannot be worked often, but work along the same lines is possible every day.

Here's a pretty fair example of the straight press work style. It is from Pueblo, Colorado:

> The Majestic has for a program to-day two features—one a Biograph and the other a Vitagraph. The Biograph illustrates the punishment of pride in "Her Awakening," a story of a pretty girl who is ashamed of her old mother, who is poor and has to work in a laundry every day in order to keep her daughter well dresed. A splendid story and one that not only sets a good example for the young folks but a story full of interest from start to finish. Another—the Vitagraph, "A Western Heroine," is a thrilling Western story of cowgirl, a band of thieves, a brave miner showing one of the wildest rides for life ever pictured and by the world's greatest cowgirl, Miss Edith Story, who was for a long time leading lady for the Melies company. This is one of the best programs the Majestic has booked for some time. Don't miss it; today and tomorrow only. Change again Saturday.

This is not so good as the other, because it is merely an announcement of the forthcoming reels—of interest to those who are interested in pictures but containing little to appeal to the outsider who might have been interested.

Dressing It Up.

The item might have been dressed up more attractively with a little effort. Suppose that the item had been headed "Ashamed of Her Mother" instead of "At the Majestic." It might not have reached a few of the Majestic patrons who were looking for the announcement, but you don't have to work hard to get the people who look for your announcement. Reach out for the people who are not interested in you and gain their attendance.

Carry out the idea in the introduction. Instead of "The Majestic has for a program," etc., give them something like this:

> ASHAMED OF MOTHER!
>
> With the scornful laugh of denial still on her lips, pretty Nettie Goodman saw her patient, loving old mother struck down by an automobile, and, forgetful of the false pride that a moment before had led her to deny to her fashionable escort that she knew the shabby, patient toiler, she threw herself upon the pavement beside the sufferer. It was a terrible wakening to her better self, but it won for her the love of the young man who had before found her only shallow and vain, a pretty little creature of pretense.
>
> This powerful moral lesson forms the theme of "Her Awakening," a splendid product of the Biograph studios, which, with the Vitagraph's "Western Heroine," which features dashing little Edith Storey, until recently with the Melies company, comprises the Majestic headlines today and tomorrow.
>
> A Biograph and a Vitagraph on the same bill is a treat to music lovers and you want to make sure you visit the Majestic before the bill is changed on Saturday.

You've got the reader halfway through the paragraph before he realizes that he is being stung and if he was interested in the story he probably is interested in the film and will make an effort to see the production.

Easier Than It Looks.

Don't tell yourself that you're not a trained press agent and that you can't be expected to write press stuff. It is easier than it looks. Try it a few times and you'll get interested in seeing just how good you can make your stories. Of course, you can overdo it and get too familiar or too sensational, but it is not difficult to strike a medium and you'll take an interest in your own work. It is more fascinating than the labored composition of the conventional "reading notice" and once you've caught the trick, you'll find it even easier.

When you can put a sting in the tail of the squibs, try for a little more ambitious work. Try and put over a quarter or a third of a column extra now and then. Make it so good it interests the editor and he'll figure that it will interest his readers, too.

There is all sorts of material in the columns of the Moving Picture World to give you ideas. Go through your old copies and make a note of stories that you can work over.

The other day the Kalem Company entertained its players just back from Ireland. It was also announced that the company would winter in Florida. There's the "dope" for a half-column article about the way the picture actors jump about the country. Here is a company moving from Lake Killarney to the Gulf of Mexico—four or five thousand miles.

Even the man who says he doesn't like moving pictures, and who probably doesn't know what pictures are like, will find something of interest in a story like that. Somewhere in the story is the statement that the Irish reels are coming through and that they'll be shown at the Gem or the Bijou or whatever your house is.

Don't say "Jim Smith, the popular and enterprising manager of the Bijou, has arranged to get these films regardless of the enormous expense involved." You're not supposed to be doing this. Say instead: "It is understood that many of these plays have been booked for the Bijou later on." Then the man who doesn't like the photoplays won't put the paper down feeling that it can't be the truth because it is so clearly an adverisement. There is not a page of this paper that does not offer a suggestion of some sort.

You and the Paper.

From Norfolk comes the statement that one thousand school children are to be the guests of the Bonita Theater to see the first reel of the Vitagraph Monthly.

That's good advertising. In at least 500 homes 1,000 press agents are going to boom the Bonita and the Vitagraph Monthly and—incidentally—the educational film. It's adroit work that will have a lasting value, but up in Syracuse, according to the Herald, of that place, the children in the various orphan asylums were taken to see Kinemacolor as the guests of the Herald.

The announcement of the Monthly is given in barely the words required to explain matters. The Herald story runs three-quarters of a column and is but one of a series. The street car company provided special cars and the press man with Kinemacolor gets a clean half-column of reading matter that is worth a half page ad., and he gets it at the cost of some matinee admissions. The idea is the same in both instances, but in one case two birds are killed with one stone and the stone is handed back to the thrower with thanks.

There's always some paper willing to take up any scheme like this. When you start something, why not let the paper in? What do you care if the paper gets the credit. You get the advertising and the resultant business and everyone knows, when it comes right down to it, that you gave the tickets. Let the paper in and work both ends.

Another Weekly Program.

It seems to be the small towns that bring out the good men, or perhaps it is merely that they find more room to work in. N. E. Chaney, of the Orpheum Theater, Hillsboro, Ohio, sends in a couple of folders of attractive appearance that give the star film for each day. He writes that his programs cost him $4.50 a thousand and that he gets $4 from the advertisers.

The front page is simple but in excellent taste. It was set up by a compositor who knows his business and the reading matter is good. One line is passed on to the others: "Presenting strictly high-class, **personally selected** Licensed pictures." In most places that personally selected line will read like a fairy story, but it has a convincing ring. The management is interested to the point of making personal selection of subjects. Whether it is correct or not doesn't matter. It's convincing to the patron and that is the point aimed at.

The reading matter is crisp and snappy, evidently written for the program and not cut down from the bulletin copy. It is good all the way through.

Mr. Chaney writes:

> I am a great believer in advertising, if done properly. I find that for a town of the size I am in, that it can be done very effectively with a nice folder program, something like the ones I enclose. This is my own idea and you are welcome to it for what it is worth, if it will be of any help to other exhibitors. Of course every case requires a different treatment, and what would do in one community would not answer in another. An exhibitor has got to make a diagnosis, so to speak, of the wishes of his patrons and then cater to them accordingly. I have been putting out these programs for some time, and have noticed a handsome increase in business. I have these programs distributed every Saturday, and one put in each residence in the city. I also mail out some to patrons living outside the city limits. Have kept a record of these mailings and find that 95% of them come each week at least once. I am working on a more extensive souvenir program for next month, say about 12 or 16 pages, on good paper, with cuts and a biography of the leading players in the picture companys, and also facts pertaining to the manufacture, etc., of motion pictures. My programs at present are costing $4.50 per thousand, and my advertisements bring me $4. I run a display advertisement in each of the three local papers every week, in addition to locals.

Matters of Size.

The folder is 7¼ by 8½ inches folded once to make a four-page booklet 3¾ by 8½. It is in one color on white paper of fine quality and the front page effect is obtained with border and ornament both simple and effective. Two advertisements appear on the back page, one at the bottom of the inside pages and one between the two columns of reading matter. The front is without advertisement. It is always an error to detract from the appearance of the front page with an outside advertisement.

It would be well for exhibitors planning advertising to find out what the printer has in stock. A decided saving may be effected in this way, as an odd size involves cutting and waste, both matters of needless expense.

MISS RUTH ROLAND.

A new face has appeared among the players in Western pictures produced by the Kalem's No. 2 California stock company, which is under the direction of P. C. Hartigan. Those bright and attractive features belong to Miss Ruth Roland, a recent addition to the Kalem players, from a recent photograph of whom the above engraving was made. Miss Roland entered upon her theatrical career when but three years of age and she has been a favorite of theater patrons along the Pacific Coast ever since. When but six years old she appeared in Honolulu and one of the leading papers of that city paid her this pretty compliment:

"Little Ruth Roland is one of the most charming entertainers who have delighted Honolulu theatergoers. She is only six years old and yet possesses many of the graces and attractions of riper years, combined with her childlike simplicity and ingenuousness. Orpheum audiences have fallen in love with her, and never tire of her fascinating personality and cute originalities."

The Kalem folks are especially pleased with Miss Roland's aptitude for pictures and already the picture fans are beginning to inquire about the new Kalem beauty. The Kalem Company has been particularly fortunate in its choice of its leading ladies. Miss Gauntier and Miss Joyce have a host of ardent admirers and Miss Roland promises to complete the trio—the three graces of the Kalem pictures.

Motion Picture Affairs in St. Louis.

Careful Review of Trade Conditions Indicates a Triumph for Pictures—Methods of Some Houses Criticised—News Briefs.

By James S. McQuade.

AFTER a stay of four days in St. Louis last week, I found much to cheer the moving picture enthusiast, and also much that tended to dampen his fervor. It was cheering to find that many theaters were attracting crowded houses by exclusive picture programs, at 10 cents admission, and it was disappointing to find quite a number of others that offer a mixed program of pictures and vaudeville at the same price.

It was all the more surprising to find these mixed programs in modern, well constructed theaters, when it was recalled that in an interview with a prominent St. Louis exchange man, about a year and a half ago, then handling the licensed product, I learned that not a single picture theater in St. Louis used anything but pictures. The downtown picture theaters about that time were not even permitted to have a stage. Now, in the downtown section, pictures and vaudeville are used in several houses and in the residential district, in which many new theaters have been built, one can find quite a number that aim to make vaudeville the principal feature of their programs.

It is worthy of note that no downtown picture theater using licensed service employs vaudeville, while some of the independent houses do. The downtown independent store theaters and the licensed theaters of the same class use straight pictures and charge five cents.

It is also worthy of note that all the modern theaters in the residential district, which offer a straight picture program, use the licensed product, while not a single independent theater in the same district uses an exclusive picture program.

It must not be inferred from the foregoing that all the modern theaters in the residential district, using licensed service, taboo vaudeville. Not by any means. The Delmar, Knickerbocker, La Fayette, Majestic and Virginia are exceptions. The Delmar, the largest ground floor picture house in the city, seating 1,000 people, offers three acts of cheap vaudeville and three first-run reels, licensed product, for ten cents. The owner, E. H. Pipe, opened a new house, the Olive, on Olive Street, Saturday, October 31, with a similar service. The Olive is an exact replica of the Delmar. The Virginia, one of the most beautiful picture houses in the city, owned by A. A. Busch, and built at a cost of $55,000, has seen fit to use cheap vaudeville as a prop. A strange anomaly is furnished in the case of the La Fayette, which is owned by the same people that control the Washington Theater. The latter house has stuck to straight moving pictures against all odds and through great stress of competition, yet the La Fayette combines licensed pictures with vaudeville, and of a very common type at that.

The question naturally arises, "What has been the cause of the influx of vaudeville to picture houses in St. Louis, in the last year and a half?"

It can be answered. The novelty of a vaudeville and picture program for 10 cents appealed to thousands who had been paying 25, 50 and 75 cents at the Columbia, the high class vaudeville house downtown. Moreover, these programs were offered in the home neighborhoods of these vaudeville patrons, and attendance meant no trouble in dressing. They have kept going and have induced others to go with them, but the cheap vaudeville craze has its limit. I was assured by several close observers of the conditions in St. Louis that the turning point has been reached and that cheap vaudeville is on the wane.

The source of supply of most of this cheap vaudeville in use in St. Louis is O. T. Crawford. Mr. Crawford is one of the present owners of the Swanson-Crawford Exchange. He formerly owned the Crawford Exchange, licensed by the M. P. P. Co. For over a year Mr. Crawford has devoted most of his time and energy to the building of theaters in the residence section, and to the organization of vaudeville stock companies. These companies are composed of performers who do single and double acts of the old variety order, the members afterwards joining in the production of a farcical sketch or burlesque. Care is taken, however, to eliminate anything objectionable in speech or action. These companies play the circuit of houses in which Mr. Crawford is interested, or of which he has control.

The great obstacle in the way of the successful carrying out of Mr. Crawford's plan is the dearth of suitable talent. That means the limitation of the number of his companies, and, in consequence, the repetition of acts within short intervals, a something which vaudeville patrons will not tolerate. This, I understand, is one of the reasons for the waning of cheap vaudeville in picture theaters in St. Louis.

It was learned that Mr. Crawford has developed a unique plan for the construction and operation of theaters. The site having been chosen, a construction company is formed. When construction is completed, an operating company is formed, the latter being given 49 per cent. of the stock for a certain cash equivalent, leaving the controlling interest in the hands of Mr. Crawford and his associate members of the construction company.

It was also learned that Mr. Crawford is ambitious to build a circuit of 30 theaters of his 10 cent vaudeville and picture type, in Chicago, and that work is now progressing on one of them, the Marshfield, in the suburbs. It remains to be shown what success he will achieve in this enterprise, in a city where a much higher grade of vaudeville than he can hope to offer has brought disaster to many theater owners, who are now recouping their losses by offering exclusive programs to their patrons.

It has been a favorite move of Mr. Crawford's to choose a site as close as possible to some good-paying licensed theater and thereon build one of his "cheap vaudeville" houses. The Orpheum Theater on Easton Avenue, owned by the Rose Amusement Company, is the latest to suffer in this way. Crawford is building his new house right alongside.

The disruption of legitimate business always follows the opening of a new Crawford theater. For weeks the immediate locality is flooded with passes, good for any day in the week, except Friday, Saturday and Sunday. Indeed, from all that I could learn, and speaking conservatively, this man Crawford is one of the worst foes the moving picture industry has in this country. But moving pictures will survive long after he has run his short course.

A Triumph for Pictures.

It is refreshing to turn from the foregoing aspect, in which moving pictures are sacrificed to commercialism, to one that reveals their artistic and many-sided attractiveness, when intelligently and capably exhibited. And it is especially gratifying in this aspect to center attention on an exhibitor, whose loyalty to moving pictures has never faltered, since he projected his first picture on a screen. I refer to William Sievers, secretary and treasurer of the Grand Central Amusement Company, and manager and part owner of the Grand Central Theater, on Sixth Avenue and Market Street.

In September, 1909, in a circular letter to the exhibitors of St. Louis, advising them on the stand to be taken in connection with a bill that had been introduced in the House of Delegates to amend the then existing ordinance regulating picture machine exhibitors, Mr. Sievers stated: "We think it is good business policy to keep the moving picture business separated from the vaudeville or theatrical business. If a person wants vaudeville or theatricals, let him go to a theater where he is compelled to pay a price commensurate with the cost of the production. It is impossible to exhibit vaudeville or theatrical performances at the prices ordinarily charged for moving picture exhibitions. Then the public will also understand, when they go to a moving picture theater, that they will see moving pictures only."

Again, in another paragraph of the same circular, he asserted: "If vaudeville is introduced, it will be a very difficult proposition to get good vaudeville performers. It will be difficult because the better vaudeville talent is always contracted for in such a way as to forbid their appearance at any house not belonging to the vaudeville circuit, and it will be difficult because the salaries which such performers demand are prohibitive in the moving picture business. The consequence will be that we will have to be content with performers of very ordinary ability, and many will probably have no ability at all. . . . This feature of the business will grow from bad to worse, and will soon be an injury to the moving picture business. Such vaudeville will also tend to bring our business into disrepute; it will have a downward tendency—a tendency in some places towards immorality."

Mr. Sievers takes the same stand to-day, and he is more strongly convinced than ever that a well selected picture program, properly presented, will hold its own against other

amusements and make money, providing the theater has the right location. But he rightly and justly believes, since he has elected to stand or fall with a straight picture program, that no nearby competitor using a mixed program should be furnished with a picture service that will damage and possibly ruin his business. His loyalty to pictures, if it is to be preserved, demands that he shall not be sacrificed to commercialism.

I have been in many picture theaters and have seen many picture shows, but I am compelled to acknowledge that the Grand Central presents pictures in a manner that places it in a class by itself. I have seen as well projected pictures, perhaps better, but the musical programs, arranged for each picture and the elaborate sound effects excel any that I can recall. Lyman H. Howe, when in Chicago, surprised people by his sound effects. Manager Sievers can go him one better, and then, in addition, he has the electrifying musical accompaniments which Howe wholly lacked. And all for 10 cents, while Howe charged 25, 35 and 50 cents.

It is not that the Grand Central has a large orchestra, for there are only three instruments, but it is due to the talented musician who presides at the large pipe organ (it cost $2,500) that the playing of the pictures at this house gives to the program a compelling interest for picture lovers. When I first heard D. S. DeCarlisle (that is the name) play the organ, he was accompanying the projection of "Ordered to Move On," part of a split reel by Eclipse. In that affecting and beautifully filmed story of the talented boy violinist,

D. S. DeCarlisle.

Mr. DeCarlisle imitated a violin solo on the keys so accurately and with such pathos that one seemed to participate actually in the scenes of the film. The two arts—the art of the musician and the art of the picture maker—blended so harmoniously that the effect on the mind was much the same as that of rainbow hues on the retina.

The Organist of the Grand Central.

Mr. DeCarlisle has made a study of the violin, piano and organ, and of harmony, counterpoint and instrumentation. For several years he was orchestral conductor with various operatic and theatrical organizations, traveling extensively and conducting successfully in all the principal cities. He was organist and conductor of the Cathedral of St. Louis from 1899 to 1904 and held a similar position at St. Francis Xavier Church, the largest in St. Louis, from 1904 to 1911.

In that time he played everything from the simplest hymn to the works of all the old masters, including a constant use of Gregorian chant. In addition to his duties at the Grand Central, Mr. DeCarlisle does a great deal of arranging. His orchestral transpositions and arrangements are well and favorably known and are used by leading organizations.

In an interview with Mr. DeCarlisle, he said:

"The organ has always been considered the king of instruments, but, owing to the scarcity of organ concerts, many people here were deprived of the opportunity of hearing other than sacred music played upon it until our far-seeing manager, Mr. Wm. Sievers, installed a first class one in the Grand Central Theater. The facility with which I have made the instrument lend itself to the rendition of operatic arias, songs of the day, Indian and Japanese music, with many novel effects, has caused much wonderment and been a source of great pleasure to our many patrons.

"To do this properly, of course, means much work and care, for the day has happily passed when 'any old tune' from piano, orchestra or organ, will do for the pictures. The public is demanding better pictures, better projection and better playing. To 'play the pictures' now, we must place ourselves, in imagination, actually in the play represented; take all the parts as they appear on the screen and endeavor to get thoroughly in touch with the story, and make the music take the place of the words, express every emotion and be in time with every action. Sometimes I have found it necessary to use parts of twenty compositions on a reel of 1,000 feet. Then again, it is sometimes possible to get realistic effects from only a few pieces judiciously used."

At my request Mr. DeCarlisle kindly furnished the following musical program for "Ordered to Move On":

1. Home scene [illegible]
   "Gade Pastoral Motif, 2d movement" [illegible]
2. Street scene [illegible]
   "Hard Times Come Again no More" pp.
3. Home scene—Boy practicing violin
   "Vieuxtemps Reverie."
   Make same pianissimo as the boy does what the [illegible]
   last strain of
   "Raff's Cavatina" on the flute stops.
4. Street scene—Boy playing and his mother singing
   "Angels' Serenade."
   When boy stops, change music to soft, plaintive [illegible]
5. Grand Salon scene—
   "Raff's Cavatina" beginning at 2d movement on 2d page [illegible]
   "young gifted violinist, Keberlich, takes your [illegible]
   with him.
6. Street scene.
   Play softly till mother and son are on, then for [illegible]
   "Angels' Serenade."
7. Salon Scene—
   "Angels' Serenade,"
   continued from preceding scene, but much softer [illegible]
   still playing outside.
8. Street scene—
   "Angels' Serenade" continued, but loud again. Change to soft
   melody when boy ceases.
9. Salon scene—
   Very short violin imitation, then
   "Raff's Cavatina"
10. Street scene—
    "Raff's Cavatina" continued from preceding scene.
11. Studio scene—
    "Raff's Cavatina" still continued until boy begins to play [illegible]
    "Traumerie" till boy stops, then bright music in major key [illegible]

The Grand Central is not at all attractive when viewed from the outside, but it is located in the center of the old show district, nearby being the old Grand Opera House, Havelin's, the Gem picture theater and the new Hippodrome, soon to be completed by Frank Talbot, manager.

Grand Central Theater, St. Louis, Mo.

Sievers opened the house on August 17, 1908. It is thoroughly equipped with all the latest improvements. In the spacious lobby the photos of members of the stock companies of various licensed manufacturers are hung in neat frames.

The daily program consists of three first run and two commercial films, three changes per week being made. The seating capacity is 530 and one rarely finds a vacant seat during the show. The hours of exhibition are from 11 o'clock a. m. till 11 p. m.

A tribute to the Grand Central management is paid nightly by large contingents from the residence section, who come downtown to view the show, as they would a first class performance in the dramatic houses.

For sound effects Manager Sievers has all kinds of devices, many of them being his own inventions. Any sound, whether it be the growl of a tiger, the roar of a lion, the trumpeting of an elephant or the scream of an eagle, can be reproduced by the man in charge of sound effects. Once

View of St. Charles Theater, St. Louis, Mo.

a lion's roar was so realistically imitated it made the girl ushers stampede to the exits, while, in their wake, several frightened women rushed madly. That incident finished the use of girl ushers at the Grand Central.

The St. Charles.

The St. Charles is in the center of the downtown shopping district. It was built a year and a half ago, specially for pictures, and is thoroughly fireproof.

A very good picture is shown here and the management is well pleased with the Sunlight curtain, recently installed. The very best class of people frequent this house and a line of automobiles can always be found outside during running hours.

The Broadway.

The Broadway is just across the street from the St. Charles near Broadway. Unlike the latter, it has a balcony. The house was formerly known as the De Luxe and was purchased about four weeks ago by the present owners. It seats 580 people and offers a good quality licensed service.

The Juanita.

The Juanita, on Juanita Street and Grand Avenue, is another theater controlled by Wm. J. Flynn and his associates. It has a ground floor and balcony and seats 1,200 people.

The program consists of Crawford vaudeville and independent service. Mr. Flynn told me that this house has showed to extraordinary business. The admission is 10 cents.

It is estimated that the houses controlled by Mr. Flynn and his associates represent an investment of $350,000.

The Cherokee.

This is said to be one of the most successful houses on O. T. Crawford's circuit. It is situated on Cherokee and Ohio, and will seat 2,000 people. It has a ground floor and balcony. The program consists of three acts of Crawford vaudeville and five reels of independent pictures, three of these being first-run, and two commercial. The hours of running are from 7 p. m. to 11 p. m. Three shows are given each evening and a matinee on Sunday. The house is not yet completed, but was opened July 1st and since then has been showing to exceptionally good business. The cost of construction and equipment was $33,000.

The Gem.

The Gem on Sixth Street near Market is owned by Frank Talbot. It will seat 900 people. Two acts of Crawford vaudeville and four reels of independent pictures form the programs. Admission is ten cents. The night I was there the house was filled to capacity. The first reel of Thanhouser's "David Copperfield" was run off and was well received. Much disappointment resulted from the fact that the other two reels were not forthcoming. This house is well lighted during the performance and fairly good pictures are projected.

Talbot's Hippodrome.

Right across the way from the Gem is Talbot's new Hippodrome, which when completed will seat 3,000 people. The lower floor has accommodations for 1,780 and the balcony will seat the remainder. Mr. Talbot advised me that his programs will include three acts of vaudeville, three reels of licensed pictures and one circus act. Film service will be changed twice a week. The stage has a proscenium opening of 46 feet with a depth of 41. This space will be quite large enough, Mr. Talbot thinks, for his circus ring. The house will be open daily from noon until 11 p. m. Prices of admission will be 10 cents, except the boxes, which will cost 20 cents.

The building is thoroughly fireproof, wood only being used in the doors and window sashes. Mr. Talbot expects to open the house on November 6th. Nine thousand Tungsten lights will be used to illuminate the front.

The Grand Arsenal.

A circuit of high class picture theaters, of which Wm. J. Flynn is general manager, comprising the St. Charles and Broadway downtown, and the Grand Arsenal, the Maffitt and Locust theaters in the residential district, use exclusive picture programs of the licensed brand. Each house is owned by its own company, of which John T. Fitzsimmons is president and Wm. J. Flynn secretary and treasurer. The men controlling these enterprises are of high financial standing in the community and play an important part in the government of the state and city.

The Grand Arsenal.

The Grand Arsenal, on Grand Avenue and Arsenal Street, is built of solid, reinforced concrete and is acknowledged to be one of the most beautiful picture theaters in St. Louis. It seats 700 people and has a handsome lobby, on the walls of which appear artistic, hand-painted panels. The operator's booth is suspended from the ceiling and is built of reinforced concrete, the steel rods supporting it being hidden in the concrete. The house is well lighted during the show and the projection is good.

The Grand Arsenal is in the midst of a very substantial class of citizens and has been successful from the start. It is the only house in the residence section that has been able to sustain a Saturday matinee. The hours of run are from 7 p. m. to 11 p. m., and the admission is 10 cents. The cost of the house was $65,000.

The Maffitt.

This house is located on Maffitt Avenue and Vandeventer Street. It is an imposing structure, but it is the intention to rebuild it and more than double its capacity. It is now running an exclusive picture program, but I have been advised that pictures and Crawford vaudeville will be run when the new structure is completed.

Grand Opera House.

The old Grand Opera House on Market Street is being remodeled by the St. Louis Theater Company. It is expected that the house will be in readiness to open Thanksgiving Day, with a program of vaudeville and moving pictures. The Grand has been closed for two years and it is hoped to revive interest in the old stand by the program mentioned. The film service, it is said, will be furnished by the National Distributing Company, which is said to be in readiness to open an exchange in St. Louis. I learned that representatives have been trying to get exhibitors to take stock in the exchange. Louis Cella is said to be at the head of it. Mr. Cella is owner of the American Hotel and Theater on Seventh and Market Streets.

The Washington.

The Washington Theater on Delmar Boulevard and Kings Highway is owned by the Independence Amusement Company and runs licensed pictures exclusively. J. Warner is the manager. Mr. Warner claims that his house is the pioneer of straight picture programs in that section. The Washington is a favorite resort for professional men, including lawyers, physicians, etc. Four reels are used daily, a change being made daily. These include a first, second, fourth and tenth run. Mr. Warner has a firm faith in the future of moving pictures and believes that the present craze for cheap vaudeville will soon die out. He says that the best class of people are against it.

St. Louis Film Brevities.

J. C. Graham, former manager of the Swanson Crawford Film Company, in the Century Building, has gone to New York to attend to his duties as vice-president of the Reliance Company of that city. His place is being filled temporarily by Sam Werner, secretary of the company. Mr. Werner advised me that he is doing a good rental business..

* * *

I met my old friend Dan S. Fishell at the Princess Theater, formerly a Shubert house located in the residential district. Dan is now offering Sullivan and Considine vaudeville and independent pictures to patrons of the Princess. This house has a seating capacity of 1,610 and Mr. Fishell informed me that during the week ending October 14th he played to 26,000 people at 10 cents admission. Three acts of vaudeville and three reels of pictures comprise the program. The projection at this house was very poor the night I called. The Princess formerly used the Morris vaudeville and closed after losing $8,000. That was in last June, I think.

* * *

I dropped in to see Ed Schwartz, manager of the Hippodrome Picture Theater, at 13 Broadway, one day during my stay. I am obliged to say that the Hippodrome is very poorly lighted while pictures are being projected, so badly indeed, that it is impossible for one coming in from the light to see whether a seat is occupied or not. The attendance was very fair and the service of good quality. Mr. Schwartz should get a new curtain as soon as possible and do justice to his really fine licensed pictures.

* * *

Mr. Fultz, one of the owners of the Globe Theater, at Sullivan, Ill., was seen at the General Film Company's office Wednesday, October 18. Mr. Fultz was satisfied with the business he was doing.

* * *

A. N. Beare, owner of the Gem Theater, Chester, Ill., was another visitor at the G. F. Co.'s branch during the week I was in St. Louis. He reported excellent business and is well satisfied with his service.

* * *

G. F. Weller, manager of the Orpheum Theater, on Eastern Avenue, was seen one day at the General Film Company's office. Manager Weller reported very satisfactory business. He is running a fine quality service.

* * *

William J. Flynn and his associates are building a new house on Grand Avenue and Shenandoah, which, when completed, will offer programs of Crawford vaudeville and pictures.

MICHELFELDER AT SUMMIT, N. J.

Carl Michelfelder has succeeded Steup Bros. in the management of the Summit Opera House, a photoplay theater at Summit, N. J. This house was recently opened by Steup Bros. with pictures and vaudeville, but did not prove to be a paying investment. Michelfelder opened on October 21 with "The Colleen Bawn" and did a great business. He will continue to run it as a straight picture theater, charging 10 cents for adults and 5 cents for children. The Summit Theater has a seating capacity of 500. The building is entirely new and has an airdome annex seating 1,000 persons. Mr. Michelfelder operates a number of successful picture theaters.

NEW PRINCESS AT NASHVILLE, TENN.

W. P. Ready, of Nashville, Tenn., informs the Moving Picture World that work has been commenced upon his new Princess Theater, to be erected with the especial purpose of catering to the best class of patrons of the photoplay. Beauty and attractiveness in construction and decoration will be aimed at and every convenience suggested by modern invention will be installed. It is planned to seat between 1,000 and 1,200 persons in the new house.

Reviews of Notable Films

"AULD LANG SYNE" (Vitagraph).

THIS two-reel picture is a picturesque story of the Highlands of Scotland based upon the sweet and noble sentiment of "Auld Lang Syne." Two typical Scottish lads, vigorous with the warmth of rockbound friendship, cemented with the association of membership in the same clan, are equally smitten with the blandishments of Jennie, a truly winsome Scotch lassie. The picture is rich with naturalness, scenery and location are exceedingly real, while the portrayal of Scotch life is most thorough and fascinating. In the love-making, Tammas is the favorite; Geordie's protestations of devotion have drawn from Jenny the sad words, "I do not love ye, Geordie, and must say ye nay."

Rejoicing in the assurance of reciprocated affection, Tammas unfortunately tells his boyhood friend and rejected rival of his happiness, with the usual result that an enmity springs up between them.

The sentiment of the picture now centers about the rejected and saddened Geordie. In a scene rich with artistic photography, he is found in his humble home alone with his dog, Jean, while the wedding festivities are in progress. His true Scotch character prevails and, taking his lonely wine cup in self consolation, he declares that "he'll take a cup o' kindness yet, for the days of Auld Lang Syne." In his reverie under the glare of the glowing embers a most effective scene is portrayed, which arouses admiration at the close of the first reel.

Beauty and interest increase with the second reel. Tammas and Jenny have now a bonnie lad of five years. While gathering heather, the little fellow strays away and is lost. An all-night search by the grief-stricken parents proves fruitless. Meanwhile, however, the little fellow has fallen asleep and morning finds him safe, though crying for his mother. Here the splendid work of the old favorite dog, Jean, is again seen. Geordie, starting at daybreak with his sheep and dog, is surprised when Jean comes to him with a child's tam-o-shanter in his mouth. The dog had found the boy and with his usual sagacity adopted this method of securing his master's attention. Instrumental in restoring the lost boy to his parents, Geordie sets aside his disappointment, and Tammas forgets his resentment; and while the two men are renewing the friendship of former days Jenny runs to the house for flask and cups, which are filled, and from which they drink "a cup o'kindness yet" in the name of a sentiment which has healed many heart wounds, and restored many former friendships—Auld Lang Syne.

The picture is deserving of close attention, all parts are most carefully and thoroughly presented, such scenes as those of Geordie sitting in the firelight are to be especially praised. The portrayal of Scotch life is creditable to all the actors and the story is calculated to fulfill its purpose of establishing the truth of an undying Scotch sentiment.

Scene from "Auld Lang Syne," by the Vitagraph Company of America.

"THE BATTLE" (Biograph, Nov. 6th).

Reviewed by W. Stephen Bush.

THIS picture, well named "The Battle," has in a more than ordinary degree that pleasing Biograph characteristic of throwing the spectator into the very heart of things before the first hundred feet have run their course. No need of the title to tell us, that we are standing on the threshold of the great war between the North and the South. Every inch of film throbs with life; the ardent spirit of patriotism, that in those memorable days flamed up in every heart, the young soldiers so gay and so brave, the matrons and the maidens, sorrowing and cheering by turns—all these are moving and breathing in the first scenes on the screen. Scarcely have we absorbed the martial rhythm of the picture when we are hurried into a battle with stirring incidents and varying fortunes, ending after anxious moments of dreadful suspense in the victory of the North and the union of a very real and human pair of lovers. The picture is about a thousand feet long, but so intense and natural is its fascination, that at the end we could only realize that it was all over by a special effort of the will.

The plot is exceedingly simple, but it is a simplicity full of art. How the audience will welcome this picture for its utter freedom from that claptrap and commonplace, which are the bane of so many "military" and "historical" dramas on the silent stage. The hero is unconventional enough to be frightened out of his wits when he, a raw recruit, hears the roar of cannon and sees comrades falling by his side. He incontinently takes to his heels, as many a brave soldier has done before him at the first sight of the bloody horrors of war. Possessed with an insane fear, he runs to the house of his sweetheart, near which the battle is being fought. The girl, at first moved to laughter by the altered aspect of the gallant warrior of a few weeks ago, at last feels that unconquerable hate and loathing for a coward which nature has planted deep in every woman's breast. She shows her disgust in a violent outbreak and orders the man she had promised to marry when she believed him to be brave, out of the house. He is still insensible to shame and at last climbs out of the house through a window. The battle, which in the meantime had begun to grow warm, here comes to a temporary standstill, for the Northern general in command has been severely wounded and he has ordered the firing to cease. In the confusion succeeding to the notes of the bugler, the young soldier has recovered the control of his nerves and rejoins his comrades without being suspected. The conflict gets hotter and hotter, as the signal is given for a resumption of the fight. Both sides are well entrenched and fight with desperation. The grouping of the soldiers in the trenches, their unremitting fire, the martial fury of their officers are shown with realism that produces a perfect illusion. The wounded general, who has been taken to the house of the sweetheart, where he still gives commands and directs the battle, orders his men to hold the trenches at all costs. The struggle is both stubborn and brilliant and as yet the chances seem even, when the cry goes up in the Northern ranks: "No more ammunition!" In this perilous situation the young soldier, who before had run away, but now is most eager to make possible volunteers to go through the lines of the enemy to report from General Grant either reinforcements or ammunition. Grant has no men to spare, but sits out a few wagons filled with ammunition and powder [illegible] to be taken to the hard pressed Union ranks. This manoeuvre has not escaped the Confederates, however, who set fire to the bushes on the road where the powder wagons must pass. Several of the wagons are wrecked through the heat and the sparks of the fire. At last only one remains. The driver is shot to death on his seat, when the young soldier grasps the reins and in the face of mortal danger brings the powder wagon through the burning road. The Confederates in the meantime observing the enemy's fire slacken and rightly guessing that this is due to a lack of ammunition, advance to the attack, while the Union soldiers are preparing to receive them with the bayonet. At this critical juncture, the much-needed powder wagon comes and the Union troops succeed in repulsing the Confederate attack. The young soldier, who has brought victory out of defeat by his heroic daring, receives the grateful words of his commander and what he prizes no less, the hand of the girl, whose faith in his manhood and courage is fully restored.

"The Battle" is a perfect picture in a splendid frame. I cannot close without a well-deserved word of praise regarding the womens' dresses and coiffures of the wartime period; it is in the elaboration of such details that the masterhand often betrays itself as it does here even to the last chignon on the young girls' heads.

Scenes from "The Battle" by the Biograph Company.

LIFE IN THE UNITED STATES ARMY (Edison).

By Louis Reeves Harrison.

FROM its general merit, this film will probably stand unique for a long time to come in one respect. It is the first of its kind and may be the only one ever secured which shows the actual working of the heaviest batteries used in our coast defense system. There may be sixteen-inch guns in isolated positions, but the long twelve-inch rifles of the disappearing pattern constitute the most powerful weapons used in groups in our modern fortifications. This fact is no secret, as the forts themselves have long been open to visitors, and many batteries, notably those south of Fort Wadsworth, New York lower bay, could until recently be seen without entering territory controlled by the Government.

But, while those interested in the operating of great guns have witnessed their loading and firing in target practice, the great mass of people defended by these arms have but faint conception of their efficiency—the idea prevails that they are huge cannons throwing a costly projectile and depending largely upon chance for hitting a moving target like a battleship attempting to enter a harbor. The element of chance is, however, as nearly eliminated as in any exact science or perfect engineering construction—the chances are that they will **hit.** This is shown in the Edison film, where a moving target 30 by 60 feet, towed six miles out at sea, is blown to pieces.

This remarkable piece of camera work traces the shot from the moment of loading when the gun is out of the enemy's sight, shows the working of the breech-block, the sighting while the gun is below, the monster when rising, firing and recoiling, from within, and the firing from the crest of the parapet. It is something of an exploit to photograph the muzzle of a great gun when the shell is driven from it. The most powerful gun ever built by the Krupps has a range of less than thirteen miles; the rifled monsters completing for the sea coast defense of the United States and insular possessions have a range of twenty-two miles. The explosive force of even the twelve-inch guns must be terrific and the wonder is that camera and operator could stand it while near enough to the muzzle for effective photography.

We next see in the Edison film, from another point of view, the effect of the shot whether striking within a few feet of the moving target or demolishing it. All this is not only adventurous but instructive, an object lesson to those who glibly discuss the possibility of foreign invasion. Every interfering force of wind and tide is calculated in the range-finding, so that the blow struck is one of scientific accuracy and the effect on the intruding battleship can only be imagined when it is considered that the destruction of the French

Scene from "Life in the U. S. Army"—Receiving Recruits (Edison).

battleship "Liberté" would be that of a slightly damaged vessel in comparison.

It is cheering to see the Edison Company entering upon the productions of educational films on this side of the water, while the French are combining the X-ray machine and the motion picture camera so as to create actual pictures of what is going on within the human body. More than one producer is shy about assuming the attitude of a teacher—though bold in exposing his dramatic fallacies, he is almost embarrassed by the thought of doing good—but others are showing an open-minded spirit in dealing with the relation of moving pictures to education. It is now being appreciated that people enjoy what is really instructive, though it is especially liked when it presents some curious novelty or recent discovery. I have sat through a presentation of monotonous drama of the hero-villain-maiden type, where the hero and maiden embrace as little defects appear to show that the end of the film is arriving, and heard no other approval than that of children. Yet a subject purely historical or one of elementary science would receive a sudden outburst of spontaneous applause.

I venture, therefore, to speak for the small minority at picture shows who are uncultivated in stating that **they more than the highly educated** are deeply interested in attractively-presented scientific or historical information tending to raise them to a higher plane. Those behind in the race are eager to catch up; they are desirous of knowing more than they do; aiming **down** to them is an offense to all above them and of no benefit to anyone in the audience, whereas whatever is interesting and at the same time progressive appeals to all classes.

GASTON MELIES IN NEW YORK.

After more than a year's absence from the city, directing his company first in San Antonio, Texas, then at Santa Paula, Cal., Mr. Gaston Melies returned to New York Saturday, October 28th. Mr. Melies, who is accompanied by his wife, will remain in this city until some important business matters are disposed of, after which he will return to the studio in California.

CROAK NUMBER TWO.

By the Tadpole.

It is refreshing, especially to a critic, like myself, to read the film stories that are published week by week. It is remarkable to note how many of these comedies and dramas have the conventional happy ending. I quote from pp. 62-74. "Tommy's Rocking Horse" (Melies): "The rocking horse brought the little favorite back to consciousness." "The Slavey's Affinity" (Lubin): "A reconciliation was effected." "The Gambler's Influence" (Lubin): "Leaving his grateful pal to enjoy better fortune." "Told in Colorado" (Selig): "Kate explains and the lovers are happy." "Out-generaled" (Selig): "The forgiveness which they know will not be withheld."

I've chosen those examples from one page (62). The other pages yield about the same percentage. I suppose "happy endings" are popular with film makers because audiences like 'em. Most of us in films, plays, books, secretly like the happy ending, though we know, alas! that it is rarely true to life. As I write the paragraph, accident reveals to me at my side the book of the Gilbert and Sullivan opera, "The Mikado," wherein the latter character is made to remark, "It's an unjust world, and virtue is only triumphant in theatrical performances."

Still, false as it is, there's money in the "happy ending" film. The novels that have made the most money have had happy endings. So have the plays. Laura Jean Libbey probably makes more money in a year than Ibsen made in his life. Yet posterity will probably count Ibsen as one of the great dramatists of the nineteenth century; and Miss Libbey will, no doubt, be forgotten a year after her death. Ibsen's works were true to life, i. e., they didn't have conventional "happy endings;" that's why they were and are **caviare** to the general, that is, not popularly acceptable.

It must always be remembered that the Prop of the moving picture theater is the Young Person; and, consequently, moral stories and happy endings are at any rate politic, though they may not be true and artistic. Most of us think that there is enough evil in the world without having it emphasized in films, books and plays. Probably if a plebisoite of the readers of this paper were taken, the preponderate vote would be for happy endings. Just as of course we should all prefer happiness in life—if we could get it. On account of the indiscretion of a young woman with an apple, in the Euphrates valley a few thousand years ago, happiness in life is not often attainable, except, of course, in the spiritual sense. And there's painfully little of that about, or the churches might be fuller.

It is indeed obvious that the film contributes materially to the general happiness of mankind. Consider the state of desolation that would prevail if the motion picture film went out of existence tomorrow! What would take its place in the joyless lives of hundreds of millions of people? What indeed? Here it can be argued that the more happy endings there are in these film stories the more generally is happiness likely to be disseminated. Let us then have happy endings wherever practicable.

But as in all amusement enterprises, the ponderable minority has to be taken into account. It is surprising how many theatergoers like tears; notes of interrogation; abrupt endings; problems; and the dismal in plot and theme. It might pay some enterprising individual to start a theater catering exclusively to these folk. It might; I don't think it would. There's more money in catering to those who look on the bright side of things, than for those who are lugubriously inclined.

So that "truth of life" not being a paying proposition in films, plays or books, we are not likely to witness a departure from the existing order of things. "Things" have a knack of working themselves out in accordance with the fitness of things. The great public takes to that which it wants. And this brings one around to the conclusion that if happy endings were not desired in films, they would not be there.

PREACHER WORKS WITH PICTURES.

Rev. Walter Burr, formerly engaged by the Kansas State Board of Health to organize the Boy Scouts to fight flies, has developed into a regular picture exhibitor in connection with his church work. In Olathe, Kan., the hot weather during the summer closed the churches. Rev. Mr. Burr conceived the plan of holding union services in an airdome and using pictures to popularize the meetings. With the co-operation of the General Film Company, of Kansas City, Mo., suitable pictures were obtained and the project was a great success. Now that cold weather has closed the airdome, Mr. Burr has secured permission to exhibit pictures in the church edifice and the good work will be continued.

Artistic Direction of the Photoplay.

We all know the story of the goose that laid the golden eggs; the film manufacturers in this country seem to go about their work in about the same spirit. Quantity is the cry. Quality is nowhere. To begin with the scenario, they seem to be getting poorer and poorer. Very thin are most of the stories we get in the moving picture nowadays. Fortunately the photography has improved, more attention is being paid to suitable scenery as backgrounds, and these save many an indifferent plot. It is evident with the large quantities of subjects being produced in the films, it must be increasingly difficult to get good subjects. There are, however, many people, if they knew just how to go about it, would be able to provide good original matter. It would be worth the while of the manufacturers to send broadcast a booklet on the lines of Mr. Epes Winthrop Sargent's articles in the MOVING PICTURE WORLD on scenario writing, embodying a complete specimen scenario, giving cast of characters, scenes, costumes, etc.; further, there are now many amateur photographers, some of whom might have some dramatic instinct and who could select and photograph picturesque scenery and embody them in their scenarios. A person with a knowledge of photography would be more apt to know the limitations and practical possibilities of a moving picture than one without photographic knowledge. What is required by the manufacturers to-day is a proper system of working, instead of groping in the dark as they seem to be doing; sometimes a good picture and then a bad one, and what about the thousands of feet of film considered so utterly poor that they are never sent out? The action of the players is usually good, and the stage directors deserve much credit for this, but the director is a man who is given too many things to be responsible for and he cannot possibly do them all properly.

In the regular theater, we have the work better divided, first the producer for the general direction, stage manager for action, costume designer for the proper construction of the costumes, wig maker for dressing the hair, scenic artist, and, last but not least, the property man, whose duty it is to furnish the stage, supply or make all the various material things needed for the action of the play, ranging from a needle to an anchor. In the days of the old stock companies, the property man had to have a great deal of knowledge, for he was called upon to model his patterns in clay, make papier maché casts from them, as well as general carpenter and other work. The property man of a film making establishment needs even a larger experience, as although he does not make the properties required, he is generally sent to select them, and they should be of the right photographic value as well as to be correct in style and period. The stage of to-day is infinitely more exacting in its demand for correctness in details than the stage of the past. Witness the many spectacular productions of recent times. Unfortunately the usual film property man is one of limited training and his sole duty seems to be to run around and get the furniture, costumes and other properties at a moment's notice. It is doubtful whether he could make personally the simplest article, and has hardly any knowledge of the proper requirements. In fact, there is more than a suspicion that some of them go to get their goods to the firms from whom they can get most commission and whether through gross ignorance or petty graft, the resulting picture suffers, particularly in historic or period pictures.

What is needed in this country is the technical director, whose duty it is to see that the details of the picture are properly staged. The Eclair Company imported a man especially for their new plant for this purpose. He unfortunately died here recently, and it remains to be seen as what the results will be if he is not replaced. Real good pictures can hardly be made unless some one is responsible for the production as a whole, and see that scenic departments, costumes and furnishings harmonize, and as far as possible that each department is in the hands of competent persons. Moving picture making is an art and cannot be satisfactory unless treated as such. I have watched with interest the great progress made by the Edison Company in the past year. Their photography is good, the artistic composition of the picture fine, the furnishings receive greater attention and the acting very superior to what it used to be. Their films are greatly benefited by the use of artistic assistance. What could be finer than their film of "A Summer Girl." Photography, grouping, composition and outdoor backgrounds and even the girl are perfect. The young lady was lovely in both face, figure and manner; we did not get our summer vacation this year, but seeing this film was a recompense. What beautiful effects of open air, sunshine, rivers, etc. The hotel veranda was a delight to the eye. The only thing to cavil at were the two lovers of the girl. They were certainly, neither of them, a suitable match for our charming summer girl, on the whole, however, a very successful film.

Another recent Edison film was evidently carefully thought out. This was the "Surgeon's Temptation." I do not know as to the correctness of the operating room scenes, as when I was last in a place of this kind, I was under the knife, and so could not personally say what it looked like, but it must have been like that. Grouping, acting and composition first rate. Special praise should be given in this picture for the fine effect of light and pictorial composition in the outdoor scene of the breaking of the engagement with the surgeon; clever girl, the heroine in this play, and good looking, too. There are not as many good looking men and women in the pictures as might be possible.

Now as to the picture stage director; he personally gets his action and he trains his people well, and this should be his sole business with the film. We have heard of the director who writes their own scenarios, rushes around town to find suitable actors, costumes and properties, and puts on the whole play himself, he certainly cannot find much time for sleep. Surely he will miss a great many points, and end by working himself out without any great benefit to his employer or himself. These are extreme cases, but it holds in a less or greater degree with all makers. Wanted—A proper system and division of labor. What is the use of sending out your stage director to find locations? He probably would not know a picturesque spot if he saw one, and usually knowing nothing of photography, would certainly not see the possibilities. It requires an artist to select location and compose the elements of the parts into a picture. It ought to be the photographer's duty to attend to this portion of the work and the lighting, but it is sad to say that most moving picture photographers are of the common or garden variety, and they might or might not (sometimes not) be able to turn the handle and make photographs, but would know nothing of making beautiful or characteristic pictures. It is well agreed nowadays that photography is an art, and the camera but a tool like a brush or pencil in the hands of an artist, its field is limited, of course, but so is that of the brush. I consider the camera as the more difficult tool to use properly and to be made to yield its best effects

Another thing often neglected is the common sense of a picture. Mr. Selig, who is doing some good work, gives us a picture "Told in Colorado." It is all right but for one thing, when one of the young men is thrown over the cliff by the jealous rage of the other man, he appears to fall from a great height, and is seen lying practically dead among some very jagged rocks. This part of the picture is worked up for all it is worth, rescuers dangling at the end of a rope through several scenes, giving the impression of a fall of hundreds of feet in wild country, without a shrub or plant of any kind to break the fall, when the young man is brought back to the top he walks away very little hurt, and a glass of whiskey on the hotel veranda completes his cure, "Voila." He was certainly a wonderful young man. A fall like this would surely have killed outright anybody or everybody else in the city of Chicago, and an otherwise good film minimized in value because unnecessarily overdrawn.

Manufacturers would accomplish more by mixing the large amount of money they spend in the making of the negatives with a larger amount of brains, they would certainly get better and more permanent results. Says the manufacturer, "What do I care, I am making the money." They forget that the public are becoming very critical about the pictures and one cannot fool everybody all the time. There have been old firms in other lines of business who have died of dry rot because they would not progress. Certain it is the picture would be more than a passing fad if the folks at the head of the game would do their full duty to themselves and the public. Hear the talk about educational pictures. Where are they? We have not a correct American historical film in the country. We have a number of parts of historic films which are fine, the balance being made up of trivial trash not fit to show children, and even pervert the minds of grown ups.

There is always a demand in every country for patriotic plays or films and there is a fortune for the maker who will do them carefully. Why not, when there is such a demand for scenarios? Cut out your love interest in your colonial pictures and make another film of your loves, sweethearts and kisses, if you think we do not have enough love-making generally in the films. Are you aware that some of the European countries do not understand the indiscriminate kissing drama, and would think it in particularly bad taste when giving the life of a national hero? Their money is well worth having. Certainly a period or historic picture is well worth showing, for its own sake, giving us, as it should, manners, dress and customs of earlier times. It would be quite refreshing to have a film occasionally with the love kisses absent. There is money to be made as an investment in the making of pictures of permanent value and interest. A book publisher will tell you that he does not make his money out of the best sellers of to-day, and which are forgotten to-morrow, but out of the classic works that are always in demand, year in and out, and there is no reason why the same thing should not apply to the moving pictures.

In the latest Rex picture, in the name of common, ordinary inteliigence, why in the theater scenes do we have an empty theater? It always looks as if the leading actor wanted all the fat. It would have given the illusion of reality to have had

some spectators; it surely was false economy not to have had three or four extra people in these scenes. Further, Mr. Porter missed his chance for a realistic, lighting effect. Stage box dark, faces lit up by the footlights, stage bright in contrast. We know he could have done it and he would have had a wonderful scene. As it is it is one of the most original arrangements I have seen of a theater stage in the films. Mr. Porter has certainly struck a new and virile way of lighting his films. The scenes on the farm are all fine, especially the composition of the cow and calf and the younger sister. Also a noteworthy moonlight effect in the bedroom when the young lady is packing up to go away. This picture opened fine, but did not develop consistently. The hero falls in love with his stenographer, the heroine, proposes marriage in writing in his business office. She evidently consents. This writing might have been flashed on the screen and would have made the situation clearer. Now a man does not propose to his poor stenographer unless he is really in love with her, yet in the very next scene we see him at the theater throwing bouquets at a dancer, who by the rarest coincidence is the heroine's long lost, much younger sister. Again; when the leading lady finds out the facts of her lover paying attention to another girl, and she discovers it is the runaway younger sister, visits her in the dancer's dressing room, why end the whole thing in a vulgar quarrel? The young sister appears to be a good and clever girl, and would hardly be thrown over completely as this suggests. Another thing, Mr. Rex, when the reconciliation between the lovers takes place in the office, why does the light go out suddenly? They are not married yet in the film, and even if they were it would be in poor taste, to put the light out in a business office whilst two true lovers kiss.

In "The Aggressor," by the Imp Company, we have a fine characterization of the three personages of this little play. Only three actors appear, but they seem to tell the story clearly. There is a fine effective finish; sunset in a valley with water reflection and good sky; it is, however, marred by having the figure of the man too large, altogether too much in the foreground for correct composition. On the same programme we had the same subject by a Chicago firm. A woman leaving her home, and the husband under the impression she has eloped with another man. This latter film was not nearly so well arranged, although it had a lot of cowboys on horseback added. This made the evening's bill appear rather tame.

A Rex story gives us the conventional kiss in a rather new way in silhouette form near a window, but it was too suggestive in the almost complete darkness to have been worth while. We know, of course, that this leading lady and leading man are married in real life, but the public does not. A good picture on the whole, a little lacking in ginger of the right kind, photography poor and out of focus in some of the scenes.

What would we do if we had not the imported pictures as a standard? The French people particularly are great in all arts, and when they do a thing well it is well done indeed. Take a recent Eclair picture "A Just General." What fine acting, particularly in the scene of the general and the old veteran. Although this play is logical, grips you, story simply and clearly told, characters perfect even to the quaint village gossips who greet the young soldier on his return to his native village. The illusion of real life is perfection. The French certainly can do things in art.

What the American manufacturers need most is a good practical working system in the production of photoplays. They should not hesitate to call in outside help, experts in their own line, and put their work on a sure foundation and make the moving picture film a lasting institution. Sir Henry Irving called upon Alma Tadema, one of our greatest modern painters, to design his scenes and costumes. Charles Frohman employed a leading New York artist to assist in his great production of "Joan of Arc." If the film makers did this, they would greatly benefit in speed, economy, and a better quality of product. Mere hard work will no doubt get some of the manufacturers somewhere, but intelligent work is what counts most, and what is required is more brains, and then some more, if the public are not to get tired, before we can give them something reasonable and worth while to look at.

AMICUS.

NEW THEATER FOR SAVANNAH, GA.

One of the finest and most up-to-date picture theaters in the South is the Arcadia Theater, owned and operated by the Savannah Picture Plays Company, of Savannah. It shows the latest pictures and gives good vaudeville acts. The seating capacity of this house is 750, and the cost of construction is estimated at $40,000. It opened for business on October 3rd, and has been enjoying capacity shows since that date. A six-piece orchestra is employed and the admission price is ten cents.

STARLAND THEATER, MONTREAL, CAN.

One of the foremost picture theaters in Montreal, Can., is the Starland, owned by Demetre & Demetelin. The accompanying engraving shows the house dressed for the Coronation of King George V. The orchestra and members of the staff are also in evidence. The Starland has a seating capacity of 750; only first-run pictures are shown and the decorations are very pleasing. The orchestra is under the direction of Prof. A. Rosenburg. The house is under the management of W. H. Tolbutt.

View of Starland Theater, Montreal, Canada.

C. B. KLEINE RETIRES.

It is not without feelings of regret that we chronicle the retirement from active business life of Mr. Charles B. Kleine. With his withdrawal from the moving picture field there passes one of its leading lights. In a quiet way, Mr. Kleine has done more to advance the stereopticon and motion picture business in America than the majority of people realize. He is the past-master in the science of optics.

Mr. Kleine was born in Dresden, Germany, in 1838, which brings his age to 73 years at the present time. He came to this country with his parents at the age of thirteen and attended the New York public schools for two years. He was then apprenticed to the old firm of Benjamin Pike's Sons. That firm in its day was considered the leading concern in the manufacture of optical goods in America. There are few perhaps who remember this old and famous concern. With that firm Mr. Kleine learned his trade thoroughly and in every branch. He differs from present day artisans, who, under modern conditions, learn only a part of a trade. But in those days an apprentice boy learned everything about his trade and he had to learn it from the bottom to the top.

After five years of apprenticeship Mr. Kleine worked as a journeyman in the manufacture of optical goods until 1865

Mr. Charles B. Kleine.

when he started in business for himself under his own name. This venture was the making of microscopes, in which he was a very skillful workman, making instruments especially for many of the best biologists of that day.

It was shortly after the Civil War that the old-fashioned oil lamp stereopticon became more or less popular and he found himself dabbling in stereopticon work as a side issue. It remained a side issue until he thought of adapting the calcium light to the oil lamp stereopticon, or what is better known, perhaps, as the "magic lantern." By this process Mr. Kleine revolutionized stereopticon work and opened a great field for lecture work, which has been popular ever since, and elevated it from a home-talent affair into a genuine profession. With the success of the calcium stereopticon, the making of microscopes became the side issue and stereopticon work became the principal part of his business, and it has remained so from that time until now.

With the advent of moving pictures a still wider scope of operation opened to this thorough-going optician and he was one of the first to work out the various problems in optics as applied to present-day film projection. Projection work in moving pictures was in a very crude and unprofessional form until Mr. Kleine came forth with the combination dissolving stereoptikon as applied to the moving picture machine. From that time on, projection work has risen to a much higher plane.

Mr. Kleine is the last of the old school of optical experts who knew the business from every angle. In his time he has made spectacles, microscopes, telescopes, lenses, thermometers, surveying instruments, moving picture machines and various other devices for which a thorough knowledge of optics is required.

The old saying in the Bible about "three-score-and-ten" has done more harm in the world than it ever did good. Through having that phrase dinned into their ears all their lives, thousands of men at seventy have stopped work and considered it their duty to lie down and die. But with his retirement Mr. Kleine assures us that he is just beginning to live. He has been a very busy man throughout his long and useful life and has never taken time to enjoy the idle pleasures of the world. But from this time on he intends to take things easy, going where he likes and doing what suits his fancy. He is known everywhere that optics are spoken of and has so many friends that he will live to be well over one hundred years if he should pay a visit to each one.

The Moving Picture World, while it regrets to see him leave the field, is pleased to have this opportunity to accord him his well-deserved meed of praise with its sincerest best wishes for long life, health and happiness. Mr. Kleine's intentions are to travel through the West, spend the Winter in California and then take a trip abroad. The business will be owned and conducted by his son, Oscar B. Kleine, who will keep up the example set by his father—"a square deal to all." The firm has always been known as C. B. Kleine and as long as it exists the name of C. B. Kleine will never be taken from the door.

PEACE OR WAR—THE CINEMATOGRAPH AN IMPORTANT FACTOR.

In these days of a world-wide agitation for peace, when one thought is dominating the empires of the earth, and one aim and ambition filling the minds of the leading statesmen of every country, it certainly seems strange to raise the question as to the relationship of the cinematograph to the important problem of universal peace.

The aeroplane has made its powers felt to the extent of causing new departments in every war office, and new questions of attack and defense to be studied by the strategists of the world. Increasing the uses and power of the aeroplane, the cinematograph has magnified the opportunities of aerial scouting to the extent of the difference between the casual sight and the perfect and largely explanatory picture.

In warfare, therefore, the cinematograph has now to be considered and reckoned with. Germany and Russia are known to be experimenting with the instrument for the purpose of proving its efficiency in the multitudinous uses to which everyone knows it is adaptable. According to the arguments now accepted as wise, that greater efficiency and preparedness for war has a deterrent effect, and therefore peace is more certainly promoted; it must readily appear that the cinematograph is going to prove an acceptable agent in the cause of peace. If its great aid is going to increase those factors which tell most in the effectual warfare of the future and the influence it thus **negatively** exercises is making war less desirable, how much greater the influence it **positively** exercises by presenting it powers as sufficient to be feared, making peace more and more desirable.

It becomes a pleasant duty, therefore, to place on record the fact that the moving picture power is a world-leading agency in the cause of universal peace.

Education and culture mean refinement and peace; this is one of the everyday and everywhere missions of the moving picture; from city to hamlet these influences are felt and acknowledged. That in like manner, but in a larger degree, the nations of the world are experiencing and testifying to these same progressive principles, is indeed an honor and a virtue.

ALBUQUERQUE'S NEW CRYSTAL THEATER.

The New Crystal Theater of Albuquerque, N. M., owned by Joseph Barnett, is said to be one of the finest picture and vaudeville theaters in the Southwest. The building was originally a two-story business block, the second floor was torn out and a balcony built in, giving a large and commodious auditorium seating 1,000 persons. The operating room is equipped with a 1911 Motiograph, Hallberg's economizer and a Mercury Arc Rectifier. Licensed pictures and the best vaudeville that can be secured compose the program.

ANOTHER "TAFT" PICTURE.

Essanay Company "Films" the President at the Ground-Breaking Ceremonies of Panama Exposition at San Francisco.

The Essanay cameras have contributed an excellent topical subject, soon to be released, showing Taft in San Francisco breaking ground for the Panama Exposition to be held in the Western metropolis in 1915. Excellent views of our chief executive will be shown.

The film will also include views of San Francisco, before and after the earthquake, and of the new San Francisco of today. Prominent state and National officials who participated in the ground breaking are also shown.

This is the second big Taft picture which the Essanay have to their credit. Two years ago they issued "Taft in Chicago and at the Ball Game," a novelty which has been recently revived and shown in numerous of the cities Taft has visited in his recent tour.

The release date of the new Taft film has not yet been decided upon, but it is to have an early booking. A review of the film will appear in the next issue of the Moving Picture World.

MISS DOROTHY DAVENPORT.

The above is a perfect likeness of Miss Dorothy Davenport, who, despite her youth, is already well known throughout the moving picture world. She bids fair to outrival her famous aunt, the celebrated Fanny Davenport. Miss Davenport is now leading lady with one of the Nestor companies. Her work needs no recommendation, as it has won her thousands of friends among moving picture audiences throughout the world. She has played leading parts with the Reliance Company, and her splendid work has given charm to each and every picture in which she has appeared. We are glad to see that the Nestor people are sparing neither money nor pains to give the exhibitor the best pictures that can be produced. Mr. Horsley has left for Los Angeles to select sites for the Nestor companies for their winter's work.

Dr. J. B. McFetrich, president of the board of education of Chicago, stated when interviewed that no invention of the age can be used to greater advantage than motion pictures in general educational work.

AMONG THE CHICAGO SHOWS.

The Banner Theater, at Milwaukee Avenue and Robey Street, is a good example of the house of large seating capacity, which has been successful with a program of straight pictures. It seats 800, yet it is a common thing to see people in a double line for half a block or more from its doors. The sign over the door, "We don't cheat the people," indicates the policy of the house, and the show within is excellent. The program consists of three reels of licensed film, with a spot song or solo to fill in the intermission to change films. Projection is excellent, the pictures being very steady and well lighted for their size, about 18 feet, considering that alternating current is used. There is a slight rock, due to the vibration of the machine; a motiograph is used, and it seems that the bearing surface of the top of the "Gibraltar pedestal" is not large enough to hold the base board of the machine quite steady. Otherwise the picture on the curtain is very pleasing. The effects in this house are very well handled indeed, and the drummer somewhat surprised me in one scene in the Selig, "The Rival Stage Lines," by actually giving the clink of the harness while it was changed at the relay. This is good work, and shows study; the other effects were above the average, too. Manager E. F. Clipson showed the "Two Orphans" recently, and despite the large seating capacity of the Banner, nearly 1,500 people were turned away. The show closed at 11:30 p. m. that evening. The success of the Banner only indicates that it delivers the goods in the essentials and details of good moving picture house management; good films, well projected, accompanied by appropriate music and correct sound effects, and supplemented by high-class songs and music.

The Willard Theater.

The Willard Theater, at 51st Street and Calumet Avenue, celebrated its anniversary last week. This is one of the high-class vaudeville houses of the type now becoming popular, giving two shows an evening of good vaudeville and motion pictures, at an admission price of ten and twenty cents. The vaudeville on the evening I was there seemed to me to be of unusually high quality, and every act got an encore. One of them, a musical novelty, used a motion picture with telling effect. The film was one of Pathe's hand colored fireworks pictures, "Cascades of Fire," and when thrown on the instrument produced a very pretty effect indeed. The motion picture offered at the end of the show was a Pathe comedy, and was very well projected. I noticed that a Sunlight screen had been placed in front of the old white curtain, being flied like the others, only, of course, being handled more slowly and carefully on account of its weight. After the show I went up to the operating room and got acquainted with the operator, Charles W. Ryder, whom I found to be a very fine fellow. He showed me his Kinodrome machine, which though not bulky or very heavy looking, is very substantial and capable of putting up a very good performance, and its lamp, with its provision for moving the upper carbon about the lower—a necessity with alternating current—and incidentally as nicely formed a crater as I have seen with alternating current, 60 amperes through a transformer being used.

The Paragon Theater.

The Paragon Theater, just off 51st Street on Prairie Avenue, has a good picture, but I would suggest to the manager that he light up his house a little. To one coming in from the well-lighted streets outside it is impossible to to distinguish empty seats from occupied ones, and it isn't pleasant to have one's toes trampled upon by incomers taking a seat near one. The house could be lighted effectively without injuring the picture, and in a refined neighborhood such as this the light house is a point in any theater's favor.

The Forum Theater.

The Forum Theater, on East 55th Street, near Washington Park, is a popular house, as Manager Gelder has found it necessary to post in the lobby a sign reading "Hold your own ticket. Do not crowd." This last seems to be superfluous advice, as the show inside is of such good quality that they crowd anyway. I saw an Edison here, "No Cooking Allowed," an excellent home-like little subject that brought smiles to the faces of everybody, especially at its ending, which is not at all weak. It's the same old story here, too, where there is a successful house—good films and excellent projection.

A racehorse named Moving Picture was entered at the Westchester (N. Y.) County Fair. We are not speculative, but we might have laid a fiver by way of moral support had we known of it.

Projection Department

Edited by F. H. RICHARDSON.

Interesting Letter.—Mr. Chas. Storch, owner and manager Casino Theater, Republic, Wash., writes: "Have enjoyed the Department so much since I have been in the business as my own manager and operator. Think it's about time I let loose what I have learned since relinquishing the occupation of prospector for gold for that of the prospector for nickels and dimes, and good projection. Bought the theater here in February, 1910. Since then have purchased the building, put in 300 best opera chairs, tungsten lights inside and out, transformers, fans and three rheostats for emergency, hooked up so they may be used singly or all together. Changed wiring from No. 10 to No. 2 and 6, making my own connections. Drilled holes in my carbon arms and swagged in No. 2 wires, having them extend outside the lamphouse. Haven't had a lamp lead burn off in nine months. Go over all connections with emery paper three times a week, thus keeping them bright and in good electrical condition. Put an attachment on machine gate to eliminate all up and down movement on screen. Am now working on scheme to eliminate side motion as well. Am confident of success. Have asked no questions of any one, but many a night have stayed hours after the show was over studying things, when something truned up which I did not understand. I never let up until I had discovered where the trouble lay and applied a remedy. Have read much about condenser breakage trouble. Have no such thing here. My back condenser looks like a pepper-box lid, but I get good light. Therefore it remains. Tried a new one, of which I keep six on hand for emergency, but the old one gave better results; so put it back. I rack lamp clear back, cut in all the resistance of the three rheostats and let the arc simmer for nearly an hour before starting the first show. Have never broken a lens. Can do as above and then cut all three 30 ampere rheostats in multiple, on fourth contact, and never a crack in a lens. This procedure has solved the problem for me—before I even knew there was a condenser breakage problem. It may help some one else. I set my carbons by measurement and have the arc before me all the time, without any attachment on lamphouse to project or reflect it. Wonder how many operators have caught on to this simple thing?"

Probably you have merely punched a very small hole somewhere in the condenser casing or wall of lamphouse, or bent a condenser mount vent hole to let light through; all old, well known things. I have read your letter with much interest. It very evidently comes from a hustler—a live wire. I cannot allow you to get us mixed up on that "inversion" matter just now. It has been thrashed over in the department pretty thoroughly and we are too hard up for space just now to take it up again. Later—maybe. Your scheme for warming up the lens solves one end of the problem. However, it does not help the man who is compelled to jerk open the door of his lamphouse and adjust carbons almost the instant the arc is cut off, having but one to one and a half minutes to change reels, put in new carbons, etc., between shows, using one machine. Also very few are equipped with three rheostats hooked up to use either in series or multiple. Also your scheme would use up too much current when operating on meter service. Probably you pay flat rate. We would very much like to have description of the device for eliminating up and down motion. If you can overcome the effect of bad perforation you certainly are going some. But you will have to show me, brother Stroch. But, nevertheless, your letter is of much interest and you have certainly installed a very excellent equipment. If you use No. 2 solid lamp leads I take it you have whole back of lamphouse out. That "pepper-box" lens absorbs a lot of light. That means more current to get result; hence loss.

All Too Common Occurrence.—Mr. J. T. May, Canadian, Tex., writes, saying that the U. S. Amusement Company, a film exchange of Amarillo, Tex., agreed to furnish 18 reels per week to his house, none of which should average over 30 days and none be commercial. Says he has had three reels 40 to 60 days old and rest in bad shape—junk. Price, $30. Refused to pay, claiming that service was not as agreed. Exchange threatens suit and to warn other exchanges to "look out for" Mr. May.

This opens up a question which needs airing very badly. The whole trouble lies in the fact that business methods are not followed in buying and selling service. I was at one time manager of an exchange in Memphis, Tenn., doing a weekly business in excess of $1,500. You say that it was agreed that 18 reels average 30 days and none be "commercial." That "averaging" leaves much room for argument. For instance: If they furnished you reels for three weeks all much older than 30 days and then for three weeks kept away under the 30 the average would be there. As to the "commercial"—well, will some one kindly tell me what the term means anyhow? As a matter of fact it is a joke. Probably no two men would define it exactly alike. Friend May, you should have known that no exchange could possibly furnish you 18 reels per week of decent stock for thirty dollars. The thing cannot be done. The exchange probably did as too many exchanges do, made a loose, largely meaningless verbal agreement and handed you the bundle of junk the price calls for. That is the way it looks. They can most likely collect their bill, as you can't prove they would not have "averaged" on the 18 reels, and "commercial" is a term that means nothing at all. If exhibitors buy service thus loosely they must expect to get stung. The only proper way is to have a written agreement, that so many of the reels shall not exceed so many days from date of release and so on until the whole service is covered. Have this in writing, with clause reading that reels not conforming to agreement, unless sent by consent of the exhibitor in writing, shall be paid for at half rate, or not at all. Probably exchanges would kick like a steer at such an agreement, maybe refusing to make it. However, some such business-like arrangement is sadly needed, as I have long since pointed out. You will find this matter fully set forth on page 165 of the Handbook. According to my own experiences there is a considerable amount of truth in the Amarillo exchange's statement that exchanges need look for no gratitude from exhibitors. Let an exchange treat a customer fairly, and more than fairly, keeping every promise and the very first time the agent of an opposition exchange comes along promising (promises in the film business are made to be broken) a little more or a little less price, and Mr. Exhibitor, forgetting the square treatment he has had, can't get to the telegraph office quick enough to order the service stopped. Probably the new outfit stings him good and plenty. He then complains, of course, but he really got just what was coming to him. My advice is, Canadian, pay the bill and buy service along sane, businesslike lines hereafter. Glad to have that shutter pattern.

Excellent.—Washington, D. C., writes, paying his compliments to the "Chicago Chump," in pretty hot lines. He says: "The average beginner or low class operator imagines there is really no knowledge required to run a moving picture machine. Just turn the crank—that's all—and wait for the pay envelope. That is where the trouble lies. The fact is it requires much knowledge to even turn the crank properly. I am forwarding you under separate cover a few photographs of the leading moving picture theater in Washington. I have seen photographs of operating rooms in your columns, but I have yet to see one equal to ours. The room is 28 feet long, 8 feet wide and 9 feet high. We have two No. 6 Powers machines, a Fort Wayne motor-generator set and an electric re-winder. The proprietors, Messrs. Miller Brothers, have not overlooked the smallest detail to make the work pleasant for the operators, even supplying a washstand with running water and a cabinet, with clean towels every day. You can readily see why I am proud of my operating room. The machines we have I consider the best in existence. As for the motor generator, it is a blessing to the operator who knows how to take care of it. Not only that, but it saves two-thirds on the electric light bill and gives a clear steady light. It consumes about 12 amperes, 220 volts at the motor side, and generates 35 to 40 amperes, 50 volts, D. C. Both machines are in alternate operation and by that we do away with the annoying intermission. The house opens at 10:30 A. M. and employs three operators. The writer, seen in one of the photographs, is chief operator, ably assisted by Mr. Wm. Chaney and Mr. Thomas F. Bruce.

The attendants are attired in full dress suits, and a ladies' maid is also employed. But above all, I wish to mention that we enjoy the best patronage in the District of Columbia with both afternoons and evenings played to capacity. The house is the most beautiful in the city and every courtesy is extended to the patrons. Good, sound intelligent business principles have been applied to the Leader Theater by Messrs. Miller Brothers, who have made the Leader Theater the leader not only in name, but in reality. I will write you at a later date about the city in general and especially will mention the motor generator or compensor, since you have had several disputes on this subject. I can at any time burn an arc without any resistance if I desire."

Your room certainly looks good, Washington. That vent-pipe evidently isn't a little dinky ten-inch imitation. The wash bowl will give most operators heart failure. I'll have to call you down on one thing, though. That wall shutter seems to be tied up. Those shutters ought to be held by a line passing directly over the aperture and not more than one foot from it. Otherwise no criticism. Glad to have the article mentioned, at your convenience.

Motor Drive.—Our old friend, Homer, Ill., writes, saying he noticed request for description of methods of attaching motors for driving machines and that apparently very few responded. Says he recently installed a Kimble variable speed motor and that it works splendidly. He is able to govern speed as well as though running by hand. Has had very busy season, but "always took time to read the Moving Picture World, advertisements and all, and that was how he came to buy a Kimble motor. Sometimes the Publicity Man does tell the truth and he thinks this is one of the times." He further says he has successfully attached outside shutter to Edison machine, the shutter moving and the lens remaining stationary. It works well.

Glad to hear from you, Homer. I apologize about the shutter. I've been liberally snowed under with motor drives. I'm seeing them in my dreams. Have already given space to some that seemed best. That dollar will be applied as you request. Had forgotten all about it.

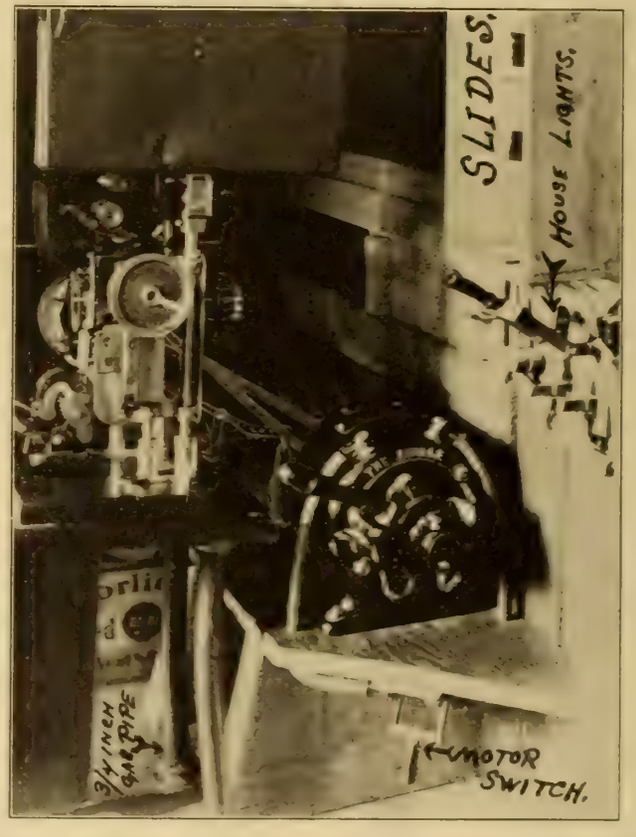
Film Bubbles.—East Bakersfield, Cal., writes, saying he has received much benefit from the Department. He has had trouble, of late, with his Edison Type B. The film usually runs through O K, but sometimes it will buckle under the lower sprocket roller and run off to one side. Can't find anything wrong with machine and sprockets seem to be in line. Another operator in same city has same trouble. They believe it is the fault of the film.

You would have done well to have told me something of the condition of the films you use. Perhaps it is junk and full of bad patches, broken sprocket holes, etc. However, see to it that your lower idler bracket is held firmly in place by its spring and that your takeup is not pulling too hard. For the rest would suggest that the films be carefully looked over and all bad patches re-cemented or cut out. True that takes time and labor, but it pays in the end.

Double Drive.—The Kimble Electric Company writes describing a motor connection built by them for a theater in Sharon, Pa., designed to drive two machines with one motor. The manager of the theater in which it was installed, Mr. Wesley Edwards, speaks enthusiastically of the device, and of the motor also. Briefly the plant consists of the following: One 1/16 h. p. Kimble, variable speed A C 110 V motor mounted on a base, on which is also mounted a double countershaft, each alike, but running independently of each other. Six inch grooved pulleys, supplied with the outfit, are mounted on crank shaft of the machines. The countershafts carry two 15 inch crown face pulleys in exact alignment, running side by side and close together. On each of the countershafts is also a 2-inch pulley. The motor has a wide faced, flat pulley. From this pulley a belt runs to the crown pulley of one of the countershafts and from the two inch countershaft pulleys (grooved) a round belt runs to machine pulley. To change from one machine to the other it is not necessary to touch the motor. By a lever the belt is shifted from one crown faced pulley to the other. The variable speed motor allows perfect regulation of speed to fit the action of the film. Mr. Edwards says the outfit works perfectly.

We are obliged to Mr. Edwards and the Kimble people for the description of the plant. It will no doubt be of great value to those having two machines and wishing to run both with motor power.

More Motor.—Mr. E. M. Hammond, Porterville, Cal., writes: "Am using Powers Five, A C 110 V., 60 cycle. Eighteen ft. picture at 64 feet. Have a Kimble ⅛ h. p. motor. Its installation was my first step towards artistic projection, as the variable speed lever gives me entire control and can tone speed to fit any scene to perfection. It leaves both hands free too, which is some item, let me tell you. Attached photo is self-explanatory as to method of attaching motor. There is nothing like a Kimble, to my way of thinking. Have used the motor eight months and haven't touched it with any tool except the oil can. I hope this will benefit someone, as I have been benefitted through the Department. Think the Handbook is great, especially on carbon setting."



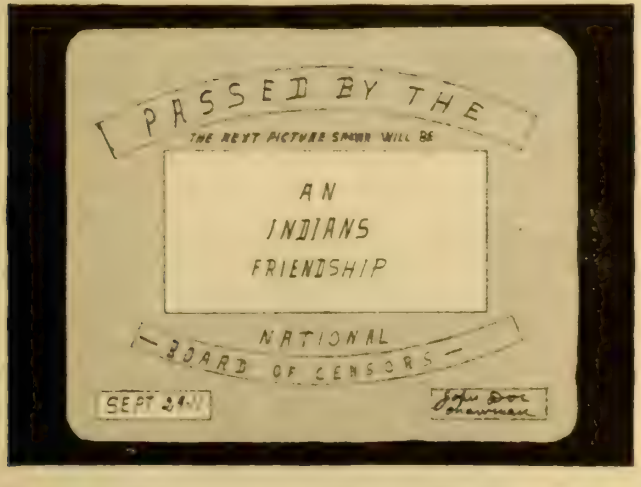
The arrangement shown in photo is excellent. But what is it you have on machine crank shaft? Your machine table looks good and solid. The slide rack is fine.

Advertising.—New York City asks if it would not be a paying proposition to travel, giving open air exhibitions of motion pictures, interspersed with advertising slides; the advertising to produce the revenue:

I would strongly advise New York City to acquire a healthy bankroll before he starts on that particular stunt. He'll probably need it before he gets back. It is one of those things which look alluring to the uninitiated. Those who have "ridden the goat" wouldn't touch it with a ten-foot pole. In the first place New York would very soon discover that merchants wouldn't be sending him telegrams to save

space for their ads. In fact he would probably need a crowbar to pry the ads away. Then, too, he would find that where he, being inexperienced (he wouldn't have asked the question if he was experienced) figures one dollar expense it would really take nearer five. The local papers would knock you. The local showman would inspire the local authorities to make things unpleasant for you in the way of license holdups, etc. Bad weather would smite you. Breakdowns and delays would conspire to make life miserable for you. Railways would lose your stuff and break what they couldn't manage to lose. Verily, your joys would consist mainly of anticipating the day of your return, a chastened, sadder and wiser man—oh yes, and a poorer one too. Better buck the ponies, New York, and go broke decently and in order.

Valuable Idea.—Recently Mr. Armstrong, chairman Ontario Board of Censors, consulted the editor as to some better scheme for affixing the Board's seal of approval to films. His idea was a perforator to cut the stamp into five feet of film. After talking the matter over I took him to Mr. Nicholas Power, who considered the matter and evolved the following scheme:



The idea is to make an artistic drawing like the shaded portion of the slide; this to be permanent. The title portion and date is cut out of the drawing. The date and title is then printed on a separate card and the whole photographed. As many slides are then made as will be necessary for that film, one slide to go with each film sent out by the exchange. Slide must be exhibited on the screen before showing the film. With the slide goes a printed license card, on which is name of film and serial number. This seems a cheap, effective method. Counterfeiting it would be punishable by law. The license cards could be exhibited in the ticket office windows, informing the patron of the bill for the day.

Unsigned Letters.—From Atlanta, Ga., have come unsigned letters. I have repeatedly notified correspondents that letters, to receive consideration, **must be signed.** Names need not be published, but we must know who the writer is. Probably this writer thinks I am aware of his identity. Maybe I ought to know, but I don't.

Union Wanted.—Live Oak, Fla., wants to know if there is any operators' union in Florida. If not what is nearest one. There is an I. A. T. S. E. local in Pensacola, Henry Blake, 911 N. 8th Avenue, Secretary. Write Ralph J. Bailey, P. O. box 759, New Orleans, La., Sec. Operators' Union No. 1. Probably he can furnish desired information.

Motor Generator.—Cripple Creek, Colo., writes: "I have been reading the Moving Picture World for several years and think it is just the paper that all the operators should have. We have installed, in the Majestic Theater where I am employed, a motor generator set. The generator gives us 115 volts and seventy-two amperes. You know that our friend Mr. Gundy, of Leadville, said that he ran his arc without a resistance. I uphold his statement for the reason that I have run my machine without resistance since the installment of the plant. This is my method: The dynamo is a compound wound. By shunting two of the fields I can control the amount of amperage by my field rheostat on my switchboard. If this letter does not explain fully my method, I can make a drawing and send you the same upon request.

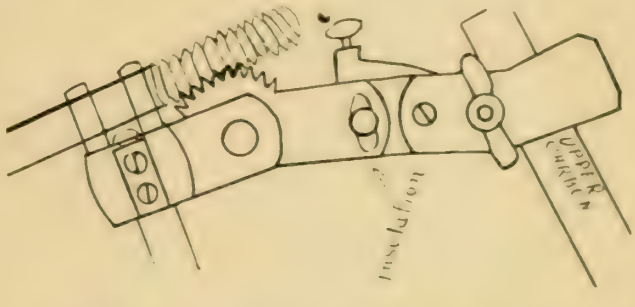
"I wish to say that before this set was installed, we were using thirty cycle, 110 volts, and about forty-five amperes and had a fair picture. Our competitors installed D. C. current and this compelled us to do the same. Of course, it is needless to say that the picture was more as bright as it could be with the machine and shutter that I use. The latter I constructed myself. I am sure that the picture shown at this house stands second to no other projection in the state of Colorado. I have one of your hand-books which I received from the Bio Carbon Company. I am a member of the I. A. of T. S. E. Local No. 52, and also a member of L. B. E. W. Local No. 70."

Glad to know you excel in projection. Will be pleased to have sketch mentioned. Aren't you in error in saying your generator is a 115 V. machine? If it is I would certainly like to know just how you reduce voltage to 50 at the arc.

No Trouble.—Mr. H. S. Klink, Canton, Ohio, writes: "Note operators having trouble with loop-losing, Edison machine. Have also noticed each one has different remedy. Have run Edison machines past seven years and have no trouble at all. Only thing I do is look over my films carefully before using. (Very important precaution indeed, Neighbor Klink—Ed.). Have worked for one man six years. He doesn't stand for any unnecessary stops. Referring to letter from Lima, Ohio, Oct. 14 issue: I don't believe tumbling shaft shutter connection is good. A little wear will produce lots of lost motion. Moreover when such a connection is used the shutter must slide in and out as framing carriage moves. When carriage is central, shutter must be about 1½ inches from lens. Results won't be very good. You say shutter won't work if it frames up and down in relation to lens. I think you must be wrong in this."

I did not take into account the increased speed as the shutter drops—that is to say, while the light ray is cut at wider part of blade when shutter is clear down it really amounts to the same blade width in practical effect, since nearer the periphery of the blade speed is greater. Therefore, while I would not say positively without studying the matter, which I lack time to do now, the effect is the same regardless of position of shutter.

Various Things.—Chicago, Ill., writes: "Have received much benefit from the department. Hand you herewith sketch of tilting attachment I have made for my lamp. Would like your opinion of same. Have used various lamps with arrangement for tilting carbon, but none of them are practical. Is a lamp made with really practical device for tilting top carbon? Could I have a blacksmith make such



an attachment? I set carbons with bottom one angled out somewhat from line of rackbars and top one to match. Get pure, white light and no ghost. Candle power is not quite so great as when I angle them more, but this set gives excellent results. The chorus slide of almost every set of song slides we get is cracked. Here is how I have stopped cracking chorus slides from heat: I anneal a cover glass in the regular way and drop it in between the slide and arc. With the annealed glass in place I can leave a chorus slide in long enough to sing it four or five times without fear of its cracking. I also use an annealed glass between condensers and arc. It not only protects them to some extent from breakage but also from being pitted by hot particles of carbon. I find that when I turn my lens-tube the picture moves on the screen quite a distance, but remains in focus at all points. Is a Bell & Howell transformer as good as other makes? The transformer does not get hot, but the carbons make lots of noise. Recently one of the operators who hang around the exchanges here said to me (had just been fired), "Well, I fixed 'em when I quit. I put water in the oil, greased the condensers and reversed the lenses." What ought to be done with such poor simple-minded dubs? If ever you visit Chicago, don't fail to come and see me."

Within a few weeks the Powers Company will put out a new lamp with an attachment for tilting the top carbon, which is entirely practical. You could have a blacksmith make such an attachment, certainly. It might not work very well, however. The adjustment is one I have repeatedly

called attention to—to its importance, I mean—in the department. It is absolutely necessary to the best results with A. C. and a great convenience with D. C., provided it be made so that it is really practical. Your carbon set is all right, though I personally prefer same set for A. C. and D. C. You speak as though annealing glass were easy. Please tell us how you do it. As I understand it, glass must be heated redhot and the temperature be gradually dropped to coldness through a period covering several days to anneal it. By what process do you accomplish the result? Such "poor, simple-minded dubs" should be kicked out of the business. Movement of picture as you revolve lens is due to center of front and back combination not being in same relation to tube. Cheap lenses are often that way. The Kosmic (B. & H.) transformer is an excellent device, though my own experience is that it does create considerable carbon vibration.

Pictures.—Longe Beach, Calif., sends in some interesting pictures of his arc. He also sends one of theater front, but has printed it backward, therefore we cannot publish it. Calls attention to article in The Player, official organ of White Rats of A. Comments on that publication, giving M. P. matters some space and then, at every opportunity handing moving pictures a "bunch."

Well, my dear boy, what do you expect from an actor's paper? The Player is not the only theatrical publication forced to take cognizance of motion picture affairs and to pretend to cater to them. The "catering" is usually done with a carefully concealed bludgeon ready for use at every opportunity. The theatrical publications love motion pictures, and everything connected therewith just like his Satanic Majesty is supposed to love Holy Water. However, I note that your own theater gives the pictures a worse knock than does the player. All vaudeville acts are set forth in detail, but the pictures are simply referred to as "G, Pantagescope;" A B C, etc., being vaudeville stunts. By inference, the name of the house being Pantage's Theater, we form the idea that "Pantagescope" translated means motion picture machine and that a film, or films are run under section G.

Light Trouble.—Schaghticoke, N. Y., says he has a dark ghost or streak, diagonally in center of his 12 ft. picture. Uses 110 v., 40 cycle current, through rheostat. Does not give amperage. Has tried moving lamphouse and moving lamp in lamphouse. Light seems yellowish. Had lot of trouble with picture jumping. Remedied it by use of information received through the Department. Still has a trouble he cannot account for. Picture will get out of focus for a few seconds and then come all right again. Has an Edison two-pin machine.

The fact that you have 40 cycle current makes good light somewhat difficult to obtain. I believe that in all probability the greater part of your trouble, so far as light is concerned, arises from too little amperage. But you have not told me what your rheostat delivers, therefore I can only guess at it. Try one 6½ and one 7½ condensing lens. If not satisfactory, try two 7½ lenses. With 40 cycle current I believe you ought to use at least fifty amperes on a 12 foot picture. As to the out and in focus effect, it is caused by the film buckling as it passes over the aperture. The most prolific cause of this is worn aperture plate tracks. Loose tension springs shifting from side to side will also cause it. Very dry film will often buckle in spite of all one can do, even though springs and tracks be perfect. The film must be and remain perfectly flat as it passes over aperture. If it buckles (bulges in or out) its distance from the lens is altered in its center. As much, or little, as 1/64 of an inch variation of distance of film from lens will ruin the focus. That two-pin mechanism is out of date. Too much flicker and too much loss of light.

Is Patented.—Mr. S. Jacobson, of the Jacobson Arc Controller Company, St. Louis, Mo., calls our attention to the fact that the arc projector described and illustrated on p. 127, Oct. 14 issue, is covered by basic patents owned by that company. The projector will be marketed within a couple of weeks. We are obliged to Mr. Jacobson for calling our attention to the matter.

Transparent Screen.—Philmont, N. Y., asks if it is possible to project through the screen, and, if so, what kind of screen is best.

Yes, Philmont, it can be and is done. You can use a thin lawn, stretched tight, sized and coated with white shellac. The Mirror screen manufacturers make a screen for this kind of work, but it is glass and somewhat expensive. It gives high-class results, however. Would be glad to hear from those who have information of value on this subject.

Rectifier.—Trinidad, Colo., writes, asking information concerning Mercury Arc Rectifier. Says he has just installed one and it works fine. Wants to know how long the bulb will last and if it will stand the cold if placed outside.

We refer you to p. 206, Oct. 21 issue. The bulbs last varying lengths of time. Know of them running more than a year. I would not like to chance cold winds blowing directly on the rectifier, but it could be inclosed in a glass case. I've spent some pleasant days in your city. Used to go there quite frequently.

Problem.—Norfolk suggests that the matter of operating without rheostat in series with arc be put up to operators in general, allowing them to study the matter and figure out just how it is done. The problem is: A claims it is possible to produce an arc suitable for projection purposes, which may be regulated so as to use anywhere from 25 to 75 amperes at the arc, arc voltage (D C.) 45 to 50, without rheostat in circuit between generator and arc lamp. Let us hear your explanation of just how this may be accomplished.

KLIEGL BROTHERS' NEW HOME.

Kliegl Brothers, the well-known manufacturers of "everything electrical" for the theatrical stage and moving picture studio, having outgrown their old quarters at 1393 Broadway, have leased the entire building numbered 238-240 West Fiftieth Street, in which they have installed apparatus and accommodations to further perfect their "flood light" system for moving picture studios.

The Kliegl Flood Light System is now being used in several of the largest moving picture studios throughout the country, and is endorsed by the most critical stage managers and directors as being the best light for this class of work.

HALLBERG'S CATALOGUE OUT.

The Moving Picture World is in receipt of a copy of Hallberg's catalogue; it consists of 96 pages and cover, filled to the very last page with the kind of information the exhibitor wants to have. Aside from being a typographical work of art, it is the most comprehensive picture trade catalogue that has been published by anyone up to this writing. About every known device of value suited to the requirements of the exhibitor is listed between its covers. Mr. Hallberg asks 25 cents for this work of art and it is worth the money.

AMUSEMENT COMPANY REORGANIZED.

A concern in Portland, Ore., formerly known as the Brooklyn Amusement Company, has been reorganized and is now incorporated under the title of Northwest Amusement Company, with a capital of $25,000. The officers of the new company are W. S. Wessling, president; B. J. Sperry, vice-president, and H. W. Turrell, secretary and treasurer. A number of new houses under construction will be added to the Northwest Company's circuit.

THEATRE SCREENS

We give you the benefit of $2700 worth of experimenting on theatre screens, including curtain coatings, mirrors, aluminum screens, etc.

Write us for instructions, if interested

THE HADFIELD-HALL COMPANY

WAUSAU, WISC.

See advertisement on page 346.

The Song and the Singer

By CLARENCE E. SINN.

WHEN a publisher concentrates his efforts upon one particular song it is because he believes that particular number contains the elements that go to make a hit. He doesn't, as a general rule, form this opinion in any haphazard fashion either; the music publishing business is in the hands of shrewd business men who apply the same principles to this they would to any other line. Time was when the main difference between publishing songs and shaking dice was that you could lose more money by the former way, but in these strenuous times little is left to "luck." Chances are balanced with a fair degree of accuracy when it is remembered that the final issue rests in a large measure upon the whim of a fickle public.

The promoting or "boosting" of a popular song would make an interesting story of itself, but not more so than would the stories of the men behind the songs. Will Rossiter, the Chicago publisher, is one of these and his song, "I'd Love To Live In Loveland With a Girl Like You," is a case in point. This song was introduced quietly without

Miss Ethel Barney.

fuss or boosting; just left to float along with a lot of others to see what it could do for itself. Up to date the sales have reached over two hundred thousand copies, which Will Rossiter thinks is a remarkably good showing, considering the fact that little or nothing has been spent in promoting or advertising the song. Now he is going to push it for fair, and he is some pusher when he feels pushy. Frank Gage, who has charge of the slide department, tells me that in one week they shipped five hundred sets of slides for "I'd Love To Live In Loveland With a Girl Like You." That is a lot of slides in one week, if you stop to think about it. At five dollars a set this would represent $2,500. Will Rossiter says they are going to make this one of the greatest ballad hits of the year. He says "they" are because he concedes that the singer has considerable to do in the making of a song, and he has some good ones on his staff. Here is the roster: John Baxter (the man behind the voice); Ethel Barney (the little girl with the boy's voice); Bess Stokes (the girl with the voice and smile); Joe Marshall (the high man with the low voice); Ted Ullmark (singing the songs you like); Andy Mylotte (with a voice you can hear); and Bob Daily (the happy singer).

Ted Snyder's coming hit is "One O'Clock In the Morning I Get Lonesome." He has other hits in stock, don't forget to remember. One of them is "Mysterious Rag." I heard Tom Hanlon and Lew Butler (both on the Ted Snyder forces) do this song last week. Believe me, they do good work. Clark and Bergman, at the Majestic, are a riot with "Alexander's Band" and "Mysterious Rag." Miss Flo Jacobson, at the Coliseum last week, during the Congressional meet; this week at the Crown Theater. Also singing at the States restaurant and putting over a line of Ted Snyder's songs. She says that "The Mysterious Rag" promises to be one of the biggest hits Ted Snyder has ever put over. The business is still on the increase. The retail store is doing enough to warrant them in devoting the entire floor to this department alone, while the professional department in spite of the screen piano rooms now in use is not sufficient to meet the demands. Ted Snyder will have to put in a couple of bay windows or something pretty soon if he don't want to spill out all over the sidewalk.

Rocco Vocco, who is professional manager for Chas. K. Harris in Chicago, writes: "We are not pushing any one particularly in advance of another. They are all good and all making good, which is the supreme test. Sales are big and the season looks very promising. As to news items these may interest you." And he gave me the following: Hale O'Reilly is at the Circle Theater singing "Don't Blame Me For Loving You," "Don't You Mind It, Honey," and "Mississippi Splash." Phil Farnum is a tremendous hit at the Alcazar with "Joe, You're Good-a-For-Not" and "Mississippi Splash." Fuller Minstrels on the Sullivan-Considine time are going big with "Bless Your Lovin' Heart." The Ellis Ten Musical Hawaiians open the big land show at Philadelphia, starting October 9, and are using with great success "Bless Your Lovin' Heart" and "Don't Blame Me For Loving You." Rocco Vocco, at the Garfield Theater singing Chas. K. Harris successes. Edna Shephard, at the Jefferson, and Johnnie Keanan, at the Pastime Theater, are also using songs from the Harris catalog. Carmen Romano ,at the Casino Theater, is singing "Don't Blame Me For Loving You" to big applause every performance. Goldie Wilson is another excellent singer who is making good with Chas. K. Harris songs. The Tivoli Quartette, now playing the Orpheum time, are using "Bless Your Lovin' Heart" and report best results.

O. B. Stimpson, manager of the States Restaurant, is going to be a very busy man this season. Not but what he is usually that kind of a man, but he will probably be in line to give a few tips on the original Bizzy Izzy before the flowers bloom in the spring-tra-la. He has taken charge of the "States Four" (male quartette) consisting of Sid Lachman, first tenor; Chas. E. Hay, second tenor; Billie Loos, first bass and Ernie Loos, second bass. Ernie Loos is the man with the elastic voice—was singing tenor last week and now doing the basso end. The "States Four" are singing the Remick hits (being all on the Jerome H. Remick staff of boosters) and are pulling off a stunt that redounds to the credit of all concerned. They are singing at the Cort Theater between the second and third acts every night this week—the other attraction at this house being Thos. Ross in "An Every Day Man." They are also engaged at the same theater for next week at the opening of "He Fell In Love With His Wife." This is some boost for the Remick songs.

Prideaux and Malchom are putting over "My Lovin' Honey Man" and "Killarney, My Home O'er the Sea," both from the catalog of Leo Feist. Prideaux (late of the team Prideaux and Howard) says these two songs are all the candy, and are going as well as any in the market. He also informed me in a whisper (stage whisper) that Leo Feist has a couple of new ones almost ready to spring on the glad public, which are really and truly "hum-dingers." (I don't know what a hum-dinger is, but it must be something good). Prideaux and Malchom are at the Orchard Theater week of the 9th and the Pastime week following.

Comments on the Films

Licensed.

"An Old Sweetheart of Mine" (Edison), October 17.—The object of this picture is to tell a love story of a boy and girl as memory brings back the scenes out of long ago to a middle aged man of family. Mark McDermott plays the dreamer, and as he sits before his blazing logs he sees these pretty dream-pictures as framed in his fireplace. The youth and his sweetheart are shown growing up together from childhood. Instead of singing with slides, the man is merely dreaming with motion picture slides. The man's wife comes in and interrupts his dreaming. This last scene is really much more effective than the dream pictures, fine as they are. The audience applauded it and seemed to like it very much.

"A Fairyland of Frost and Snow" (Gaumont), October 17.—The camera man was out early after a heavy fall of soft snow and caught some exquisite pictures of feathery dells, farm houses and country ways under deep, soft white. It makes a very pretty film.

"Done Brown" (Gaumont), October 17.—The young husband's liking for the club didn't please his wife. There was to be a masquerade ball to which he was going and the wife put on a mask and, as an unknown fair one, she got her husband so much interested that he let her blindfold his eyes and take him home to a "cold bottle and hot bird." She led him into his own dining room and there took off the blind. He surely was done brown. This situation has been pictured before. There is, however, a piquancy in the work of the leading lady of the picture that gives it a good deal of charm. The scenes are very well tinted. The audience was interested and watched it closely.

"Git a Hoss" (Lubin), October 19.—An old story—"Alkali Ike's Auto"—retold in the same way, but not so funny as the former. There is very little that is fresh in this picture. It is the story of a cowboy who bought a motor car, and a girl who jilted another man to go riding with him. The other man follows in his wagon. After the motor car has cut up many high jinks and finally come to rest, he overtakes it and the girl continues her outing in the wagon. It took a weary long while to get started, and even at its best was not very amusing. There was one man who laughed several times, and several who laughed once or twice. At the end, there was a spark that made a ripple of amusement. The show was just getting under way when this film was shown, yet three people left while it was playing.

"The Renegade Brother" (Pathe), October 19.—A Californian-Mexican picture. The renegade is Tony, the younger and favorite son of the rich Don Louis. He is shown as both weak and vicious and the father sternly casts him off; but this transition in the picture is very abrupt. It is hard to make such a change wholly convincing in any form of art, and yet producers often content themselves with showing conditions before and after the change, leaving to the spectators' imagination the labor of filling the gap. This usually makes the picture seem crude. Tony, when he is cast off, induces the elder brother's fiancée to run away with him. He had already been shown as subtilly working to supplant his brother in her affections and she is an easy victim. Years pass; the elder brother is now a priest. He encounters his brother's wife with her little girl, recognizes her and finds that she is in distress, for Tony has gone the downward path to the very depths; he is a thief. Later, the older brother protects him and, as it is shown, induces him to lead a better life. It is well acted and interesting, but expresses clearly no important idea, and it is not very dramatic.

"Their Tiny Babies" (Essanay), October 19.—A fantastic picture of topsy-turvydom. Two little dwarfs have two children, a boy and a girl, of about seven and five years respectively. But these children are giants, bigger than the peanut man who sells them sweets. They pick up their parents and carry them. The audience chuckled a little at the situation, but one feels that it should have been a "scream." The Essanay Company's big players were a bit too heavy in their playing to make it wholly funny.

"'Tis Better to Have Loved and Lost" (Essanay), October 19.—This, on the same reel with "Their Tiny Babies," is a light burlesque and deals with a girl who had three lovers. The accepted one, a few years later, is seen by the others scrubbing. It is mildly amusing throughout, but not very funny in any one part. Perhaps it comes too close to satire to be thoroughly enjoyable. It takes great skill to make a satire pleasing.

"Daniel Boone's Bravery" (Kalem), October 18.—In this film the fabled prowess of Daniel Boone in his numerous contests with the Indians is exemplified. There are hot races with the Indians, capture, escape and chase, with little touches here and there which help to give life to the picture. Boone, securely tied, rolls into the fire and burns his bonds loose. Were there tobacco lofts in Boone's day sufficiently large and well filled to permit hiding, such as is shown here? The picture is alive and the audience clearly enjoys its swing and movement.

"The Cure of John Douglass" (Lubin), October 14.—Perhaps the plan here illustrated would not be recommended by temperance workers to cure men of drinking. Maybe it would not work well in all instances, but when Douglas came to himself and saw the scene set for him he believed himself a murderer and promised never to drink again. The return of the friend supposed killed made no difference with his resolution. The expression when he comes to think himself a murderer is an excellent piece of acting.

"Selecting His Heiress" (Vitagraph), October 18.—Effusiveness failed to impress the wealthy uncle and the calm indifference of the elder sister rather grated upon the old gentleman's nerve. But when he came to "die" he discovered that the effusive affection of the twins could not be relied upon, while the undemonstrative relative is proved true. Uncle creates considerable consternation by unexpectedly coming to life. And the undemonstrative relative is surprised to be made his heir. The film is rather novel and is interesting throughout.

"Ordered To Move On" (Eclipse), October 18.—A species of biography. It represents the misfortunes and rebuffs of a musical genius, but closes with his success through a master who recognizes his ability.

"Madeira, Portugal" (Eclipse), October 18.—A travelog of more than ordinary interest, reproducing scenes in and about this favorite city. There are good surf effects, lively street scenes, pineapple growing, and an illustration of the wicker chair industry. All are clearly photographed from the most advantageous point of view.

"Mike's Hero" (Edison), October 18.—A good comedy, with a surprising ending. Mike becomes so despondent over the tramp's imposition that he decides to commit suicide. Then he finds the water too shallow, and discovers the tramp did not save his life. The very vigorous expulsion of the tramp at one door allows peace and happiness to enter at the other. An amusing picture, well acted.

"Three of a Kind, a Trip Through the Garden of the Gods, Colo." (Edison), October 21.—A comedy-scenic in which the two girls and papa, with three English tourists, see the famous National Park in Colorado. They travel on burro-back. The scenes are fine; the comedy not very brisk, nor very natural. The last, a dissolving scene, shows the three dudes bringing each a colt burro as a present to the girls. Papa takes the girls away by the ear; we see the three men and, before one knows it, they have changed into the three donkeys. The audience thoroughly enjoyed it.

"The Tobacco Industry" (Lubin), October 21.—An industrial, showing how tobacco is seeded in, transplanted to the fields and how the growing plant looks at different stages of its growth. It also shows how the crop is gathered and cared for. The sorting, dipping, stripping and cigar making are also shown. It is very interesting.

"Her Exclusive Hat" (Lubin), October 21.—Wifey wanted a hat that was exclusive and bought it despite her husband's protest. On the way home an exact duplicate passed. Then wifey was mad. There is some amusement in it.

"Willie's Conscience" (Lubin), October 21.—Everybody looked like a cop to Willie after he had stolen a penny from his sister's toy bank. The street was full of cops, and Willie ran home and confessed to his mother. It is well done.

"The Cross of Pearls" (Melies), October 19.—A film with a Mexican setting, with the sacredness of the confessional as a strong feature in the action. Two men are rivals for a girl's hand. The rejected one is jealous, and through the loss of a handkerchief is enabled to fasten a crime upon the other. And the priest to whom he confesses is the victim's own brother, but his lips are sealed and he is forced to see his brother condemned to die for a murder he did not commit. Conscience causes the real culprit to confess in time to save the accused man's life, though the tension has been so great that he falls dead when he has made his confession. The film is very emotional, and the acting and the staging are important parts of the picture.

"How They Stopped the Run On the Bank" (Selig), October 19.—The principal interest in this picture will center in the two hundred of the Motion Picture Exhibitors' League of Illinois, who had a part in the story. It was a good scheme to station a ferocious lion at the door of the bank to greet customers when they entered to begin the run. The way they disappeared, or tried to place as much distance between themselves and the bank as possible is humorous. The picture is a good one. How could it be otherwise when such a handsome company posed for it?

"The Adventures of Billy" (Biograph), October 19.—This film pictures the influences that surround such a waif as Billy, a newsboy. To be effective, such a picture must ring true. To the reviewer the picture seemed "manufactured" so as to be dramatic and effective, but a policeman who saw it was asked for an opinion and he said, "It's the best film I ever saw. That boy was sharp and I think the dog was fine, too." Billy saw the yegg tramps kill a man for his purse. They intended only to stun him. It became necessary to get Billy out of the way and he is saved by a clever bulldog, who brings help. Yet the picture doesn't give the full and powerful effect that absolute truth would have given. It is, however, a very good story.

"The Mesquite's Gratitude" (Kalem), October 20.—An Indian love story, with an interesting background. In substance it tells how a white man defended an Indian girl from insult and she in return hid him when the sheriff was following him for being too vigorous in a punishment which he inflicted upon a rowdy. The fights are savage enough, but there is a tender scene in the love making and the audience is ready to congratulate him when "Kid" leads the Indian girl home as his bride. The sudden reformation of the rough gang at the ranch is an incident which helps the story, since it enables the Kid to live with his Indian bride in peace.

"The Cabin Boy" (Vitagraph), October 20.—Twelve years or more is a long time, even in motion pictures, to wait for the correction of a mistake which breaks up a family. The audience is carried through a misunderstanding due to a letter from which the signature had been cut and sees the wife desert her home and go elsewhere. The husband returns from his voyage and fails to find any trace of his people. The episode of the cabin boy, his own daughter dressed as a boy, brings the family together again. A true human sentiment is so strong that, as in this case, it often makes a not very convincing incident effective as though it were true. The audience followed this picture with interest.

"His Better Self" (Selig), October 20.—A love drama in which, as is usual in such photoplays, the course of true love seems to be beset with difficulties, caused in this instance by the appearance of a city man who by comparison detracts from the homely virtues of the country lover. There are a number of troublesome scenes, but eventually true love wins and the country lover comes into his own. The little drama was well received and excited sympathetic interest in a New York theater.

"Dr. Bill's Patient" (Essanay), October 20.—Love at first sight supplies the basis for this rather interesting and lively drama. The doctor receives word to call at the Bingle home and believing that the daughter is ill is chagrinned to find it is a pet poodle. When he receives the second call to the same house he doesn't intend to be deceived again and takes a full veterinary outfit. It is the daughter this time. The doctor applies the proper treatment for her ailment. Her father is importuned for his consent and a rapid-transit love play comes to a delicious close.

"A Trip Down the Magdapis River" (Pathe), October 20.—An interesting travelog, illustrating the thrilling ride down a rapids in this stream. The surrounding scenery is magnificent and the trip, though short, is attractive and leaves the audience wishing for more. A trip through the rapids in a canoe is thrilling, even on the screen.

"Eva Moves In" (Pathe), October 20.—A lively comedy which introduces some novelties and where seen by this reviewer kept the audience laughing. It is short.

"Up the Flue" (Pathe), October 20.—On the same reel with the above is another short comedy which keeps the audience amused. The surprising antics of some of the characters make this picture as lively and interesting as the average attendant at a motion picture show would care to see.

"A Conspiracy Against the King" (Edison), October 20.—An elaborate and interesting film. Indeed, it hasn't a dull moment, though the scene where the knight of the road agrees to take the secret papers from the messenger, because a girl asks him to do it, doesn't seem quite convincing. Maybe, however, much may be allowed for the time and the occasion and to this must be added the entreaty which always abides in the request of a pretty woman in trouble. The gallant gentleman is captured with the papers in his possession and it looks rather squally for him, but the girl is equal to the emergency and again makes a request which is readily granted by the opposite party. Thus she is able to save the man who assisted her. The lovers, reunited, are left in their happiness, while the knight, who was considerately imprisoned in a pantry, gallops away. This picture is produced with the art which is a marked characteristic of the Edison films. Any audience will be pleased with this and managers will make no mistake in including it with their program.

"Jimmie in Love" (Gaumont), October 24.—The Gaumont Jimmie has won American audiences. In this picture as in others, he keeps us laughing. It isn't loud laughter, but it has quality. This picture will be popular.

"Ostrich Plume Industry" (Gaumont), October 24.—This industrial on the same reel with a Jimmie picture makes a number that is very acceptable. It's an instructive and interesting picture.

"Pathe's Weekly," October 24.—It is as widely interesting and good as usual. Some of the remarkable things in it are the pictures of the "Liberte," the French warship lately destroyed at Toulon; a monster blast at Allentown, Pa.; the King of Italy reviewing troops; the German Emperor and Empress at the dedication of a church at Stuttgart, Germany; a Curtiss aeroplane rising from water and alighting on it, etc.

"Lady Godiva" (Vitagraph), October 21.—The story of the noble Countess of Coventry, who by riding through the city unclothed saved the people from a grievous tax, is widely known. Tennyson's poem on her sacrifice has furnished the scenario for this picture, which is a very fine piece of art and picture-craft, full of spiritual significance. The impression it makes is distinctly human and tender. The audience seemed to be clearly moved by it.

"The Foolishness of Jealousy" (Vitagraph), October 23.—Miss Julia Swayne, in a recent picture, "The Cabin Boy," portrayed the broken-hearted jealousy of a proud, but simple-minded woman. Her portrayal of Mrs. Dickinson in this picture shows a flighty, temperamental woman in the throes of a very needless jealousy. Nothing will suit Mrs. Dickinson save to have her husband melting in contrite tears beside her bier. She had no idea of committing suicide, for she must be there and see it. She drapes a bier in the parlor between two candles and wreaths roses around its pillow. Dickinson, however, comes home before she expects him, and from the library door, sees his wife climbing up to lie cold and white under death's solemn wings. At first he can't make it all out, but gets a glimmer of understanding and plays the jolly widower. His wife springs up and fires the serving maid. The comedy started the audience laughing early, and kept it laughing till the end, and laughing heartily.

"A Western Redemption" (Essanay), October 21.—He began a bad career in the East, was a gangster and became a Western bandit, and, as the hero of this kind of story, had to be converted. His parents had charge of a store that he and his pal robbed. His pal knew, but didn't dare tell him. They divided the loot and his pal got away. In the loot that came to him was his mother's locket, and he understands. Furious at his pal for not telling him, he overtakes him and not only surrenders himself but brings in the pal at the point of his gun. Afterward he leads his new life. The story was clear; the audience applauded.

"The Masked Huntsman" (Gaumont), October 21.—In one or two of its pictures of late the Gaumont Company has used for its backgrounds the reaches of a quiet stream full

of glamour and poetry. This picture in the same setting is not so successful as its other recent pictures have been. It is a hard, not a very human, story; in fact, such an incident as Maupassant would have utilized to create a new impression of horror. The picture doesn't accomplish this; it fails to get a very firm grip on the situation. The father of the heroine, a game keeper, is troubled by a masked huntsman. His daughter is on the stream rowing by moonlight. He fires and badly wounds her.

"The Scandal Mongers" (Lubin), October 23.—This very dramatic tragedy has a heart interest that held the audience very closely. The situation is created at a girls' boarding school and is carried to its climax in the home village. There were two girls from the village in the school. One was jealous of the other's popularity and contrived to have her expelled "for theft," then brought the news home to the scandal mongers of the village. She digs a very deep pit for herself and then falls in it. She makes a public confession. It is simply acted and effectively conducted. The happy ending, that is the very happy ending after the heroine's exoneration, the proposal of the young minister and the "bless you, children, at the gate," is perhaps weak. The reviewer sat in the balcony. The people around him watched the picture very intently till that end, and that they guyed. Yet, perhaps they liked it, nevertheless. It isn't, strictly speaking, a part of the story, and it is made a part of nearly every story.

"Coals of Fire" (Selig), October 23.—The photographs of this picture were thin and a bit misty, but not enough so to hide the prettiness of the scenery. The story takes place in a frontier, mountain settlement and features Herbert Bostworth in the character of a brutal trapper. A young backwoodsman scholar is used as a foil to this handsome ruffian. The student is in love with a girl, but the trapper thrusts himself between them. The student goes away and becomes a lawyer. The trapper marries the girl, but ill-treats her. In after years the lawyer saves the trapper from being unjustly hanged, thereby heaping coals of fire on his head. The story has some freshness and is interesting.

"A Prisoner in Mexico" (Kalem), October 23.—A very romantic adventure during the recent disturbances in Mexico. Both the hero and the heroine of the picture are Americans. The man is an Insurrecto and captain of the "American Legion," a troop of adventurous horsemen. The story tells how both he and his old sweetheart happened to be in the hands of the Mexican Federals. The girl helps the man to escape from his prison. In the pursuit, over the nearby hills, the two are nearly retaken, but are saved. The "leader" reads: "The American Legion to the Rescue." It is not a very ably designed picture, but it is not dull. The audience watched it in silence, but it seemed to be following it, which isn't done always when conventional "Westerns" are on the screen.

"Through His Wife's Picture" (Biograph), October 23.—A twist given to the screen-worn masquerade ball picture makes this story the vehicle for a little fresh fun. When a married man has promised an old sweetheart to take her to the masquerade ball and has written home to his wife that he will be detained in the office till very late, and has also mailed to the girl a description of his costume and the letters have been mixed up, to have him back out and send a friend at the last minute because he gets a glimpse of his wife's picture, is not powerfully convincing. This, and the fact that he had to sit up for his wife who had gone to the ball to get revenge, are the only fresh parts of the picture. The picture is pleasingly acted. It seemed to be amusing.

"The Inventor's Secret" (Biograph), October 23.—A comic picture in which an Irish maid takes an automatic doll for a "missing girl" and notifies the police. Two children in front of the reviewer nearly climbed over the seats in front of them, due to excitement while watching the picture. The whole audience seemed to find the picture amusing.

"A Puritan Courtship" (Pathe), October 21.—With no real humor and with little true humanity, this picture of an early New England courtship irritatingly travesties Puritanism and its characteristics. It shows the Puritans as bigoted, which they were, and it shows them as ridiculous, which they were not. Their bigotry they shared with many other people of that time. The hero of the picture, Carlos, was a stranger and was a physician of skill. He cured the heroine without blood-letting, which the Puritan doctor prescribed. This Puritan doctor, as pictured, looks like a Phoenician priest of Moloch. The girl at once falls in love with the Catholic stranger. The time was just at the end of the witchcraft prosecutions, and the sorcery laws of the colony are brought into play to get rid of the suspicious Carlos. He is saved. at the stake, by Gov. Winthrop's decree. The producer shows himself entirely out of sympathy with the aims and ideals of the early New England colonists, and perhaps he should not have attempted to picture life among them, for it is true, as Turgenief makes "Dimitri Roudine" say, "Only those who love can justly criticise." The picture has some pretty scenes, but it can hardly fail to be distasteful to a large percentage of those who will see it, for pictures contrasting religious sects are not popular with either the one side or the wiser element of the other, here in America to-day. Let us keep religious politics out of the pictures.

"Wig Wag" (Vitagraph), October 24.—A boy scout picture with an educative purpose, it is addressed to nervous and over-careful mothers of boys. There are not a few loving mothers whose love is like too much candy and keeps their children from growing into strong and healthy men. The mother of this story (Florence Turner) was so afraid her little boy (Kenneth Casey) would get his feet wet that the poor chap didn't know how to take care of himself when he fell in the water. Some boy scouts encamped on the hillside wig-wagged a signal to their comrades on the shore of a lake ("Glimmer Glass," near Cooperstown, N. Y.) that the boy was in danger and they jumped in and saved him. Meanwhile, the fond mother was distracted on the dock. Miss Turner's emotional facial expression gives a deep heart-interest to the scene. After the scouts have resusticated him, he is permitted to join the organization, and shows himself as good-tempered and as manly as any of them. It's a fine picture.

"Why the Sheriff Is a Bachelor" (Selig), October 24.—The sheriff in his struggle between love and his duty chose duty; that was why he is still a bachelor. Or we might put it this way, Fate made the sheriff fall in love with a girl whose brother was a bad egg; the sheriff was called upon to take bad brother up, and afterward sister walked right past the sheriff as though he was only a chair. She left him to give his shield another polishing. Anyway, the sheriff got a reward. Rosenberg, the bank owner, for whom he got the stolen money back, gave him a good cigar. And according to Kipling, a woman is only a woman, but a good cigar is a smoke. It isn't a slow picture. The people watched it closely and the end seemed to amuse them much.

"A Day at West Point Military Academy" (Edison), October 24.—American audiences everywhere will be glad to see this very interesting picture of a day's doings at the "Point." It also gives a view of Admiral Togo, the Japanese hero, reviewing the corps.

"The Tricked Trickster" (Essanay), October 24.—There is very little that is new in this domestic farce-comedy. The wife is sharp-tongued and won't let hubbie smoke his pipe. From the club he sends a telegram to her that he is dead. His club friends send him a telegram, as from his wife, giving instructions for a cheap burial as she is going to marry the iceman. Some laughed at it. Five young men were behind the reviewer, and one asked, "Why do they make that kind of picture?"

"The Family Pet's Revenge" (Essanay), October 24.—The pet was a white bull pup which the married couple left to guard the house while they went to the theater. His revenge was to tear the curtains from the windows and to knock over the bric-a-brac. He also showed himself a very clever pup. The men behind the reviewer seemed amused. One said, "Say, de movin' picture companies don't care how they break statues." "Ah—e," replied one, "you bet they get the money back."

The military aviators at College Park, Washington, D. C., have been experimenting with motion pictures recently. They have taken pictures when in rapid flight which show very clearly the surrounding country over which they flew. The films were submitted to the commander-in-chief, who readily agreed that the idea will prove of importance during war.

See advertisement on page 346.

Independent.

"His Better Self" (Solax), October 20.—A picture of military life telling a simple, naturally acted story, not wildly exciting but never losing its interest and significance. It utilizes a train of circumstances in and about the officers' quarters of a cavalry regiment, the 15th U. S., to show how a careless officer was brought to play the man and exhibit his better nature. Everything in it has the stamp of thought and of common sense. It is a good picture throughout.

"Foolshead Wishes to Break with His Sweetheart" (Itala), October 21.—Poor Foolshead was betrothed to a lovely girl and his old sweetheart, of the grand opera, was an embarrassment. It should have been named "Foolshead Wants to Be Off with the Old Love." It's as funny as anything this clever actor ever did, and made much laughter.

"Vicissitudes of Fate" (Great Northern), October 28.—The most interesting quality of this film is a Danish atmosphere that keeps it from seeming trite. A good story may be told a hundred times and if each time it is told truthfully by different players and in different settings it will be always interesting and fresh. In this story, the young clerk loves his employer's daughter. The wind blows some papers from his desk under a piece of furniture and he is discharged. The story tells how the lad went away in disgrace, made good in America, and returned home just as the papers were discovered. It is a very fair picture.

"The Breach of Faith" (Rex), October 26.—The players in this sensational picture of Italian passion and vengeance were well chosen and present the three leading parts with much skill. The picture is one that will hold attention under usual conditions, although exciting as it is, it might have been made a bit speedier. It seems to drag a bit at times, perhaps due to the fact that, being a melodrama along conventional lines, the mind can too readily and too surely foresee the outcome. The acting and the settings of the picture are very meritorious. It tells of two brothers who had come to America. The younger, a sculptor, got a position in the West, and his brother promised to look after Dema, the sweetheart who was expected on a ship. The girl comes and the older brother falls in love with her, lies to her and keeps her from hearing from her lover. She marries him and he is not true to her. The other brother, in despair, comes back and the whole business is uncovered. There's a stiletto fight in the dark restaurant.

"The Test of a Man" (Reliance), October 28.—This picture tells a very dramatic story clearly. The idea that it springs from is not new, but it is worked out with a good deal of freshness and some depth. The youth whom the heroine really loves is a drunkard and so she accepts his rival. Later, this man is caught in an attempted theft and kills the watchman, who is trying to disarm him. The rejected rival takes the blame, goes to prison and, in time, escapes. The other is overcome by remorse and confesses. In his attempt to find the other man, he falls dead. This brings the widow and her former sweetheart together. It is not a very vital picture, however, but it gives a chance for acting.

"The Empty Crib" (Reliance), October 25.—A picture of sentiment and of sorrow turned to joy in the end. It is printed in sharply contrasted black and white tones. These are very effective in some of its scenes, such as the doctor's visit to the rich home, where there is somber dignity, and also they are not out of place in the kitchen scene, where the child's surroundings are in keeping with a gloomy outlook; but they are a bit hard. Children seldom get such an impression of the world as they suggest, and to use them in scenes such as that at the orphanage and at the grave of the child's mother, after she has run away from the hard woman, seems to give to the picture more than its due of sadness. The story is effectively pictured and could have stood a bit of brightening in several places. The kind-hearted woman came to the orphanage to adopt a child a minute or so too late to get the little girl, whom the hard-faced woman had just taken. The child runs away from the hard woman and the kind woman's husband finds her. The picture is carefully designed and commendably acted. It is worthy.

"Percy and His Squaw" (Solax), October 25.—A burlesque on the usual motion picture of Western, Indian-cowboy romances. It has the "hearts broken" episode in the East; the trip out West; the squaw marriage, and all the trimmings. There is some fun in it, but no one in the audience laughed very loud.

"Bertie and His Rivals" (Lux), October 27.—Bertie got the girl in spite of all his two rivals could do. The scene of this burlesque is at a dance at the girl's house. The audience chuckled at the preposterous doings. There was no hearty laughter, but the picture is not what one would call slow.

"Bill, His Wife, and the Water" (Lux), October 27.—Some few days ago Bill had a pretty thorough bath. In this picture he is shown as needing water. His wife sends him out for it. He has little luck in Paris, but he takes a train to the seaport Dieppe and manages to fill his cans. It isn't very speedy, but it made a few laughs.

"Mutt and Jeff Discover a Wonderful Remedy" (Nestor), October 28.—Mutt and Jeff discovered a magic cure. They use an electric machine and by accident turn on too much energy. It isn't so funny as others of their series have been.

"Dippy Advertises for a Pup" (Nestor), October 28.—A farce, made up of the strange encounters of a clownish owner of a little dog that the S. P. C. A. men picked up from almost under his nose. The audience laughed at it.

"Lone Bill's Last Ride" (Nestor), October 25.—Lone Bill was an outlaw. The picture is a conventional Western, with this outlaw as its central point of interest. The background is a forest in which Lone Bill, attempting to hold up the stage, falls into a trap and is captured, after a chase in which much powder is burnt. By a ruse, he gets the drop on the sheriff and rides off on his horse. But a wound he has received, causes him to lose consciousness. He drops over the horse's neck and the horse, unguided, takes him home, that is to the sheriff's. Before he dies, he is shown as converted. The audience paid close attention to it and seemed very much interested.

"Salambo" (Ambrosio), October 25.—Floubert's historical novel furnished the scenario for this picture of Carthage just before the city was destroyed by Rome. The heroine of the story is the princess, Salambo, priestess of Tenit, and its hero is Macar, a rude northern king, general of the mercenaries, who were employed as protection against Rome. Macar and his brethren were feared by the city. The story deals with the passionate love of this man and woman. Macar, to be near Salambo, profanes the temple of Tenit, the goddess of the Moon, and to keep from being apprehended, snatches the sacred white veil, representing moonlight, from the arms of the image. He is caught later, when he had given the veil back to Salambo and she, as priestess, is compelled to light the fire that will burn him at the stake. She applies the torch, then kills herself. Far weaker stories than this have been called "gripping." The settings, acting and photography of this picture are wonderful. Artistically it is one of the strongest pictures that has been released this season.

"The Jewels of Allah" (Thanhouser), October 27.—This picture fails to give much illusion of real happenings. The early scenes, the mosque where the jewels were kept, their capture by the Frenchman, and the desert scenes, are cheap-looking and artificial. The sheik who had charge of the gems swears to recover them, and he follows the count to England. This French count is to be married to an English girl, who really loves another man. The sheik, in getting the jewels back, discredits the count and reunites the true lovers. It is not a dull picture so much as a very unconvincing one.

"The Revenue Officer's Last Case" (Powers), October 28.—The revenue man was in love with the moonshiner's sister. He was shot; the girl found him and he recovered. She also found that he was a revenue man. He "gets" the men he is looking for, moonshiners, including the girl's brother, and then, at her plea, lets them go, resigning his job in the revenue service. It makes an interesting story. The photographs seem hard, without enough of those softer tones that come between black and white, and without much detail.

"Little Brown Calf" (Powers), October 24.—A very pleasant little story of a child who lived on a farm and her pet, the brown calf. The girl's father was going to give the calf up to one of his creditors; but her efforts to save her pet moved the creditor's heart and he made her a present of it. The picture is largely poetry and very dainty.

"John Baxter's Ward" (Powers), Oct. 24.—Baxter's ward was a Western girl, just back from school in the East. The boys knew she was coming and they brought Baxter presents. She soon eloped with the best-looking man in the bunch. It is short, but amusing.

"An Indian Hero" (Bison), October 27.—No Bison picture in a long time has been so poor in photoplay as this. The charm of Bison Indian scenes is wanting. The story of the capture of a little white girl by Indians and of her rescue by a half-breed, who had been befriended by the child's parents, is well told and has considerable merit, but the faces are not clear.

"A Flower of the Forest" (Yankee), October 27.—There isn't very much illusion of real emotions in this story of a gypsy man's vengeance and a gypsy girl's love. Cap. Laverock drove a gypsy poacher from his land, but later fell in love with a very pretty young woman of the band, whom he called his "forest flower." The progress of this love match to its happy ending furnishes what is interesting in the picture. The film has some lovely scenes, but is too much drawn out.

"The Drummer Boy of Shiloh" (Yankee), October 23.—The object of this picture was to present a battle. There is a story in it, but it is slight. A large number of actors were employed to give thrill to the big battle scene and the effect suggests that they were well trained in their parts; the result is a remarkable success. In many of the scenes, Yankee photography is noticeable for its absence. The picture was fairly well designed, though the active parts of the later scenes merely serve as a background for the story told by "leaders" and, as poetry, these leaders are very weak. It is an acceptable picture.

"The Waif" (Imp), October 26.—The waif was a boy, selling early morning papers, sleeping in the lumber yards. He was taken up by a policeman, who found him sick, and he was sent along with the youngsters on a fresh air trip to the country. We were shown in the early scenes that he was the grandson of a farmer, who had disowned his daughter because she had married the boy's father, an artist. The boy's grandfather lives near the fresh-air fund home and, catching the boy stealing apples, wounds him with a stone. He finds that the boy is his grandson. It wakens old memories. The acting of the lad is very commendable and the story is quite worth while.

"A Biting Business" (Imp), October 23.—The poor clerk half-starved himself and his family to buy a lot at Sea View, only to find that it was a swamp. But it chanced that a rich neighbor was annoyed by the mosquitoes, and determines to buy it. The old man is shrewd, and after bargaining, he sells the pond for five thousand dollars. The plot is slight, but very interesting. It has the qualities of popular films.

"Youth, Queen of Hearts" (Eclair), October 23.—A delicate farce-comedy, in which, among romantic settings, a courtship story is told. It is a gem of its kind and full of those subtle allusions so dear to the artistic Gallic temperament. The pretty "Queen of Hearts" was a young widow and until the dashing officer came, had three middle-aged cavaliers in more or less constant, though sometimes rather sleepy, attendance. These three, though rivals, are friends and after the military man's appearance console themselves together. It is a very pretty, very likable picture.

"Percy Gets Tired of the Theater" (Eclair), October 23.—This farce, on the same reel with "Youth, Queen of Hearts," is more on the rough and spatter order. It relates what happened when Percy and his young wife tried to get ready for the opera in a hurry. It is amusing.

"The Law or the Lady" (Champion), October 25.—The lady's lover was elected sheriff and her father wishes him good luck. The stage is robbed and the sheriff is looking for "Black Robert." The lady's father gives jewelry to her and suspiciously leaves for "some time" on "business." The stage is held up again and the sheriff follows the bandit's trail alone. He finds that the bandit is the girl's father. It is law or lady, yet he arrests the man, but protects him from lynchers. Sadly he tells the girl and she doesn't give him up. It is a picture with much merit, well acted, well photographed and interesting.

"The Copperhead" (Champion), October 23.—Copperheads were Democrats in the North who in wartime, sympathized with the South. The story of this picture takes place in one of the "doubtful" states, perhaps Kentucky. The son of the copperhead father drills the young men of the community, but he has to do it secretly. Later, the band marches away openly, the boy a lieutenant, who goes with the curses of his father, but the blessings of his mother. Five years after the war, the son is prospering and is shown as about to enter college to study law when he learns that the mortgage is due on the old homestead and pays it off instead. In a very interesting and well-acted scene, this brings about a reconciliation. It is a very good picture, taken as a whole, but more might have been gotten out of the situation.

"The Trail of the Eucalyptus" (American), October 26.—This picture deals with the notorious givilance committees of the rough days in the West. These were lynch-law regulators of manners and customs. The kind of work they did is shown with some vividness in the opening scene. The eucalyptus of the title was a special tree near the heroine's home and a trysting place. Miss Bush plays a very interesting young heroine, just growing into womanhood. The climax of the story takes place under this tree. It is very sensational; but there is an originality in all that is pictured that keeps the mind from taking any morbid impression from the horrors, and feeds it on the human elements that are shown. This reviewer thinks it a very strong and commendable picture. One wishes the photography were better.

"The Horse Thief's Bigamy" (American), October 23.—This story has such a grip on life that one would think that a man with a doctor's experience had written it. It's a story in which some very unpleasant people figure, one of them, a brutal husband; and what is more, it is conducted with such intelligence and acted with such skill that everything in it is made to tell. The evil that is pictured fairly makes us suffer, but the good in it rewards us, and the picture ends happily. It is a commendable picture.

PROGRESS OF EXHIBITOR'S NATIONAL LEAGUE.

The National League of Moving Picture Exhibitors of America is rapidly becoming a powerful factor in a branch of the business that has for years gone unprotected. Since the exhibiting business has risen to a higher plane and has received the endorsement and investment of capital, the personnel of active managers has undergone a radical change and stands for more than it ever did before.

There is an atmosphere of legitimate business about most of the picture houses today, and there is no doubt that there are bigger men engaged in the business than ever before. With this influx of broader minds there has been a corresponding advance of ideas and better methods. Exhibitors of ability are realizing the importance and necessity of placing their business on a substantial basis and are well aware that it must first be recognized as a well-organized trade institution.

The National League of Exhibitors is a direct result brought about by progressive business men who are looking into the future and can see the vast possibilities that lie before them. Organization is certain to be the bulwark of the exhibitor, and the manner in which the better class of picture men have responded to the call for organization is one of the best signs of the times. The majority of states are now represented in the National League and the spirit of organization is everywhere receiving earnest consideration. Within the past two months several new state organizations have joined the national body. The general office of the League informs us that inquiries and letters of encouragement are coming in by hundreds. There yet remain a few states to join the movement, and these will, in the course of a few weeks become members as soon as the necessary details of local organization are perfected. The general offices of the National League of Exhibitors is located at Cincinnati, O., Room 1003 Mercantile Library Building. Mr. M. A. Neff, the president of the League, is in charge and is ready, willing and pleased to answer inquiries at all times.

OFFICIAL CALL

Of the Ohio State Moving Picture Exhibitors' League.

Every member of the Ohio State League is notified that the annual meeting for the purpose of electing officers and transacting other business will be held at Columbus, O., November, 1, 1911.

It is the duty of every member of the League to be at Columbus. I urge upon all members to be there. The League is growing and the great amount of good we have accomplished should influence every exhibitor to put forth his best effort to get every worthy exhibitor in the State to join our League.

We would ask every exhibitor in Ohio to attend this meeting; if they are not members now, they can join the League when they arrive at Columbus.

M. A. NEFF, President.
Exhibitors' League of Ohio.

See advertisement on page 346.

Manufacturers Advance Notes

KING, THE DETECTIVE.

An Entertaining Imp Story of the Apprehending of a Criminal in an Unique Manner.

King, the Detective, is the first of a series of detective stories to be filmed by the Imp Company. Almost every one is interested in the manner in which man hunters proceed and this drama is quite a faithful illustration. King Baggot appears in the title role, which in itself is a guarantee that the part is interpreted with fidelity and intelligence. The story is cleverly told and the tense interest is maintained until the closing scene when the real perpetrator is apprehended. A banker is mysteriously murdered in his own house and suspicion is directed to a young man who is secretly married to his daughter, the union having been forbidden by the father. The young man is seen to secretly enter the house by a servant and that is damaging. He is

Scene from "King, the Detective" (Imp).

arrested and his wife, in her despair, applies to King,the famous detective, to apprehend the real culprit, she having implicit faith in the innocence of her husband. The detective begins his investigations, but is baffled at the outset. He finally visits the garage with no other clue than a thumb print on the collar of the dead man, visible through a powerful glass. He examines a wrench and has his suspicions aroused. Oiling his wrist he visits the house and, in a clever manner induces the chauffeur to shake hands with him. Under the glass he discovers that the thumb print on his wrist corresponds with that made on the collar of the murdered banker. The mystery is cleared up, the real murderer arested and who confesses, and the girl happy that her husband is liberated from prison.

ANDERSON & ZIEGLER IN PICTURES.

The sale of the foreign rights of the Milano "Dante's Inferno" pictures by the Monopol Film Company to Anderson & Ziegler, marks the entrance into the motion picture field of a new and powerful factor. The rights in question cover England and its colonies, France, Germany and South America and represent only the beginning of the operations of Messrs. Anderson & Ziegler. Mr. Anderson sailed on Oct. 24 for London and Paris to close some important contracts in the picture line. The concern is represented in Paris by Mr. Henry Ziegler, who resides there permanently and in London by W. W. "Doc" Freeman, well-known circus and theatrical agent. Through these connections Anderson & Ziegler will be able to get next to many of the big features in foreign pictures. The offices of the company in New York are in the Times Building.

"HIS CHORUS GIRL WIFE" (Lubin).

Many charming glimpses at the chorus girls behind the scenes are afforded in a story which will soon be released by the Lubin Company under the title of "His Chorus Girl Wife." It's full of the charming fairies of stageland. In fact, one of said fairies is the heroine of the story, a part played by Miss Lawrence. Mr. Johnson takes the part of Oliver Brompton, millionaire's son and gay young sport along the Great White Way, bearer of flowers to stage entrances and host at gay after-theater suppers.

It was at one of these suppers that he met his fate in the shape of the beautiful Sybil Sanford, a chorus girl. Sybil was as modest and retiring as a Quaker maid. Oliver fell hopelessly in love. To make a long story short, Sybil married him.

Proudly Mr. Brompton escorted his bride to his parents'

Scene from "His Chorus Girl Wife" (Lubin).

palatial home, figuring perhaps whether his father would allow him $50,000 or only $40,000 a year. Oliver's calculations were somewhat wrong. His father promptly reduced Oliver's first estimate by $50,000. In other words, Oliver got nothing.

Still he had his love for his wife. They secured rooms and went to housekeeping. Oliver's training had not made him an expert in any line of work and in spite of all his efforts, he failed to secure employment. His wife, however, kept a brave heart and encouraged him, meanwhile keeping their home as clean as a pin and making appetizing meals out of nothing.

One day Mr. Brompton, Sr., called while Sybil was alone. He offered her a very large sum of money if she would re-

nounce his son, but Sybil told him that she valued her husband more than all his father's money.

Mr. Brompton went home and told his wife what had happened. She thought it over and decided that maybe Oliver hadn't made such a bad choice after all. "You must take me to see her," she said to her husband.

The senior Bromptons called one morning and found both the young folks at home. Of course, the situation was somewhat strained at first. But when Oliver's mother saw the spotless cleanness of the humble home; when she saw the sweetness and the cheerfulness of Oliver's wife, she thawed out like a snow bank on a hot day. Oliver's father thawed, too, and when Mrs. Brompton, Jr., invited them to take dinner with them they jumped at the chance. It was a very scanty dinner for obvious reasons, but the young wife had done wonders with the material she had. And so the breach was healed, the wolf was driven from the door and love had triumphed once more.

NESTOR NOTES.

David Horsley is now in Los Angeles, California, getting things ready for the three Nestor companies en route for the West. A permanent studio will be built there, though the Eastern Nestor studio will be maintained for the return of Mutt and Jeff, Desperate Desmond and the Eastern Stock Co., late in the spring. One of the brightest stars just engaged by the Nestor Co. is Alice Davenport, the well-known actress and mother of Dorothy Davenport, the favorite Nestor leading lady.

A third Nestor release will be started Monday, Nov. 20th, with "His Vacation," said to be a comedy of high merit. The famous director, Thomas Ricketts, is the producer. Distinctive comedies with an occasional feature drama will be released. On Saturdays Desperate Desmond will alternate with the popular Mutt and Jeff. The Nestor Eastern management is now entirely in the hands of Charles Simone, the publicity manager.

PICTURES OF THE GREAT NAVAL REVIEW.

Solax Company Receive Commission to Take Official Pictures of the Naval Spectacle.

What was beyond question the largest and most representative naval review ever held in America took place the latter part of October in New York harbor. This great review was in the nature of a naval dress parade, especially summoned by the Secretary of the Navy, and included all classes of war vessels from the smallest to the largest. There were more than 100 vessels in this modern armada. There were many interesting features that were worth going a long way to see, which, of course, is impossible to the great majority of American people, many of whom have never had the opportunity of seeing any one of Uncle Sam's great flotilla. It is now commonly known that the United States Government, instead of being apathetic as it used to be, has distinctly stamped its approval upon the moving picture and has adopted cinematography as a regular means of keeping the public posted on the various activities of the National government in all departments. At a recent meeting of the cabinet, moving pictures were discussed and a large appropriation was approved by the President for the picturing of the details of government. Of this sum each department has been allotted its proportionate share and the Navy Department has received theirs.

Being no longer averse to the cameraman, pictures may thus be taken of naval maneuvers, and it is the intention of the Motion Picture Distributing and Sales Company to release a special picture of this interesting event. The Solax Company of New York was appointed by the Sales Company to make this release, and the Solax people are determined that this will be one of their best efforts. Their intention is to leave nothing undone to make it the most complete and interesting set of naval pictures that has yet been taken, and with all their advantages for this work, there is every reason to expect that the pictures will be all that the Solax people intend that they shall be. Independent

Introductory Title "Desperate Desmond" Series by Nestor. Figures in the foreground, from left to right: Harry Hershfield, David Horsley, Thomas Ricketts.

exhibitors are advised to keep well posted in regard to this special release and to book it for their houses by all means at the earliest possible opportunity. It will be a treat for the public, especially in those parts of the United States where war-ships are never seen, and probably never will be seen, by the majority of the citizens. As an educational reel it will also be a valuable addition to the work of schools that look with favor upon the motion picture as an aid to educating the young. It will be a picture that can be shown in any place at any time and will be good for years to come. Even though the boats become obsolete, in which case it will be, if anything, more valuable than before by way of illustrating the difference between present-day warships and those that may be built differently in future years.

CHAMPION FLEET PICTURES.

Nearly every film manufacturing company has hundreds of feet of U. S. war vessels at anchor lying in their safes. Almost any one of them could put out a picture of the fleet without taking another foot of negative. For this reason the Champion decided to get something different from the usual panorama of war vessels. Dintenfass is saying nothing about it, but promises to give exhibitors something unlike the rest. Watch for it.

POWERS WILL PICTURE THE FLEET, TOO.

Announcement is made that the Powers Picture Company, among others, will make pictures of the fleet of U. S. war vessels now anchored in the Hudson River. A few extra features are claimed by this company in the way of views from the bridge of the flagship "Connecticut." This will be the Powers regular release for Nov. 7.

"HUBBY'S SCHEME" (Essanay).

Mr. Anderson, of the Essanay Western Company, has lately produced two excellent comedies—"Outwitting Papa" and "Hubby's Scheme." The first of the two named was reviewed in the Moving Picture World last week.

"Hubby," played by Mr. Augustus Carney, that little irresistible comedian with the Western company, is coaxed to take a little pleasure trip with some of his bachelor friends. After he agrees to go he remembers that he must first have the consent of his wife and this is no easy matter, as he has always had to give an account of his goings and comings.

Hubby is finally coaxed by his friends to tell his wife that he is sick and needs a week's rest. After much difficulty the family doctor is persuaded to advice that Hubby really needs a rest.

At the house that evening Hubby enters, convulsed with cramps in the stomach and other violent symptoms. The doctor is called and advises Wifey that Hubby must have a change and rest and after very little indecision Wifey agrees to let him go.

Hubby meets his friends at the train and a few minutes later they are speeding on their way to the winter resort. Arrived at the hotel the boys order the best rooms in the house and prepare to celebrate. Hubby now has a scheme regarding his correspondence with his wife during his stay and lest he forget to mail her one of his daily epistles he writes them all at once and handing them to the clerk in the order that they are to be mailed, bribes him to mail one of the letters each day. The letters are gems of brevity and, if they had not got mixed the plan would have worked nicely; but the unexpected happened and wifey decides to investigate.

Boarding a train she arrives at the hotel just as the clerk is mailing another letter to her. She is now "next" to her deceitful husband and leaving her grip on the clerk's desk rushes upstairs to her husband's room. He is out, fortunately. But a few minutes later Hubby at the clerk's desk recognizes the handbag and opens it to examine the contents to make sure that he is right. The length of the foot of a stocking decides him and he with his three friends steals up to the room. Wifey is waiting for him and after thrusting the other boys out into the corridor makes ready to give her husband the much needed chastisement. However, his pleadings win her over and soon the two are carressing and as happy as two turtle doves.

Hubby's scheme is farcical in the extreme, but is cleverly worked out and every laugh it contains should prove a genuine tonic. It is an extraordinary good remedy by an extraordinary good company of players.

Scene from "Hubby's Scheme," by the Essanay Film Mfg. Co.

Miss Marion Swayne. Mr. Gladdon James. Miss Blanche Cornwall.

A TRIO OF SOLAX STARS.

SOLAX ENLARGING STUDIOS.

Material Addition to Flushing Plant Now in Course of Erection—A Woman's Enterprise.

As an evidence of the renewed activities of the independent film manufacturing companies, comes the announcement that the Solax Company has planned an extensive addition to its plant at Flushing, N. Y. The plan contemplates the building of a larger studio of a permanent character, better suited to the varied product of the Solax Company. It will have a larger capacity and contain many conveniences not provided by the present studio facilities.

The present studio is situated in the middle of the plot of ground owned by the Solax Company on Congress St. There is a small park and lake on one side of the building, with structures representing a small Western hotel, country store and saloon on the other. These have proved of great use in making Western pictures.

Mme. Blache, president and treasurer of the Solax Company, and her husband, Mr. Herbert Blache, have but recently returned from Europe, where several agencies for Solax pictures were established by them. While Mme. Blache does not seek personal publicity, she was not averse to discussing her interest in picture making with a representative of the Moving Picture World who recently paid a visit to the Flushing studios. Of her business ability, the popularity of the Solax pictures is sufficient proof; but the work that interests her most is the production of pictures. Having been connected with picture production almost from the inception of the business, Mme. Blache has become a most competent director. She was at one time a director for the Gaumont Company of Paris, and later acted as that company's personal representative. All scenarios used by the Solax Company are edited by Mme. Blache and many of the pictures are personally directed by her. Those not made under her personal direction are vised by her at some stage of the process of making, so that she practically has a hand in the entire output of the company.

Mme. Blache has surrounded herself with a very competent staff of players and directors. Mr. Edgar Lewis and Mr. E. Warner have proved themselves competent to a most satisfactory degree. Mr. Lewis has been in the dramatic field as actor, director and critic. Mr. Warner has also had long experience in the field of legitimate drama.

Among the leading players appearing in Solax pictures, mention should be made of Miss Blanche Cornwall, Miss Marion Swayne and Mr. Gladdon James, all of whom have had considerable theatrical experience and possess pleasing personalities.

The equipment of the Solax plant is complete in every department. In the manufacturing branch the finest and most modern devices are in use and in charge of thoroughly competent technicians.

CRUSADERS AT RACINE AND MADISON.

The World's Best Film Company and its now famous "Crusaders" picture seems to be carrying everything before it. Many successful appearances of this great picture have been recorded already, but every mail brings new proof of its drawing power. At Racine, Wis., it was exhibited in the new opera house on October 23, 24 and 25 to splendid business. From there it went to Fuller Opera House, Madison, Wis., on the 28th and 29th, where reports on the advanced sale indicated that the house was sold out for the first six performances. The Fuller Opera House seats 1,400 people.

DINNER IN HONOR OF MR. NICHOLAS POWER.

The directors of the Nicholas Power Company celebrated the fifty-seventh birthday of Mr. Nicholas Power on Saturday, the twenty-first instant, by a dinner and a theater party in his honor.

The dinner was given at Martin's Restaurant and those present were Mr. Power, Mr. Edward Earl, Mr. John Munro, Mr. J. C. Bell and Mr. Baxter Morton.

During the course of the dinner Mr. Power was the recipient of numerous congratulatory telegrams from old friends and persons prominent in public affairs and in the moving picture trade. He also received a number of souvenirs of the occasion, among which were a box of fifty-seven Havanas especially made up to suit Mr. Power's taste in smokes, and a large basket containing samples of all of Heinz's "fifty-seven varieties." After dinner the party adjourned to the New Amsterdam theater under the chaperonage of Mr. Edward Earl, who acted as master of ceremonies for the evening and personally saw to it that each member of the party reached home in good repair and in time for Sunday breakfast.

Formal speech-making was not indulged in, but anecdotes were the order of the evening and all present contributed their quota. The only regret expressed was that no opportunity would ever be presented for again celebrating Mr. Power's fifty-seventh birthday.

NEW BAUSCH & LOMB CATALOGUE.

Bausch & Lomb Optical Company is distributing its new fall catalogue on projection apparatus. It will be found of particular interest and value to manufacturers and users of picture machines. The high quality of the Bausch & Lomb product recommends it to careful consideration, so this new catalogue will be a welcome visitor to the trade. Especial attention is directed to the line of Balopticons, or high-grade projection lanterns. Every known form of optical projection has been provided for in this little booklet and several new features have been introduced.

ARRA-NA-POGUE IN 3 REELS

GENUINE SLIDES OF THE MORMON TEMPLE.

Max Florence is a young German who came to this country several years ago and joined the Mormon Church. He was a photographer by trade. Learning while in Salt Lake City that no gentile had ever seen the inside of the Mormon Temple, he contrived to take surreptitious photographs of the interior of the great and mysterious edifice. It took young Florence a couple of years to secure the views he desired, after which he left the church for reasons best known to himself. The controversy that subsequently arose between Florence and the Mormon Church concerning the photos has been universally extensive in the recent news of the world.

The attention of Mr. A. J. Clapham, of 130 W. 37th Street, New York City, was, of course, attracted to the controversy and he at once got in touch with Mr. Florence and bargained with him for the rights to a complete set of the exclusive photographs which he had taken of the Mormon Tabernacle. These slides, with their accompanying lecture, form an extremely interesting illustrated talk, as can well be imagined.

A COSMOPOLITAN PICTURE MAN.

There has been sojourning at the Imperial Hotel, in New York City, Mr. Benjamin Brodsky, of China, who is a most traveled picture man and his experiences are as interesting as his travels have been wide. Mr. Brodsky has resided in China a number of years and speaks Chinese and Japanese fluently, besides speaking nine other languages.

Mr. Brodsky is representing the Variety Film Exchange of San Francisco and the Orient, and has been in New York for the purpose of buying films and supplies for the Oriental market, which he knows thoroughly. He is also taking over a number of agencies. Mr. Brodsky has been purchasing film from leading film makers in New York and Chicago and placed what is probably the largest announcement slide order ever given, with A. J. Clapham, 130 West 37th St., New York City. The slides are to be made in several Oriental languages and will be for general distribution from points in Shanghai, Hongkong, Singapore, Vladivostok and Tokio.

Calendar of Independent Releases.

MONDAY, OCTOBER 30th, 1911.

AMERICAN—The Stronger Man (Western Drama) [illegible]
CHAMPION—Field Day Sport at Four Miles, Kansas (Topical) [illegible]
ECLAIR—A Father's Heart (Dramatic) [illegible]
IMP—His Dress Suit (Dramatic) [illegible]
IMP—A Few Moments with Stenographer Lefkins (Topical) [illegible]
YANKEE—The Van Orton Jewels (Dramatic) [illegible]

TUESDAY, OCTOBER 31st, 1911.

BISON—The Cattlemen's War (Dramatic)
POWERS—Apples and Destiny (Comedy)
POWERS—The Progressive Book Agent (Comedy) ..
THANHOUSER—The Loves of David Copperfield (Dr.)

WEDNESDAY, NOVEMBER 1st, 1911.

AMBROSIO—Judas (Dramatic) ..
CHAMPION—The Cowboy's Pet (Comedy) [illegible]
NESTOR—Big Nose Hank (Western Comedy)
RELIANCE—A Mix-Up in Suit Cases (Comedy Drama)
SOLAX—Following Cousin's Footsteps (Comedy) ....

THURSDAY, NOVEMBER 2nd, 1911.

AMERICAN—The Water War (Western Drama) [illegible]
IMP—King, the Detective (Dramatic) [illegible]
REX—The Tale of a Cat (Dramatic) ..

FRIDAY, NOVEMBER 3rd, 1911.

BISON—A Young Squaw's Bravery (Dramatic) .....
LUX—Bill and the Bear (Comedy) [illegible]
LUX—Tommy's Camera (Comedy) [illegible]
SOLAX—A Heroine of the Revolution (Dramatic) ....
THANHOUSER—Their Burglar (Dramatic) .....
YANKEE—At Daisy Farm (Dramatic) ..

SATURDAY, NOVEMBER 4th, 1911.

GREAT NORTHERN—The Actor as a Soldier (Com.)
ITALA—Foolshead's Holiday (Comedy).....
POWERS—The Pride of the West (Dramatic) .....
RELIANCE—The Greater Love (Dramatic) .....
NESTOR—Mutt and Jeff and the Lady Stenographer (Comedy) .....
NESTOR—The Suit Case Mystery (Comedy) .....

THE BIGGEST MONEY MAKER IN THE HISTORY of the MOTION PICTURE WORLD

DANTE'S INFERNO

MILANO FILMS
FIVE REELS

THE RIGHTS CAN NOW BE SECURED FOR THIS MOST WONDERFUL MOVING PICTURE *for*

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TIMES BUILDING
42d Street and Broadway NEW YORK

MAJESTIC ENTERPRISE.

A Moving Picture World representative dropped into the offices of the Majestic Motion Picture Co., on Forty-fifth Street, and after a very cordial greeting from Tom Cochrane, general manager of the company, was invited into an adjoining room to pass judgment on a few finished pictures soon to be released.

It is generally known among those in the trade that the services of Miss Mary Pickard, better known as "Little Mary," and Mr. Owen Moore, a team of the most popular and favored moving picture actors, have been secured by Mr. Cochrane for the Majestic Co., and will appear in "The Courting of Mary," to be released Sunday, November 26th, through the Motion Picture Distributing and Sales Co., and subsequent releases.

Sunday will be the regular release day for Majestic Films, and if all future pictures are as good as "The Courting of Mary," which, by the way, is as clever a comedy as ever "got over," in which Little Mary and Owen Moore are at their best, working with a good story and an abundance of

Miss Mary Pickford (Little Mary).

well-selected natural scenery as a foundation, assisted by a good director and capable cameraman, then it is to be expected that Majestic pictures will always be popular.

Mary Pickford is without doubt one of the foremost picture actress in America to-day. She is entitled to this distinction by true force of talent and experience acquired through her long affiliation with the Biograph and Imp companies. Miss Pickford possesses a personality and charm that is different from all others. She is distinctive and a natural actress than whom there are few better examples.

Aside from Miss Pickord and Mr. Moore, the two stock companies now working every day are composed of the best talent to be had, and who will from time to time be mentioned in these columns concerning the picture in which they may appear.

The application of the Majestic Motion Picture Company to release through the Motion Picture Distributing and Sales Co. was taken up at the last meeting of that body, and was favorably passed upon by the entire board of directors. Hereafter all Majestic films will be handled by the Sales Co., who, up to date, have about twenty orders for this brand.

"THE HIGHER THE FEWER" (Thanhouser).

When the Thanhouser directors had in preparation "The Higher the Fewer," an aeroplane elopement which is to be released Tuesday, November 14th, there was a question of either dropping the whole production or else getting a real aeroplane and an instructor to teach one of the Thanhouser players the science of aeronautics. Without realism it was decided that the force of the humor of this comedy would be considerably weakened.

The directors knew that if they wished to make effective the scene where the "Yorkshire Kid," a prizefighter, carries off the girl he loves in in aeroplane, from under the very nose of a rival, the picture had to show the kid and his sweetheart in actual flight.

Actors are people who usually can act, but it is at this date too much to expect that they should know the intricacies of a flying machine. The problem, therefore, was, how much it cost to hire a real aeroplane and a man who could instruct a Thanhouser star.

Scene from "The Higher The Fewer" (Thanhouser).

After jockeying a bit, arrangements were finally consummated with Captain Thomas A. Baldwin and Augustus Post. They undertook to run a kindergarten for the benefit of the Thanhouser Company, and gave up the use of their machine. Of course, there were many interesting incidents and narrow escapes during the time of training. Chief among these incidents was the experience with a farmer on Long Island who demanded a thousand dollars because a Thanhouser actor alighted on his property. A thousand dollars from an actor! You might just as well ask the moon for a Swiss cheese sandwich.

There are many comedy situations in "The Higher the Fewer" that would make William Collier envious. In his haste to evade his rival and get to a parson, the "Yorkshire Kid" goes up in the air in a prince albert and a silk hat.

This incongruity, coupled with the astonishment of the girl when she unexpectedly finds herself defying the laws of gravitation, produces the kind of comedy that is clean and at the same time infectious. The sight of the rival trying to follow by auto the eloping couple also presents an unusual scene.

Collapse of the Trust's Colossal Bubble

After nearly two years of unsuccessful bluffing, the Trust's bluff bubble has busted! Instead of threatening the exhibitors of America with all sorts of ghastly things, it is now wheedling them, feeding them with flattery and honeyed promises and trying its blamedest to win them away from the ranks of the Independents! In many cases it is actually "permitting" licensed theatres to mix a few Independent subjects in with their licensed programs, rather than lose such exhibitors from the licensed lists! *What would have happened to any licensed exhibitor who dared to use an Independent film in his theatre a year ago, or even six months ago?*

What is the cause of this sudden change in tactics? The answer is simple. The trust has seen its customers leaving it by hundreds and by thousands during the past year or two. It has finally awakened to the fact that the exhibitors of America are not to be bluffed; and that there are ten good fighters on the Independent side to every one brainy fighter on the trust side. *It now seeks to gain by flattery what it lost by bone-headed mismanagement.*

You've won a tremendous fight and it's up to you to reap the benefits. Don't be wheedled or flattered into giving up the fruits of your victory. The Japs licked the very dickens out of Russia on the field of battle and then lost on the field of diplomacy. Don't let that happen to you. Don't believe any of the promises of the very trust that tried to throttle you. Place your faith in the Independents; in the film exchanges which have helped you make a winning fight; in the Independent manufacturers who made it possible for you to be your own boss, and who are turning out better films every day so that you can crush your competition by means of Q-u-a-l-i-t-y! and not by bluffs or threats. *Hook up with Laemmle films, Laemmle service and "Laemmle luck" and make the profits you are entitled to!*

CARL LEAMMLE, *President*

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THE BIGGEST AND BEST FILM RENTER IN THE WORLD

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, OCTOBER 30th, 1911.

BIOGRAPH—Love in the Hills (Dramatic) 998
KALEM—For Her Brother's Sake (Dramatic) 1000
LUBIN—Somebody's Mother (Dramatic) 1000
C. G. P. C.—Grandfather's Violin (Dramatic) 754
C. G. P. C.—A Burlesque Bullfight (Comic) 210
SELIG—Little Injin (Comedy-Drama) 1000
VITAGRAPH—Captain Barnacle, Diplomat (Dramatic) 1000

TUESDAY, OCTOBER 31st, 1911.

EDISON—The Reform Candidate (Dramatic) 1000
ESSANAY—Outwitting Papa (Comedy) 1000
GAUMONT—The Widower (Dramatic) 1020
PATHE—Pathe's Weekly No. 44 (Topical) 1000
SELIG—Captain Brand's Wife (Dramatic) 1000
VITAGRAPH—Madge of the Mountains (Dramatic) .1000

WEDNESDAY, NOVEMBER 1st, 1911.

EDISON—The Rise and Fall of Weary Willie (Com.)..1000
ECLIPSE—Trapped (Dramatic) 975
KALEM—The Greatest of Engineering Feats (Edu.) ..
KALEM—The Plot Against Bertie (Comedy) 1000
LUBIN—A Gay Time in New York City (Comedy)....1000
PATHE—Love Moulds Labor (Dramatic) 941
VITAGRAPH—Southern Soldier's Sacrifice (Dramatic) 1000

THURSDAY, NOVEMBER 2nd, 1911.

BIOGRAPH—A Victim of Circumstances (Comedy).. 382
BIOGRAPH—Their First Divorce Case (Comedy) 616
ESSANAY—The Right John Smith (Comedy) 364
ESSANAY—Hi Feather at the Fair (Comedy) 636
LUBIN—One on Reno (Comedy-Drama) 1000
MELIES—Right or Wrong? (Dramatic) 360
MELIES—Mexican As It Is Spoken (Comedy) 590
PATHE—A Sioux Lover's Strategy (Dramatic) 899
SELIG—The Inner Mind (Dramatic) 1000

FRIDAY, NOVEMBER 3rd, 1911.

EDISON—The Girl and the Motor Boat (Dramatic) ..1000
ESSANAY—Bill Bumper's Bargain (Comedy) 1000
KALEM—The Price of Ambition (Dramatic) .....
C. G. P. C.—An Episode Under Henri III (Dramatic).. 968
SELIG—His First Long Trousers (Comedy) 1000
VITAGRAPH—The Gossip (Comedy) 1000

SATURDAY, NOVEMBER 4th, 1911.

EDISON—Love and Hatred (Western Drama) 1000
ESSANAY—The Outlaw Deputy (Western Drama) ...1000
GAUMONT—The Jesting Princess (Dramatic) 487
LUBIN—The Mexican (Comedy) 1000
PATHE—The Coward (American Drama) 1000
VITAGRAPH—A Message from Beyond (Dramatic) .1000

ADVANCE RELEASES.

MONDAY, NOVEMBER 6th, 1911.

BIOGRAPH—The Battle (Dramatic) 1084
KALEM—The Luck of Reckless Reddy (Comedy) 1000
LUBIN—Aunt Jane's Legacy (Comedy) 1000
PATHE—Pathe's Weekly No. 45 (Topical) 1000
SELIG—The Coquette (Dramatic) 1000
VITAGRAPH—Her Cowboy Lover (Dramatic) 1000

TUESDAY, NOVEMBER 7th, 1911.

EDISON—A Modern Cinderella (Comedy) 1000
ESSANAY—He Fought for the N. S. A. (Dramatic) ...1000
GAUMONT—The Vagabond (Dramatic) 623
GAUMONT—A Trip on a Dirigible Balloon (Scenic).. 331
C. G. P. C.—Uncle's Money (Comedy) 1000
C. G. P. C.—Making Artificial Flowers (Industrial) ...1000
SELIG—Western Hearts (Dramatic) 1000
VITAGRAPH—Auld Lang Syne (2 reels) (Dramatic)..2000

WEDNESDAY, NOVEMBER 8th, 1911.

EDISON—Logan's Babies (Comedy) 1000
ECLIPSE—An Eye for an Eye, or the Last Days of King Henry III of France (Dramatic) 1000
KALEM—White Brave's Heritage (Dramatic) 1000
LUBIN—Who Owns the Baby? (Comedy) 1000
PATHE—The Story of the Typewriter (Industrial) ...1000
VITAGRAPH—Arbutus (Dramatic) 1000

THURSDAY, NOVEMBER 9th, 1911.

BIOGRAPH—The Trail of Books (Dramatic) 994
ESSANAY—Showing Uncle (Comedy) 400
ESSANAY—Gee Whiz (Comedy) 100
LUBIN—Jack's Umbrella (Comedy) 1000
MELIES—The Spur of Necessity (Dramatic) 1000
PATHE—Terms of the Will (American Drama) .....
PATHE—Review of the Paris Garrison (Military) 1000
SELIG—Old Billy (Dramatic) 1000

FRIDAY, NOVEMBER 10th, 1911.

EDISON—The Black Arrow (Dramatic) 1000
ESSANAY—The Empty Saddle (Dramatic) 1000
KALEM—The Engineer's Daughter (Dramatic) 1000
PATHE—The Bandit's Bride (Dramatic) 738
PATHE—The Astis (Acrobatic) 236
SELIG—Lieut. Grey of the Confederacy (Dramatic) ..1000
VITAGRAPH—Who's Who (Comedy) 1000

SATURDAY, NOVEMBER 11th, 1911.

EDISON—Willie Wise and His Motor Boat (Comedy). 650
EDISON—Icebergs off the Coast of Labrador (Scenic). 340
ESSANAY—The Girl Back East (Western Drama).....1000
GAUMONT—The House of Execution (Dramatic) 787
GAUMONT—Manresa, a Spanish Town (Scenic)..... 200
LUBIN—The House that Jack Built (Dramatic) 1000
PATHE—Love's Renunciation (Dramatic) 1000
VITAGRAPH—An Aeroplane Elopement (Com. Dr.).1000

A SPEEDY TOPICAL FILM BY LUBIN.

The Lubin Company have released a film, showing the daredevil automobile driving in the great Fairmount Park Race when Erwin Bergdoll in a 90 horsepower Benz hammered around the famous Fairmount Park course of 202 miles at an average speed, for the entire race, of 61.25 miles per hour, smashing the records.

It's a picture that shows the 19 racing cars flying along straight stretches, turning the famous Hair-Pin and Sweet Briar curves at hair-raising angles, while an excited crowd of 50,000 people lined the course and cheered their favorites.

The race was very close. Wishart, in a 90 horsepower Mercedes, was only a minute or two behind Bergdoll most of the way.

Such famous drivers as Mulford, Zengle, Grant, De Palma and Jagersberger are also shown in this film of a world famous event in automobile racing.

THE CHRYSANTHEMUM—A LESSON.

A helpful and beautiful picture lesson in horticulture is among the latest Pathe pictures. In a positively instructive manner the horticulturist takes a "cutting" from a chrysanthemum plant, shows the method of "potting" same in fresh soil. When the plant has grown and begins to bear flowers the method of selecting the best ones and cutting away the inferior ones is shown. It is also explained that it is by this process that the large and beautiful blooms are secured, as by pruning away the weaker ones the strength is all given to the few remaining flowers, which as a result are larger in size and richer in color; the lesson is an exceedingly valuable one, and in this manner well taught.

The development of the favored bloom is next shown, a growth of six weeks being portrayed in two minutes; the opening, growing flower, as it passes into the fullness of its beauty is at once interesting, instructive and beautiful.

A RA-NA-POGUE IN 3 REELS

THE HIGHEST POSSIBLE MARKS OF FLATTERY

THAT CAN BE PAID TO A MOTION PICTURE MANUFACTURER, HAVE BEEN LAID AT THE FEET OF

S E L I G

THE PICTURE MAKER EXTRAORDINARY

AND BY THE MOST EMININT AUTHORITIES ON THE SUBJECT

HERE IS ONE SAMPLE

THE following paragraph is an excerpt from an article which appeared on page 198 of the Moving Picture World, issue of October 21st, 1911, entitled "The Random Shots of a Picture Fan." :: :: ::

"It hurts me and other fans as well to see a big, reputable film concern do anything that at all looks like and approaches 'faking.' A short picture, recently released and called 'Among the Japanese,' was incorrectly and misleadingly labeled. It should have read 'Among the Japanese in Chicago.' 'Orientals tramping around the studio' would have been another good and appropriate title. It is impossible to take pictures of Tokyo and Osaka in Chicago. The number of critical and sharp-eyed fans is increasing every day and they know enough to know that pictures of Japan should be taken in Japan. P. F."

The picture in question, "AMONG THE JAPANESE," *was photographed in Japan, for the Selig Polyscope Co., by Prof. Starr of the Univ. of Chicago—and not one single inch of this film, except the announcements, was made elsewhere.*

When such authorities as the author of this article cannot distinguish between actual scenes from life, photographed in foreign countries, and scenes built and photographed in the Selig studios—when they believe that these actual "scenics" are only Selig studio productions, and on the other hand mistake Selig studio productions for actual taken-from-life "scenics"—then *it is an assured and conceded fact that*

SELIG NATURE REPRODUCTIONS

HAVE REACHED THE HEIGHT OF PERFECTION

THE HOUSE OF SELIG

STANDS PARAMOUNT AMONG MOTION PICTURE MAKERS

SELIG SUPREMACY SPELLS SURE SUCCESS

The Wheeler Slide and Its Making.

The song slide is one of those institutions in the entertainment world which, although often prophesied out of existence, yet survives in undiminished popularity. When there was some controversy on this topic in our pages two or three years ago, it developed that the song slide was twenty or thirty years old in this country. We who write this saw colored slides projected, to which there was a vocal accompaniment, in the early eighties. The popularity of the song slide, therefore, antedates even that of the moving picture, which is a comparatively youthful contribution to the world's entertainments.

When moving pictures were leaping into popularity it was thought by many in the business that lantern slides for

Mr. DeWitt C. Wheeler.

amusement, educational and other purposes would cease to be popular or to be shown. But the contrary is the case. Probably more lantern slides are made and shown than ever. The business of those firms who make it their aim to place lantern slides on the market are largely increasing instead of diminishing. One of the oldest firms in this country producing colored lantern pictures for song slide purposes is that of DeWitt C. Wheeler, of 120 East 31st Street, New York City. The business was founded by Mr. Wheeler some thirteen or fourteen years ago and has always shown steady progress in volume and quality of work.

The making of a song slide is an interesting department of the industry with a method peculiarly its own. To fit colored lantern slide illustrations to a song calls for a combination of qualities of an exceptional nature. In the first place, you have to show an audience listening to the song a series of scenes called up by the words which instantly arrest attention and strike at the understanding of a popular audience. The audience, in fact, has to see on the screen that which was in the mind of the author of the words. It comes to this, that the music of the song slide must interpret by means of photography what the librettist had in mind when he was composing the song. He must, in fact, provide a series of scenes and situations just as the author is supposed to have conceived them.

Whether it is actually done or not we do not know, but we can quite conceive a song writer and a song slide maker working in collaboration. It is a possible scheme and probably would produce good results.

Mr. Wheeler's skill in interpreting songs in the song slide is tested out in a variety of ways. He has in his possession a tremendous number of negatives which can be used for supplying backgrounds for his posed pictures. He has studio facilities for posing his artists. Or again he may, as some song slide makers we have known do, go to nature; that is, with the words of the song in his hand. He may take artists with him, pose them against suitable backgrounds in the country or the city and thus obtain the basis of your song slide. Posing, combination printing, printing in—these are some of the devices available for the making of a suitable song slide.

Of course, it has to be colored. On the occasion of a recent visit to Mr. Wheeler's studio, we were shown specimen's of his song slides, which in beauty of coloring, ingenuity of work and cleverness of combination struck us as reaching the ideal of this class of work.

The theme of the song, however uncommon, does not seem to phase Mr. Wheeler. If the hero dives into the cold ocean to resuce his lady love, Wheeler will illustrate it in colors. Or possibly said hero may take a flight in an aeroplane. The flight will be illustrated in the song slides. Adventure, humor, pathos—all come alike within Mr. Wheeler's deft handling. The handsome lover loves to perfection in a Wheeler song slide; the pretty girl never looks so pretty and pleading as she does in the same medium.

As we have said above, this is a unique kind of business demanding unique skill in carrying it out. The making of song slides with carefully posed figures and introduced accessories illustrative of dramatic action or sentiment or adventure, calls for a combination of wonderful qualities. Besides being a photographer and colorist Mr. Wheeler has to exercise the art of stage director. He has to create and to pose. Consequently the amount of real work that is put into the preparation of illustrating a set of colored song slides is really remarkable.

The Wheeler song slide is extant not only in the United States and Canada and in other English speaking countries but also across the Atlantic and Great Britain, where the song slide is as popular as it is here. Moving picture exhibitors who include the Wheeler song slide in their programs are always sure of obtaining an artistic product that satisfies audiences. The beauty of the coloring invariably elicits great admiration and the immense variety of subjects which Mr. Wheeler and his skillful staff handles evince a desire to please all the demands of the song slide loving public.

ARRA-NA-POGUE IN 3 REELS

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NEW YORK NATIONAL EXCLUSIVE FILM EXCHANGE

145 WEST 45TH STREET

Handling the National Programme for the States of New York and New Jersey.

Gaumont

A GAUMONT EVERY TUESDAY and SATURDAY

KOSMIK FILM

AN ECLIPSE EVERY WEDNESDAY

ECLIPSE

CURRENT RELEASES

Gaumont, Tuesday, Nov. 7

THE VAGABOND

Drama. *About 623 ft.*

His nature is changed by kindness and when given an opportunity he becomes a useful citizen.

A TRIP ON A DIRIGIBLE BALLOON

Topical. *About 331 ft.*

Depicting a sensational trip on the French Dirigible, "Adjutant-Vincenot."

Eclipse, Wednesday, Nov. 8

AN EYE FOR AN EYE

OR

THE LAST DAYS OF KING HENRY III OF FRANCE

Historical Drama. *About 1000 ft.*

Giving ten perfect scenes, showing the execution of a plot against the life of King Henry III, of France.

Gaumont, Saturday, Nov. 11

The Hour of Execution

(A story of Roman Fidelity.)

Drama. (Col.) *About 787 ft.*

A thrilling story of two Roman comrades, who show that they are faithful to each other unto death.

Manresa, a Spanish Town

Travelogue. *About 200 ft.*

Showing picturesque views in and about Manresa, a little village near Barcelona, Spain.

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LICENSED BY THE MOTION PICTURE PATENTS CO.

Gaumont

NOVEMBER 6th

THE COQUETTE

A Thrilling Episode in the lives of simple fisher folk. A stirring tale of the sea told in a graphic, gripping way. Length about 1,000 feet. Code word: "Belabor."

WATCH FOR "THE COMING OF COLUMBUS"—IT'S ON THE WAY.

SELIG

NOVEMBER 7th

WESTERN HEARTS

A dramatic epic of the Colorado foothills. Length about 1,000 feet. Code word: "Belfry."

NOV. 9th

OLD BILLY

The true story of a veteran fire horse. Another great Selig fire feature. Thrilling. Book this sure. Length about 1,000 feet. Code word: "Belike."

"COLUMBUS" WILL BE IN 3 REELS.

TRADE S MARK

SELIG

TRADE S MARK

NOVEMBER 10th

LIEUT. GREY

OF THE CONFEDERACY

A stirring tale of guerrilla warfare. Another one of those inimitable Selig war dramas. Length about 1,000 feet. Code word: "Bellmore."

That Gigantic Masterpiece, "The Coming of Columbus," is on the way.

SELIG

Exhibitors Attention

THE HOUSE OF SELIG WISHES TO SECURE EVERY EXHIBITOR'S NAME FOR THE SELIG MAILING LIST SEND IN YOUR NAME AT ONCE—DON'T DELAY.

The Selig Polyscope Co.

21 East Randolph St., Chicago, U. S. A.

INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or noms de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

"SCRIBE."—We cannot undertake to keep track of the names of the members of the French and Italian companies. Personalities are not made so important abroad and the information is not forthcoming when desired.

BEN W.—The Reliance company advises us that you probably have reference to Miss Gertrude, and not Ruth, Robinson. She is a present member of the Reliance company, coming to them from the Biograph, where she occasionally played opposites to Arthur Johnson. This would appear to establish her identification. (2) If you will look over the files for the past year, you will discover in the projection department, almost as many remedies for condenser breakage as there are issues. What works with one operator does not apply to another, since room conditions are different. Why not experiment with the most promising suggestions until you find one that suits the conditions under which your operator works? There is no certain preventive.

"INDEPENDENT GIRL."—The question of Mr. Miller will be answered later. (2) William Shay was the hypnotist, and Miss Lucille Young the girl, in "The Battle of the Wills," done by the I. M. P. company. (3) Warren Kerrigan and Miss Pauline Bush generally play opposites with the American company. (4) Later. (5) Miss Julia M. Taylor was the Thanhouser Juliet in "Romeo and Juliet."

I. R. S.—The Bison company has not yet replied. (2) The Champion advises that you have reference to Robert C. Thornby. He is no longer with the company, having left last May.

P. Z. L. D.—This is hardly a matter to query the company on, but we confess we shared your bewilderment when we saw the action to which you refer. It is not improbable that the action led to a scene eliminated from the final version to get the reel within the required thousand-foot length. It not infrequently happens that a photoplay will run 1,400 to 1,800 feet in the rough and in the cutting to get it down to release length, some of the continuity is lost. We are of the opinion that the canoe in a later scene was to be set afire and then adrift, but this is merely guesswork. The "Story of the Films" does not offer any enlightenment.

GODFREY—Arthur Johnson was the singer in Lubin's "The Actress and the Singer." (2) He has not worked for the Imp. His previous connections were the Biograph and Reliance companies. (3) The actress was played by Miss Lawrence, who was with the Imp for a time. (4) Charles Kent both acts and produces for the Vitagraph. (5) The Vitagraph studios are in Brooklyn, on the line of the Brighton Beach road. The Edison studio is in the Bronx, close to the Botanical Gardens in Bronx Park. The Lubin studio is in Philadelphia. (6) No company will permit you to witness the making of a photoplay. In many studios even the other players are excluded.

H. M. C.—Miss Gladys Fields generally plays opposites to Gilbert M. Anderson in the Esanay Western pictures. (2) We have no information as to her matromonial affairs. (3) Henry Walthall was with Reliance last we heard. (4) The story that Maurice Costello is insane is a new one, but no more correct than the report of his death. He is working in the studio and is appearing now and then at receptions given in his honor by photoplay theater managers. He had a reception in Brooklyn the 19th.

P. S. Y.—Miss Mary Fuller was the Aida in the Edison production of that opera. We cannot state the company playing in "Il Trovatore" or "Faust." These were Pathe productions made abroad. In no case were the casts made up of opera singers. Why should they be?

B. H. Z.—Augustus Carney is the Essanay's Alkali Ike. He has been with the company for some time.

B. H. L.—Max Linder is not dead, but the Pathe company is using more American productions and the French product is largely used for "filler" or else is full reel stuff.

C. G.—You can mark a price on your scenarios or leave it to the company to set a value. If the former, mark the price on the manuscript and do not trust to a letter. (2) Send your script by mail. If it is so bulky as to need expressing it is not a photoplay. (3) You can get back numbers containing the articles on technique if you become a subscriber.

H. H. B.—No information as to ages, marriages or other purely personal details is given in this column.

D. L. N.—The American productions are made in the West. Warren Kerrigan plays most of the heroes. (2) The company has no Chicago studio that we know of.

T. M. G.—Most of the companies will sell you portraits of the leading members of their companies.

S. C. R.—We think King Baggott quite as beautiful as you say he is—but we can't tell you if he is married or not. William Shay seems to be the other Imp player you speak of. William Shea is a Vitagraph actor.

BESS.—Miss Lottie Pickford has not been with the Imp lately. She is now announced as a Vitagraph player. She is the sister, not the daughter, of "Little Mary."

B. C. H.—Regularity of features counts for more than coloring in determining the photographic value of a face. Other essentials are good eyes, and a mobile mouth. Two little lines running from the base of the norstrils to the corners of the mouth, scarcely noticed in the eye, sometimes age a face cruelly before the camera, and have cost more than one competent actress her chance.

C. R.—"Smoke pots" are merely iron pots filled with material giving off a dense smoke, but it is a generic term used for anything employed to produce the semblance of smoke. Steam jets are employed and sometimes the vapors of ammonia and muriatic acid. In the fire scene in Edison's "His Misjudgment," the scenery was actually set on fire and washed down the moment the picture making was over.

C. L. P.—The full cast of Kalem's "The Colleen Bawn" was published in a recent issue of the Moving Picture World. Look it up. Your second question does not lie within our province.

L. P. F.—William Garwood was the lover in "Courting Across the Court." It is a Thanhouser film. We know no film of that title made by the company you mention.

V. L. P.—Herbert Rawlins played Count Dantes in Selig's "A Craven Heart." (2) Hazel Neason was the girl in the Vitagraph's "Cupid's Chauffeur." (3) Kenneth Casey and Adele de Garde are not brother and sister. (4) A Biograph player, therefore, nameless.

O. F. S.—New York City parks are open to motion photographers who can show permits, and we believe that the former city ordinance against the use of Fairmount Park, Philadelphia, for Motion picture purposes, has been repealed. (2) J. W. Morrison and Grace Lewis had the leading parts in "Over the Chafing Dish." (3) Etienne Giradot played the burglar in "His Burglar." He is the same who scored a hit as the original Charley's Aunt in America.

H. C. H.—Frank Crane had the lead in the Thanhouser "Divorce."

E. G.—Charles Ogle played the title role in Edison's "The Doctor." Mabel Trunelle was the fiance, and Herbert Prior and Miss Sawyer the parents of the child.

F. F. B.—Miss Helen Davenport was the would-be murderess in the Reliance "Ever the Accuser."

W. H. T.—Owen Moore, King Baggott and George Tucker, were the men who submitted to dental operations in "The Fair Dentist."

S. R. T.—Francis Bushman and Dorothy Phillips had the leading parts in the Essanay "Fate's Funny Frolic." (2) Augustus Carney was not in the production. He is not a member of that section of the company.

B. T. Y.—See answer to H. M. C. The desired addresses may be found in the advertising pages of this issue.

JEAN.—The best way to get an autograph is to send a stamped and addressed envelope and a polite request in care of the company by whom the player is employed.

R. S. B.—Your question appears to deal with a purely local condition.

C. W. K.—Your letter does not make it plain whether you want to act in the pictures or the picture theaters. If the former, address the companies nearest you, enclosing photographs and stating experience. If you want the photographs back, send return postage. Unless you can show experience it is practically useless to apply. To obtain a position in a picture theater, apply to the local manager. He may give you a chance to try your act if you have one, and if you do well he can recommend you to the agent through whom he does his booking.

P. G. E.—Mabel Normand was the Betty in the Vitagraph's "Betty Becomes a Maid." She is now with Biograph. (2) J. T. Carrigan and Miss Kathleen Williams played the part. (3) Will be answered later.

G. B.—There is no recent information about Miss Leonard. Follow the news columns of the paper. Her engagement will be announced when she closes with some company.

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YOU NEED
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Inducements for your customers. The regular service of
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See advertisement on page 346.

ÉCLAIR

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40 GREAT SCENES

HANDS ACROSS THE SEA IN '76 is not a mere battle story extended to two reels but represents a Veritable Moving Color Page of Big Events, covering the period from '75 to the close of the war.

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Molly Pitcher's Well
Morgan's Riflemen
Franklin at the Court of France
Girls' Seminary at Chichester, Eng.
Montraville Meets Charlotte Temple
The Heroism of Grace Deane
Attack on the Block House
Lafayette's Heroism
The Battle of Monmouth
Blowing Up the Breastworks
Farmer Brown and His Oxen
Before the Siege of Yorktown
The Battle of Yorktown
Montraville Forsakes Charlotte
Arnold at West Point
Capture and Execution of Andre
Montraville and Rochambeau Meet in Deadly Combat
Surrender of Cornwallis
The Dawn of Independence

A FEW NOTED CHARACTERS

Gen. Geo. Washington
Benjamin Franklin
Benedict Arnold
Major Andre
Silas Deane
Grace Deane
Molly Pitcher
Farmer Brown

King Louis XVI
The Queen
Marquis D' Lafayette
Count Rochambeau

Lord Cornwallis
Lieut. Montraville
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Various Staff Officers, Infantry, Cavalry, Courtiers, Court Ladies and Attendants, Indians, Hessians, Servants at Mt. Vernon, etc., etc.

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TUES. NOV. 21

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AMERICAN STUDIO
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TUES. NOV. 21

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Some people whose honor plays second fiddle to their money grabbing propensities are trying desperately to market what they want you to believe is

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They are attempting to market unquestionably "DUPED" films --- nondescript scrap that they have given names that sound like HELL and PURGATORY. That's what you get, too, but do you want it? The only genuine productions of the DIVINE COMEDY (both Helios and Milano makes) are owned exclusively in the United States by us.

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145 West 45th Street,

BEWARE!

$500.00 REWARD!

For information which will lead to the arrest and conviction of any person, firm or corporation infringing our rights under the copyright law.

NOTE:---Officials of the department of justice are now collecting evidence against well-known pirates who infringe on the film *"Temptations of a Great City."* Watch for the announcement of this.

FOR SALE, NOW

LM COMPANY

NEW YORK CITY

LETTERS TO THE EDITOR

HELD UP HIS SCENARIO.

Editor Moving Picture World:

Dear Sir—I have read with considerable interest the various letters by Mr. Hall, Mr. Kitchell, and other scenario writers during the past week, and think you should be thanked for opening your columns to the writers to register their "knocks" and their "boosts," and thus enabling them to get better acquainted with one another. I think this acquaintance will eventually result in the formation of an organization of scenario writers along the same lines as the Friars, the Press Club, the Authors, the Players, etc. When that happy time arrives, and I predict that it will be within the next few years, scenario writers will enjoy the same rights as other authors. They will be in a position to demand that their names be attached to each film sent out that they have written so that the public will know who they are; so that the public can ask for and seek other pictures by the same author if they like him, and thus enable him to build up a reputation if he possesses the ability. Manufacturers will then have to solicit pictures from popular authors at the latter's price, the same as popular magazine writers are sought out by editors today. But such a condition can only be brought about by organization and concerted action led by authors of standing, like Mr. Hall and Mr. Kitchell.

Before I close I would like to register a real kick and would feel much indebted to Mr. Man-About-Town if he can explain it away. Recently I submitted an mss. to a firm that has always returned unavailable stories within four or five days. On this occasion the mss. was held five or six weeks. I had visions of a sale when I read a review in the World of a picture released by this firm utilizing the same theme as I employed. My hopes then and there vanished, and sure enough the next day I received a letter praising the mss. from the firm, but rejecting it because they had just released a picture along the same line. Now, I don't want to even insinuate that the firm used my idea, but I claim that inasmuch as the firm already had its picture ready or in rehearsal when they received my mss. they should have promptly returned my story instead of holding it until they released their picture. I may be wrong, but it looked to me as though they wanted to score a beat on the idea, so that my mss. would be of little value to other manufacturers who might want to purchase it. The story has been praised by other film-makers, but they all say that the idea has been used recently by this other firm, which places me somewhat in the light of a plagiarist. If the mss. had been returned promptly before the other release, I could have disposed of it easily.

In reference to Mr. Hall's $90 scenarios and the ones Mr. Kitchell received only $8 for, I think the rest of the writers would be much indebted to them if they made known who these films are, so that those new to the game would know who to avoid and whom to try to do business with.

Again hoping that we will see an organization of scenario writers in the near future, I am, respectfully, "A BOOSTER."

Brooklyn, N. Y.

"HER CROWNING GLORY" IN BAD TASTE.

October 6, 1911.

Editor The Moving Picture World:

Dear Sir—Will you allow a "moving picture fan" to express an opinion on a late Vitagraph film, "Her Crowning Glory?"

I think that the story is in the worst possible taste, and I know many people who feel the same way, for it outrages every sense of justice and decency.

Think of what it would mean to a woman in such a case—her one beauty a mass of chestnut hair, curly—a true "Crowning Glory"—to be robbed of that, and tell me if it is a fit subject for ridicule. What kind of a man would he be who would hold a mirror for her to see that she was shorn of the one glory that had been her pride? What kind of a man to hold the scissors that had cut her heart-strings as well as her hair; to taunt her, call her a "hideous creature," and drive her out of his house without a chance to hide the disfiguring stumps of hair? It was a disgusting exhibition for a man to make; it must be a "tough hide" that is not touched by such distress as that capable actress depicted.

The picture ought to have its logical sequel, in which that imbecile father would be defendant in a damage suit, and made to pay the plaintiff about $25,000 as part compensation for her loss.

I noticed that whereas some of the other pictures had elicited applause, "Her Crowning Glory," ended in absolute silence. Indeed the silence was noticeable, and I heard many expressions of disgust later on.

What were the censors doing to put their approval on such a moral as is taught? The censors will not allow fight nor Beulah Binford pictures for fear the children will become depraved. Will not let us see a murder for fear some hare-brained boy will "go and do likewise," nor a safe-blowing, etc.—but what example does "Her Crowning Glory" set to our younger folks? That it is not only right to cut a woman's hair off while she sleeps, but it is a most laughable affair, and highly commendable, that papa stands ready to reward the venturesome little girl, and every one else will regard it as very facetious, and she will be petted and patted for her daring.

Oh ye censors! It is no harm for a child to sneak behind a sleeping woman and steal her one pride and glory! only very funny, and papa will play horse again! Yours very truly, HARRY F. CORBY.

36 Broad Street, New York City.

A PRAYER FOR RELIEF.

Lansing, Mich., September 25, 1911.

Editor Moving Picture World, New York City:

Dear Sir—If you know, or have ever heard of anything that will take the place of an illustrated song, I will consider it a personal favor, if you will advise me what it is.

If all the songs that are illustrated are like those we have had, it would appear that the slide makers are using only the WORST they can find. Just imagine torturing an intelligent audience with such as "Der Deutscher Rag," "Love Me," etc., and why Good Reliable Publishers will let such junk go out, is more than I can understand, and any manager who has the nerve to indict such stuff on his patrons, should provide his singer with a coat of armor.

Yours very truly,

H. F. FOWSER, Manager Vaudette Theater.

AN INDIAN CRITICISES INDIAN PICTURES.

Editor Moving Picture World:

Dear Sir—If the directors of the moving picture companies knew how foolish their women and girls look in the Indian pictures, with from one to three turkey feathers stuck in the top of their heads, they would be more careful. It certainly is a laugh to see Alice Joyce, and others made up as Indians, every person dressed the same with the same feather. Have lived all my life in the West and worked for different picture men. The genuine Indian women, there are many in this city who work for the picture. Have been with them and we always laugh and think it a great joke when we see the leading girls in the pictures made up as Indians, with the chicken feather in the hair. It is funny, but they would all look much better without them. The braves wear the eagle feather, one or two, after they are braves, but they have to earn them. The chief and council-chief have the war bonnet. Have also seen pictures with all the made-up Indian men with big war bonnets on their heads. Another big laugh, but don't think the managers know this; if they did, they would do different. Then again, they should get the real Indian people. There is about a hundred men, women and children in New York out of work most of the time, from the reservations out West, and only a few of them get any work. Pathe and Biograph use them more than the other companies, as they know just how to act and don't laugh all the time like some of the white men. Would like to have you print this some time, as I think it would do some good. Always get your Moving Picture World every week, and think it is a great paper.

Yours very truly,

JOHN STANDING HORSE.

Carlisle School. General Delivery, New York.

EXHIBITOR AND EXCHANGE SHOULD CO-OPERATE.

Salem, Ind., Sept. 24th, 1911.

To the Editor:

Dear Sir—A few days ago I was to meet the manager of the exchange from which I get my reels. While waiting, I looked around, and, among other places, in the inspecting room. There I saw a number of girls, supposed to be inspecting films, but their minds and conversation were upon a dance or a party they had been to the night before, and they did not look at the reels except when one was broken. If there were torn sprocket holes or bad patches they never bothered with them.

When bad reels are received by the exhibitor it is a question whose fault it is. It is either the fault of the exchange or the operator who ran it last. Before I went to see this I always returned the reels as they were, if broken. Most of the reels I returned in better shape than when I received them. Now, if every manager would instruct his operator to repair the reels before returning them, exhibitors would receive their reels in better condition. The exchanges will not have to employ so many inspectors, and it will save them money and they can save you money, and the reels will be in better shape. It must be remembered that the only opportunity exchanges have to examine reels is about one hour per day, between 11 and 12, and it is impossible to repair many reels in that time.

I always caution my operator to take good care of the reels, as they are very expensive. A reel is often sent to a theater for two to four days and receives no care. Two or three other houses use this reel in the same manner and what is the reel in about three weeks' time? A piece of junk, of course. Now, if every operator will take care and repair his reels, we would all get reels in better condition, which, of course, will mean better projection. Would like to read the opinion of others on this matter.

Ire main,

Yours for success,

J. H. JAMES, Mgr.

ANOTHER GOOD OPERATOR DISCOVERED.

Editor The Moving Picture World.

Dear Sir:—Noticing "Similar Complaints" recently published through your columns, I am taking this liberty of writing. While playing in Pittsburgh this last week, I visited a little nickelodeon on Sixth Street—the Bon Ton—and the way the pictures were being run certainly did appeal to me very strongly. There were some clear, steady, flickerless and bright pictures being delivered. I never before saw a more perfectly handled light—not a "puff," "brown corner," "bottom" or a "ghost" did I see the five different times I was in the house.

At first I could not "get next" to the flickerless, soft eye-resting effect of the picture, but on being told that the curtain was of a pea-green color, explained matters. Any operator who can obtain such excellent curtain results is a credit to his profession.

With 8 years' operating experience, I can easily sit in the audience and size up the operator, and I feel safe in saying that Howard L. Butler (I asked his name in view of writing this letter), the operator, is, in my estimation, worthy of the modest, but often used term, A-1 operator.

I am not writing this with the intention of giving this poor unfortunate a case of "swelled head," but only as a fulfilment of the old saying, "Give even the devil his dues."

Yours respectfully. A PIONEER OPERATOR.

FROM A LADY SCENARIO WRITER.

Editor of Moving Picture World:

Dear Sir:—I have noticed in several back numbers of the Moving Picture World how quite a few scenario writers have aired their troubles and grievances. In justice to the film companies, I wish to relate my experience. Six months ago I was seized with the inspiration to write moving picture scenarios. My experience was limited to the sale of three short stories. I was a rank novice in the business, but meant to stick to it until I either found myself unfitted for the work or made a success of it. I sent in my first "scenario." It was returned. Again I attempted to get my work before the producers, for I had been told by several literary people and authors that my work was good. My scenarios came back to me and to my great surprise and indignation I found that they had not even been read. I was very generous in my criticism of the companies and their methods. My next venture was sent to a company in which a certain scenario editor evidently felt sorry for me. He wrote me that my work was good, but that I must first learn how to write scenarios before I expected them to be read. I had been sending them in to the companies in short story form. So much for ignorance. Some will doubtless say that my mistake was inexcusable. I profited by it, for I wrote to my friend, Mis Grace Gauntier, and asked her assistance. She sent me a scenario outline which I studied for three weeks before I attempted another scenario. When it was finished and sent in, three weeks later, I received my first check of $25.00. Sinc then I have devoted my spare time to scenario writing and in the four months that I have learned how to write them, I have netted over $200 clear profit. Besides this I have bought my own typewriter. I review every moving picture magazine and study the synopses, so that I am not sending in anything that has been released. Every company that I have written for has treated me with the utmost consideration. I too thought one of my scenarios had been stolen, but afterward found thot it was merely a peculiar coincidence in the similarity of scenarios. My experience has taught me to "look before I leap." Thanking you for your kindness and wishing you every success, I am, respectfully, one of the little writers. MRS. S. J. N.,

Covington, Kentucky.

ANNOUNCEMENT No. 13

Talk No. 4 on Exclusive Service

THE MAN AND THE MASTER

The One Builds Without Thought, The Other With It

THE picture house standing upon a programme of unrestricted competition in a like degree is weaker than the house which exercises a control over its programme.

An intelligent exhibit is not possible without some form of control; in Picturedom, the force of this statement is shown by the *successful exhibitor's* efforts to monopolize the programme.

Every *successful exhibitor* is working for a form of control; if you please to monopolize his programme, his business needs force him to this step. The *National* is the only programme which meets frankly this necessity—Exclusive Service means the preservation of *novelty* in *novelty*, a control of your bill as against your competitor.

The value of publicity in any legitimate enterprise is universally conceded, hence the wider the scope of publicity, the greater its value. In *picturedom* the exhibitor operating with any other than *Exclusive Service* is practically dependent upon a six hour poster or lobby display *to the idle passerby*, in his efforts to increase his steady patronage.

The exhibitor operating with *Exclusive Service* has open to him every avenue of publicity that the human mind has devised; he becomes *Master* in a field where the thirst for entertainment keeps pace with the skill of the *Master*.

Every National Exchange is able to give its patrons thirty days' booking in advance, *every bill-board, every show window, every paper* in *every City, Town, Village* and *Hamlet* in the land (the tried and trusted mediums of publicity) are calling, clamoring, crying for the privilege of placing that thirty days' booking before the public whom you would attract.

Without Exclusive Service advance booking is valueless and likewise impossible.

The true showman understands the force of the opportunity which advance booking develops.

EXCLUSIVE SERVICE DEVELOPS THE OPPORTUNITY TO MAKE YOU MASTER

Secure the following exclusive service with its franchise endowment:

Monday,	**"Plantation"**	**"Clarendon" "Mono"**
Tuesday,	**"Rose"**	**"Deu. Biograph" "Helio"**
Wednesday,	**"Federal"**	**"Mondia" "Latium"**
Thursday,	**"Washington"**	**"Hepwix" "Film d'Art"**
Friday,	**"Mohawk"**	**"Cricks & Martin" "Aquilla"**
Saturday,	**"Oklahoma"**	**"Deu. Bioscope" "Savoy"**
Sunday,	**"California"**	**"Messters" "Comerio"**

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On Monday, October, 23, 1911, we move into our permanent quarters—the entire second floor of No. 145 West 45th Street, New York City, New York, just off Broadway.

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"Garlands of Old Fashioned Roses."—Pub. by Forsber Music Pub. Co.
"Beautiful Love."—Pub. by J. Fred Helf Pub. Co.
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"Knock Wood."—Harry Von Tilzer.
"Good-Night, Mr. Moon."—York Music Co.
"When Broadway Was a Pasture."—Leo Feist.
"Lovie Dear."—Rogers Bros. Music Co.

Excelsior Slide Company.

"Can't Live Without a Girl."—Pub. by Laemmle Music Pub. Co.
"Light Up Your Face With a Smile."—Pub. by Gus Edwards.

A. L. Simpson, Inc.

"Sailor Boy, My Sailor Boy."—Pub. by Simpson.
"Lapland."—Pub. by Song Writers' Music Pub. Co.
"When She's Old Enough to Marry."—Pub. by F. B. Haviland.
"Skipper Susie Greene."—Pub. by Walter Jacobs.

DeWitt C. Wheeler.

"I Like the Hat, I Like the Dress and I Like the Girl That's In It"—J. W. Stern & Co.
"When the Dew Is on the Rose"—J. H. Remick.
"The Old Love Still Lingers"—Up-To-Date Music Co., Indianapolis, Ind.

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MOVING PICTURE PROGRAMS.

The Moving Picture Program Co., of No. 1416 Broadway, New York, has fitted up a suite of offices for the publication of handsomely illustrated moving picture programs for moving picture theaters. Henry E. Hacker, a well-known publicity representative, has surrounded himself with an efficient staff of assistants, and his work has already received meritorious commendation. The program will be furnished to houses in New York and all other points throughout the country. A unique feature of the program and one of excellent drawing powers for the house is a series of weekly cash prize offerings. The company has already received business recognition among the larger advertisers.

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Agents for Motiograph and Powers machines—full line of parts
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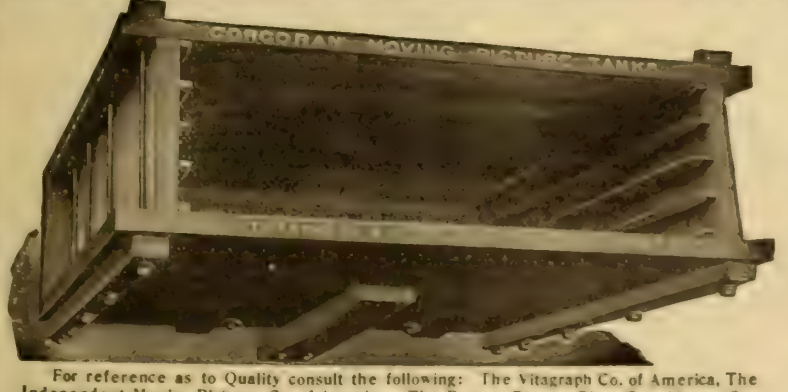

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America., The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America.

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A. J. CORCORAN, Inc.

No. 11 JOHN STREET :: NEW YORK CITY

CORRESPONDENCE

NEW ENGLAND.

The Nicholas Power Company, makers of the famous No. 6 moving picture machine, has appointed Mr. F. W. Sweet as special representative for the New England states. Mr. Sweet reports a most important installation of the Number 6. Mr. Claghorn, general secretary of the Boston Young Men's Christian Association, has purchased a No. 6. The machine will be used to give motion picture shows for the United States soldiers at the various forts in Boston Harbor. It is always gratifying to mention these items, as they show that motography is being recognized as a great factor for good. In fact, Mr. Claghorn remarked that the mission of these entertainments was to keep the men away from undesirable resorts.

Manager Frank Altman, formerly of the Scenic Temple, Chelsea, Mass., opened his Apollo Theater, Washington Street, Boston, on Columbus Day, October 12. When visited by the writer, the house was jammed and a good show of Licensed reels was on the program. The house seats about 800, and is brand new from cellar to roof.

On Monday, October 9, the new Olympic Theater, Lynn, Mass., was opened to a business that must be called phenomenal. It is one of the finest and most expensive photoplay theaters in this country. On the opening day, many near-by managers journeyed down to Lynn to see this house. Proprietor Horsman and general manager Arthur Lord, showed their appreciation by taking the "bunch" down to Marblehead, Mass. At the "King Solomon Club," the managers were regaled with a first-class layout, consisting of everything to eat or drink. Among those present were: Frank Howard, formerly proprietor of the Licensed exchange in Boston; Charlie Hodgton, proprietor of the Princess, Wakefield, Mass.; the Ware Brothers, of Beverly, Mass.; Sam Grant, general manager of the Gordon Amusement Company; John Koen, of Salem; Felix Alland and G. I. Appleby, both Boston managers.

The Puritan Theater, Boston, Mass., hopes to open for the first time, Monday, October 23. Mr. Charles Heath is managing the house, which will run Licensed pictures and vaudeville. The Puritan is a cosy theater on Washington Street, near Northampton Street. Mr. Heath is a well-known Boston picture man, and should do well with his project.

Manager John Finn, of the Walnut Hall Theater, Woburn, Mass., is certainly giving a big show for the money. Four reels of Licensed pictures, vaudeville and illustrated songs, make up a pretty good show for five and ten cents, and Manager Finn is making good.

The Scenic Theater, Hartford, Conn., is to move to Asylum Street, and will take a building formerly a church. Strangely enough, the Scenic is moving from a building on Main Street, which was formerly a church. The change in location should prove beneficial, as the new location is more centrally located.

Mr. J. F. Kane, stage manager of the Central Square Theater, Lynn, Mass., playing vaudeville and pictures, was married on October 11, to Miss Eva Corliss. Mr. Kane will remain with the Central Square, and was the recipient of many gifts.

The Fall River, Mass., Lodge of Elks, dedicated their new building, and the vaudeville and picture interests of Fall River, helped things along. A big show of vaudeville and pictures was given, aided by Manager C. E. Cook, L. M. Boas and J. W. Barry, all managing local houses. The entertainment was voted a big success by the Elks.

Manager Arthur G. Pearson, who operates the Odd Fellows Hall, Somerville, Mass., with trust pictures and vaudeville, gave the employees of the Boston office of the General Film Company a big blow-out this week.

Manager H. F. Jackson, of the Bijou Theater, and Cummings Theater, Fitchburg, Mass., has left his theaters in order to attend to some business out of the State.

Manager E. P. McCarthy opened his new photoplay house in Springfield, Mass., and played to big returns. The Star Theater, as it is named, has an excellent situation on Elm and Bartlett Streets, and should prosper.

It is rumored that the Gem Theater, Lynn, Mass., which has been dark for some time, will soon be reopened to the public, with a program of photoplays and illustrated songs exclusively.

Manager Joseph Mack, of the Hub Theater, Boston, Mass., surprised local picture men by jumping his house over to the Licensed side, after being one of the leading exponents of the Sales Company for a long period.

The Thelma Theater, Bangor, Me., will be ready for its opening in about 4 weeks, if present plans prevail. This house is located on Exchange Street, and will run Licensed pictures and vaudeville. Mr. Pope D. McKinnon will run the house, and is also the sole proprietor. Mr. McKinnon has an up-to-date house and should prosper, as competition is not too strong in Bangor.

John L. Fernando has had the plans for his new photoplay theater, Waterbury, Conn., approved, and expects to start building immediately. The house will seat about 400, and will be fireproof.

During the week of October 16, Dante's Inferno was exhibited at the Cambridge Theater, Cambridge, Mass. Business was unusually brisk, as it always is during presentations of the wonderful Inferno pictures.

A new picture theater is promised at 530 Dudley Street, Dorchester, Mass. Mr. John Williams will own and manage the house.

The tenth week of the exhibition of the Kinemacolor pictures of the coronation has been reached at Tremont Temple, Boston, Mass. No abatement of interest has been noticed, and it is expected that the pictures will be seen in Boston for some time to come.

Columbus Day, October 12, proved itself a winner for local picture houses, all of which reported the very best of pictures.

As there is some controversy regarding the value of using subjects of over 1,000 feet in length, the writer inquired of Mr. Lowrie, of the Beacon Theater, Boston, as to how he found the "Two Orphans," a Selig release. Manager Lowrie remarked that he was well satisfied and that in the future he will exhibit all excellent reels regardless of length. The "Two Orphans" made good in the Beason, which seats 800. This is pretty conclusive evidence that 2,000 and 3,000 feet subjects are welcomed by exhibitors.

Putnam, Conn., is the possessor of a new theater devoted to photoplays, that is one of the most up-to-date in that State. The house has been named the Orpheum.

The Acme Theater, Eastport, Me., is dividing its time between vaudeville and pictures and regular road attractions. Manager W. A. Shea is finding that the photoplays are drawing very well at the Acme, which is a first-class house in all respects.

It is rumored that Messrs. Hickey and Stockbridge, of Needham, Mass., are about to erect a photoplay theater in that town.

Mr. Louis M. Boas, general manager of the Marcus Loen enterprises in Fall River, Mass., namely the Savoy, Premier and Bijou, has again left here for Berlin, Germany. Mr. Boas spent the spring and summer "across the pond," in the interests of the Marcus Loen people, and only just returned home. However, he was called back, but it is expected that Manager Boas will return soon.

The Morton Picture Theater, New Haven, Conn., has had its first opening, and reports big business. The house is located centrally on the corner of Church and Congress Streets. The house is first class and entirely fireproof.

The Keith Theater, Campello, Mass., is now nearly completed, and expects to open early in November. With a seating capacity of 1,000, and a good bill of Licensed pictures and vaudeville, there is no reason why the Keith should not prove a success, as competition will not be strong. The house is new throughout.

On Friday evening, October 20, the Cummings Theater, Fitchburg, Mass., H. F. Jackson, manager, exhibited moving pictures of the Rainey-Follette activities. These are the pictures taken by Mr. Paul Rainey during his recent arctic expedition. With prices of from fifteen cents to fifty cents, business was good, and Manager Jackson again showed himself an astute manager.

Mr. C. L. Benson, who is connected with the Premier and Bijou Theaters, Fall River, Mass., is on a honeymoon trip, which takes the bridal couple to the West.

Messrs. Howard and Horsman, of the Olympic Theater, Lynn, Mass., recently presented their general manager, Mr. Arthur Lord, with a solid gold watch and a Masonic charm. The presentation speech was made by Mr. "Mike" R. Sheedy, who came over from New York for that purpose. The excellent opening of the new Olympic is the talk of Lynn picture interests.

Mr. F. F. Proctor, who was contesting with Mr. B. F. Keith for the Keith-Proctor Fifth Avenue Theater, was given the decision by the Portland, Me., courts.

Mr. James H. Donovan, who was a partner in the Woonsocket, R. I., Opera House, together with Mike R. Sheedy, has sold his share to Mr. Sheedy and has also given up the position he held as resident manager. Mr. Sheedy is now the sole lessee, and has installed Mr. G. E. Hill, a well-known theatrical man, as resident manager.

Mr. Tom Hennessey, the genial manager of the Theater Voyons, Lowell, Mass., did a big business with "The Two Orphans." "Colleen Bawn" was also used by the Voyons, and Manager Hennessey remarked himself to be a firm believer in two and three-reel subjects.

William Manning, connected with the Savoy Theater, Fall River, Mass., has returned to his duties after a trip with his bride.

The World in Motion Theater, Pittsfield, Mass., on Sunday, Oct. 22, gave benefit performances for the building fund of the Pittsfield Hebrew Alliance. Sunday, October 29, will witness a repetition of these benefit performances, which consist of Independent pictures and illustrated songs.

"Pop" Lubin was in Boston recently on private business, but found time to drop into the offices of the General Film Company, where he chatted for a moment with the local managers who were about the office. Mr. Lubin was told by the managers that his product had advanced in great fashion. It is the truth to say that more first-run Lubin reels are now exhibited in Boston than ever before.

The construction of automobiles was shown by 6,500 feet of moving pictures at the Clayton and Craig schools, Boston. These reels are very clear and should prove of great value to all interested in the industry of automobiles.

The Dreamland Theater, Boston, closed its doors Monday night, October 16, for extensive alterations and repairs. The house will reopen nearly brand new. Competition in the vicinity of the Dreamland has increased of late, and the best is needed for success.

The Williamson and Patch Amusement Company will build a first-class photoplay theater on School Street, Concord, N. H.

Another theater is soon to be erected in Boston. It will replace a building at 19 to 25 Harrison Avenue, between Essex and Beach Streets. Plans for the proposed house from C. H. Blackall, the well-known architect, have been accepted, and the foundation will be laid beginning early next month. The property is owned by the Ames estate, and was formerly occupied by a Chinese restaurant and stores. A seating capacity of 2,000 is planned for the new house. It will have an entrance on Beach Street. There have been several Boston picture men after this property, but the writer has been requested to withold the names of the owners, which will be made known soon. Vaudeville and pictures will be the policy

HENRY.

INDIANAPOLIS.

Representatives of organized labor have arranged for the exhibition in this city of the film, "A Martyr to His Cause." This depicts the scenes attending the arrest of John J. McNamara, secretary of the International Bridge and Structural Iron Workers, who was to be placed on trial October 11, at Los Angeles, Cal., for complicity in dynamite outrages. Half of the proceeds are to be given to the McNamara defense fund, and a number of labor unions are buying tickets in $50 and $100 lots.

F. J. Rembusch, George Rembusch and Grace Rembusch, have organized the Rembusch Amusement Company, at Shelbyville, and will conduct a moving picture theater in that city. The company has been incorporated with an authorized capitalization of $5,000.

The business of the Atlas Amusement Company in this city, has just been incorporated, with an authorized capitalization of $10,000. R. G. Hesseldenz, G. G. Schmidt and Mary E. Hesseldenz, are the stockholders and directors. The company operates a moving picture theater, and during the summer months, a large airdome.

Martin J. Hyland, superintendent of police, has ruled that theaters may not give performances on Sunday, because there is a city ordinance expressly forbidding theatrical performances. He has ruled also, that the Sunday performances at moving picture theaters will not be interfered with. He says the only way these could be stopped would be under the law forbidding one following his usual avocation on Sunday. He says he does not propose to begin enforcing the law in question against moving picture theaters, because it would be discriminating in favor of others who follow usual avocations on Sunday.

There has been introduced in the city council, by Councilman George B. Rubens, an ordinance regulating moving picture theaters and airdomes. It is provided the latter may be located only outside the fire limits and that the walls must be of incombustible material and seats fastened to the ground. The license fee for moving picture theaters and airdomes is increased from $25 to $100 a year, while machine operators must pass an examination before the building inspector, electrical inspector and president of the city council, for which a fee of $5 will be charged. Walls of moving picture theaters must be of noncombustible material, and auditoriums, foyers and exits of fireproof material. Besides the main entrance, there must be an exit for each 200 of seating capacity. Aisles must be three feet wide and rows of seats thirty-one inches apart, measured from back to back of seats. The seats must be eighteen inches wide, and fastened firmly to the floor. Standing in aisles is prohibited, as is the use of chairs or stools in the aisles. An important feature of the ordinance is that vaudeville features are to be permitted, provided curtains, scenery, wings or other combustible properties are not used.

An unusual case is on trial in the superior court, where William Fox is asking $10,000 damages from Albert Worm because the latter permits a moving picture theater to be operated in Worm's property. Fox alleges the moving picture theater damages his property. This is the first suit of its kind ever brought in this city.

Dallas Dyler has purchased, for $18,000, the property at 722-730 Massachusetts Avenue, on which he will erect a modern moving picture theater building, at a cost of about $15,000.

The Moving Picture Managers' Association is preparing a moving picture theater ordinance which will be submitted to the city council, with a recommendation that it be passed, in the near future. Among other things, the ordinance will provide that light vaudeville features may be given in moving picture theaters. At the present time vaudeville is prohibited in such places, on the ground that vaudeville constitutes a theatrical performance, and that a theatrical performance may be given only in a building erected according to city ordinances for theatrical purposes.

There is considerable agitation just now against overcrowding in moving picture theaters, ordinances providing that aisles must not be obstructed in any manner, including persons standing. Inspectors of the city building department and State inspection department, are visiting moving picture theaters each night, trying to obtain evidence against overcrowding. The advisory commission

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o Mayor Shank has also adopted a resolution ailing on the mayor to see that the ordinances in his respect are enforced.

George W. Hannaum, Mrs. J. W. Reubelt and Dorothy Donnelle have recently organized the Go. en Gate Theater Company in this city, and will establish a moving picture and vaudeville theater, to be known as the Golden Gate, in South Illinois Street, near Washington Street. The company has been incorporated with an authorized capitalization of $9,000

William Tucker, who for some time has operated two moving picture theaters in Shelbyville, has sold them to Russell Forster, of that city, and A. K. Kelsey, of Muncie. Mr. Tucker is looking for an opening in Indianapolis.

A moving picture show is being given on Sunday, at B. F. Keith's which, during the week, is a vaudeville house. A part of the Sunday proceeds are given to charity.

CLARENCE L. CUMMINS.

LOUISVILLE.

The Novelty, on Fourth Avenue, between Green and Walnut Streets, is being completed as fast as possible. With M. Switow at its head, one of the finest theaters in Kentucky will begin operations. The Novelty is intended to live up to its name in the smallest particular, as the traditional last word in photoplay houses and their maintenance will be incorporated into it. It will represent an investment of about $30,000. House Manager Jacobstein, of the Crystal, another Falls Cities house, said that the new establishment will probably be opened during the first week in October.

The Olympic Theater has just been completed at Brook and Market Streets, and is now doing business on a large scale. The house seats about 500 persons, and embodies the latest and best ideas in theater construction, having half a dozen commodious exits, despite the fact that it was remodeled from an old building. The auditorium is square-formed and the seats have been set in raised tiers so that every occupant is afforded a clear view of the mirror screen. The exterior of the theater is handsomely finished in fresco, studded with half-hidden electric lights, the outside color scheme being green and yellow, with a big crescent-shaped electric sign, reading, "Olympic," swung across the vestibule entrance. The Olympic Amusement Company is the owner of the new East Market Street house, which cost about $15,000.

Max I. Greenstein, a well-known Louisville attorney, announced last week that he has secured a long time lease on a building at 226 West Market Street, in the heart of the retail shopping district, which will be converted into a handsome moving picture theater in the near future. James H. Button & Company, a realty concern, assisted in securing the lease, and it is the purpose of Mr. Greenstein to erect a model photoplay house, which will be in turn leased and operated by a syndicate of Eastern moving picture men. Joseph & Joseph, architects in the Commercial Building, have been engaged to draft plans for the new theater, and the injunction of Mr. Greenstein is that no expense be spared in preparing an establishment embodying the most approved details of beauty and comfort. The plans for the theater will be in shape for the work to proceed in the near future, and work upon the house will be rushed to completion.

The Mary Anderson Theater, one of the finest houses in the South, and possibly the most popular vaudeville house in Kentucky, started its season last week, under the management of the B. F. Keith syndicate. The regular vaudeville bill is wound up with two reels of Keith's Special Daylight Motion Pictures, which are proving to be a magnificent wind-up for a high-class Show. The pictures are thrown on a mirror screen, the necessity of darkening the interior being obviated.

Irvin Simon, manager of the Princess concern, went to New York City last week for a fortnight's vacation. Incidental to his vacation Mr. Simon proposes to look up some new ideas in photoplay and vaudeville acts for the Princess patronage locally.

The repairs on The Broadway Theater, owned by the Broadway Amusement Company, which was damaged considerably by fire about ten days ago, have been completed and the only remaining task is the installation of a new and larger mirror screen, which will be completed by the end of this week. Joseph Steurle, a member of the company, has returned from a business trip to Chicago.

The Broadway Amusement Company has secured state rights for the exhibition of Pawnee Bill's has sent them en tour through Kentucky with great success. The reels are now on circuit through the Bluegrass portion of the State, Lexington, Paris, Versailles, etc., and are scoring a big hit wherever they are produced.

A move toward a higher standard of excellence in moving pictures, putting them on an educational instead of a sensational basis, has been started at Lexington, Ky.

Louis Hayes, proprietor of a prominent picture show house in Henderson, Ky., developed the truism last week, that the man behind the wickerwork in the box-office, often gets a lot more than he expects. Mr. Hayes was disposing of pasteboards at the show one day last week, when someone passed an unusual half dollar to him in exchange for a couple of tickets. The coin was undoubtedly good, but its date, 1853, caused Mr Hayes to pander and institute research. He was yesterday advised by the American Numismatic Society, that the 1853 half-dollar is worth $2,500 in coin of the day, as there are only two halves of this coinage in existence, one being possessed by a grocer of Los Angeles, Cal. The value of the coin does not exist in its unusual date, but in the fact that but two specimens of that coinage are in existence.

Arthur Bloomfield, of Winchester, Ky., is preparing to invest about $7,000 in an up-to-date picture theater, having leased a suitable building for his enterprise. Plans for the new house are now being prepared, and it will be erected as soon as possible.

Dr. Fraser Williams, and others, of Lafayette, Ky., have announced their intention of establishing a handsome moving picture theater in Cadiz, Ky. Arrangements are now being made to secure a suitable structure and the show will be in operation before long.

State Labor Inspector Pat Filburn swore out warrants last week against James Bentley, manager of the Savoy Theater, on the Bardstown road, for employing Amy Leonard, 12 years of age, at an amateur performance; against J. M. Wentzell, proprietor of the Norman Theater, for employing little Nellie McGill as an actress between film displays and against the parents of the children involved in the case for permitting their offspring to work while under the legal age limit. The point which is to be threshed out by the picture men at the trial of the cases is whether, according to interpretation of the Kentucky child-labor statute, the award of a cash prize in an amateur theatrical contest to a child below the labor age limit constitutes employment of that child or not. There are several unusually precocious youngsters in Louisville whose parents take great pride in their histrionic ability and enter them in every possible amateur contest. The picture show managers want to know whether the winning of prizes offered for superiority in such entertainments is against the law or not.

A fire which is believed to have been caused by crossed electric wires in the scenery loft last week damaged the Broadway Theater, at 814 East Broadway, to the extent of $1,000. The blaze started, luckily, when no one was in the theater and consequently no one was injured. Stage settings, picture machinery and one of the biggest mirror screens in the city, 12 by 16 feet in dimension, were destroyed along with a portion of the rear of the structure.

According to Mr. Joseph Steurle, work of construction upon the handsome Ideal Theater, which will supplant the airdome now in operation at Twenty-third and Market Streets, will be commenced about November 1 by the Broadway men and it is expected that the theater will be ready for business within sixty days afterward.

L. J. Dittmar, of the Majestic Amusement Company, and president of the Kinemacolor Company, which holds State rights for the special Coronation films in Ohio, Indiana and Kentucky, has started upon the third highly successful week's run of the colored Coronation views at the Shubert Masonic Theater in this city. During State Fair week the wonderfully colored films drew capacity houses at every performance.

The Hipp Theater Company filed articles of incorporation last week at Jackson, Ky., its purpose being to establish and maintain moving picture houses in the eastern Kentucky city. The new concern is capitalized at $6,500, with the following incorporators: J. E. Stivers, S. J. Crawford and T. M. Davidson.

Ernest Peach and Sam Buchanan, of Nashville, Tenn., have purchased the People's Theater building at Henderson, Ky., and are installing necessary equipment for an up-to-date moving picture show, which will be put into operation in the near future.

Julius DeRose, who for the past two years has operated a modern picture house in Pineville, Ky., has entered into partnership with J. D. Holderman, superintendent of the Pineville Lighting Company, last week to install and operate a picture show in the Pineville Skating Rink building. The project will be put through as soon as possible.

C. O. Brown, of the Taylor & Brown Amusement Company, of Big Stone Gap, Va., recently leased a two-story brick building in Middlesboro, Ky., and is having plans drawn to remodel the structure into an up-to-date moving picture theater. Every modern convenience will be provided, and work upon the house will be rushed so that it can be opened to the public as soon as possible.

Manager A. E. Bleich, of the Airdome Picture Theater, in Hopkinsville, Ky., sold one of the Airdome picture machines last week to a company in Lafayette, Ky., who are planning the immediate establishment of a moving picture emporium. Mr. Bleich intends to procure a larger and more improved line of equipment to supply the demand for high-grade service at the Hopkinsville Theater.

G. D. CRAIN, JR.

In the Northwest.

The congregation of the Sunday school at Plymouth Congregational church, Seattle, Washington, has decided to install a moving picture show, to be used in the opening exercises.

Moving pictures as an aid in social center work in school building, were endorsed by George H. Elwell, president of the Minneapolis Board of Education, before the Eleventh Ward Improvement Association. Well selected films, he declared, given at these social meetings, not only would cultivate a taste for better things, but eventually would bring a higher standard of pictures to the theaters. Several shows visited by him, he stated, had not a single fault, but others were too dark and offered suggestive pictures.

William C. Schmidt, of St. Paul, Minnesota, chanced to be in Monroe, Wisconsin, when a train was wrecked near that place, and secured a long strip of film, showing the results of the disaster.

Having a slide "Keep Your Seats: No Danger," within reach of the operator is said to have prevented a panic in the Madison, Wisconsin, theater. Some one tipped over a fire extinguisher at the front of the stage, it is reported, and alarm was given, but the slide was slapped in and order restored.

"Stage robbery, train robbery, another stage robbery, another train robbery and the Northfield bank robbery, follow in rapid succession. The chase by the posse out of Northfield, looks as though the pictures had been taken on the half-mile track at the state fair grounds. The women, who are made to stand with uplifted hands while the train robbery is in progress, show that the styles of millinery have not changed nearly so much as the modiste's assert they have. Altogether, besides being bad morally, it is a cheap and poorly made film."

At the instigation of the Women's Club of Faribault, Minn., the mayor and police stopped the show of the Jesse James pictures.

Alderman Carl Minkley, of Milwaukee, Wis., has introduced an ordinance into the City Council barring children of school age from attending moving picture shows between the hours of 8 A. M. and 4 P. M. on school days. The suggestion came from a truant officer, who declared that many children stayed out of school to see the films.

The ordinance pertaining to theaters, including fixing of license fees, probably will be revised at Minneapolis, Minn. The fire department committee wishes to be made a member of the committee dealing with moving picture theaters and the city engineering department believes it should have something to say regarding their construction.

No moving picture advertising was carried in the Model edition of the Bremerton Washington Search Light, which Rev. R. Livingstone Wolfe was to edit for a week. In explaining his objections, Mr. Wolfe declared that the straining of the eyes to watch every movement of the pictures on the screen injured the retina and the effect is exceptionally bad on the eyes of young children. He declared that the majority of the scenarios depicted dime novel tales and that many people who would not continue to look on the inside covers of a "Diamond Dick," are regular patrons of the picture playhouses.

John Collier, before the first annual Conference of Civil and Social Development, at Madison, Wis., October 26, will take the position that it is as absurd for a public school not to take advantage of the motion picture improvements as it would be for them not to use the products of the printing press.

Captain George Sinclair, of the North Side Police Station, at Minneapolis, Minn., allowed the "James Boys" pictures to be shown only one night at the Northern Theater, 404 Twentieth Avenue, N. The Minneapolis Journal has looked over the dust-biting film as follows: "From the time the gang forms until the 'last stand' is made, the film shows a waste of gunpowder that would stock the arsenal of a third-rate nation. By actual count thirty 'bit the dust.' A section of the film is labeled, 'even the outlaw enjoys recreation,' and then follows a bar-room dancing scene. The almost numberless changes of horses and the fact that the gang goes through it all without even a change of shirts, tends to show that the strenuous life is not entirely of this day.

In the Southwest.

Richard A. Healy, proprietor of the new Healy house, at Fort Worth, Texas, is said to have canceled the films, "The James Boys in Missouri," when he learned they did not get by the Dallas Board of Censors.

In the Southwest, moving pictures seeking to prevent and eliminate tuberculosis, will be shown at an exhibit of the Committee on Prevention of Tuberculosis and the United Charities, at the State Fair, at Dallas, Texas.

An ordinance has been introduced in the city council of San Antonio, Texas, regulating music in moving picture shows. No musical instruments must be played at the entrance, in the foyer, or within thirty feet inside the lobby, or on the sidewalk adjoining the theater. No loud music may be played, no loud or vociferous language is permitted. A fine of $5 to $200 is prescribed. The ordinance has been held up.

Under the State law of Kansas, mayors are permitted to act as censors of pictures.

A. H. Simmons, of Houston, Texas, is planning a $60,000 theater on North Broadway, in Oklahoma City, Oklahoma.

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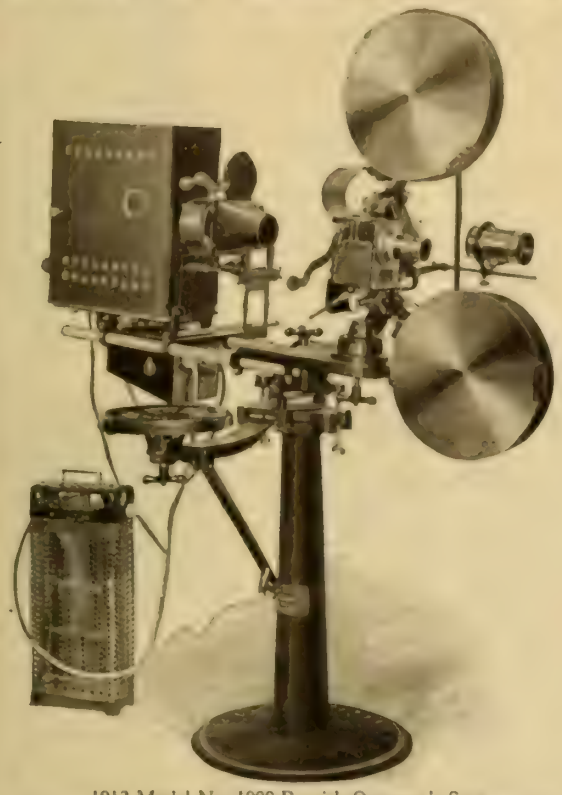

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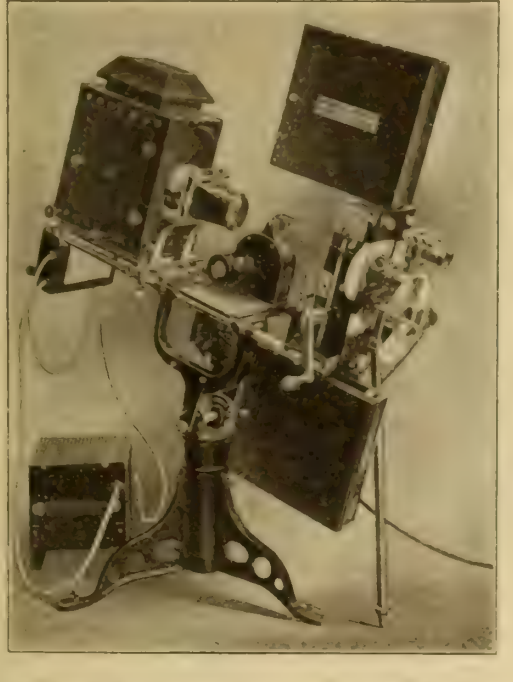

What the Sunday New York "World" said about pictures projected at the Budget Exhibit by

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"Don't leave the exhibition without visiting the moving picture show. It's free and it's marvelous. It's wonderful. It's real." "Standard" No. 4 Machine and a "Mirroroid" curtain are being used there. The combination is wonderful.

This is the second consecutive year the Authorities of New York City have decided on and used a "Standard" at their show.

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AMERICAN MOVING PICTURE MACHINE CO., 101 Beekman St., New York

The New State Amusement Company has been incorporated at Oklahoma City, Okla., with a capital stock of $10,000. The incorporators are: Ben Greenhood, A. Levine, A. J. Meininger, all of Oklahoma City.

Moving picture shows are a feature of the miniature Trinity Play Park in Dallas, Tex., as shown in connection with the Child Welfare exhibit under the auspices of the Texas Congress of Mothers at the State Fair at Dallas. The Texas Congress and the United Charities also conducted an educational moving picture show during the fair. The best ways of prevention and cure of tuberculosis and methods for obtaining pure milk and ridding the community of flies and disease were shown.

Twelve moving picture shows in Dallas, Tex., were ordered re wired by the city electrician.

The Scout Younger Film Producing Company has been incorporated at Shawnee with a capital stock of $3,000. The incorporators are: Scout Younger, Tulsa; L. C. Humphreys and D. C. Burkett, Shawnee.

IN THE MISSISSIPPI VALLEY.

Manager Gus Cook, of the Star Theater, St. Charles, Ill., recently turned over his theater for one night to the St. Charles boat club, a benefit performance. The regular moving picture program was supplemented by musical features and local cartoon slides.

Fred E. Carpenter and others plan to erect a $100,000 vaudeville theater on North Main Street, Rockford, Ill., it is reported.

Manager Alger, of the Crystal Theater, at Paxton, Ill., recently offered the Paxton band as an attraction. Locating a band at a small theater ordinarily is a problem, but here the seats were arranged in the rear. A new operating room is being built in the Crystal, the lobby redecorated and the ventilation plant improved.

A movement is said to be on foot in Peoria, Ill., to reduce the annual moving picture license from $200 to $50. A resolution was introduced before the city council asking that the city attorney prepare a new amendment to the ordinance regulating places of amusement. This change, it is said, contemplates licensing small theaters according to their seating capacity. The fee recently was raised from $50 to $200.

R. S. Hopper, manager of the Lyric Theater, at Freeport, Ill., has purchased a theater at Forrester, Ill., and will run pictures.

Manager W. M. Sauvage, of the Lyric, at Albion, Ill., has installed a mirror screen.

Litchfield, Ill., claims the distinction of having a one-armed bill poster and moving picture machine operator. C. E. Gilpin posts bills in the daytime and a night has charge of the machine in a Mount Olive, Ill., picture show.

Two ten-year-old lads of Elgin, Ill., held up a girl, according to the local papers. By the time it got into the telegraph news, moving pictures were blamed and it went the rounds of the State. This leads the Kewanee Star Courier to remark, editorially: "Of course, the pictures may have been to blame, in a measure. And it is to be hoped that by and by the general quality of the pictures may be improved, so that old and young may learn something useful from them and may get some real benefit. On the other hand, perhaps a seance in the wood-shed would make a still deeper impression upon the two young robbers, than would any pictures that were ever projected upon a screen. And after that seance, they would be perfectly immune and could be exposed to pictures of robbers without the slightest danger of catching the disease."

A special committee from the Jerseyville Illinois city council visited the building, which is being remodeled by Zed Reddish, and disapproved of the plan to build an addition of wood and the new structure will be of either granite blocks or brick. The committee also visited the airdome and found that the girders in the roof were in a very dangerous condition and declared that they should be removed.

The Powell-Croak Amusement Company, of Oklahoma City, has been incorporated. Capital, $10,000. Incorporators: B. H. Powell, Edward Croak, and Mary L. Powell, all of Oklahoma City.

The Panama Amusement Company, of St. Louis, Mo., has been incorporated. Capital stock, fully paid, $30,000. Incorporators: G. W. J. L. and F. J. Hollocher, G. W. Jackson, H. G. Krull, A. T. Weber, William Gotch, 35 shares each: D. Morehead, 5 shares; A. F. Weber, S. S. Slater, 50 shares; to conduct and operate music halls and places of amusement.

Fire Prevention Association, according to press reports, Russell Moore, chairman of the committee, and deputy inspector of the Michigan inspection bureau, reported to have found considerable fault with the operating rooms. Openings for pictures and the operators' lookout were declared to be lacking automatic shutters, as also were the doors leading into the room, and new booths were found with ventilating apparatus through which smoke and vapor may pass in case of fire.

Charles Yates, who owns the airdome at Taylorville, Ill., has rented the Brockamp Building and will use it for a moving picture show.

The Moline Amusement Company, of Moline, Ill., has been incorporated with a capital stock of $2,400 to operate places of amusement. The incorporators are W. J. Talty, L. K. Cleaveland and R. I. Stanley.

A. Padevic has leased Baldwin Park, at Quincy, Ill., for three years and will have charge of all amusement features.

P. K. White has repurchased the two Collins Street theaters, Rexstone I and Rexstone II in Joliet, Ill., from Eugene Vasevery.

James J. Moran and others are building a new vaudeville theater at Water and Front Streets, Decatur, Ill.

The Illinois Electrical Advertising Company has been formed by four young men of Freeport, Ill., and will make a tour showing moving pictures and advertisements of local merchants.

Mrs. P. G. Welting, of Worcester, N. Y., will erect a $10,000 opera house at Toledo, Iowa.

The Vaudette, South Fifth Street, Springfield, Ill., W. W. Watts, proprietor, is making more seating room by adding overhanging balconies on both sides. This place is enjoying an unusually good business.

J. J. Reilly has resigned his position as superintendent for the Hapgood Plow Company, at Alton, Ill., and will devote his full time to managing the Princess Theater, a moving picture house.

William Peterson, son of a moving picture man of Bloomington, Ill., took one of his father's machines and films and gave four shows at the high school for the benefit of the school publication. The films shown were "The Freedom of Slaves in the South." "Enoch Arden," and "Maude Muller."

J. H. Trowbridge, Lebanon, Ind., although 82 years old, never saw a show until he witnessed moving pictures of the work on the Panama Canal.

Sorority birls at the University of Iowa will not be allowed to accept invitations from young men to attend theaters and moving picture shows on Sunday nights. Neither will they be allowed to go on Wednesday nights, unless there is an unusually good attraction.

Conrad Striewing has purchased the Nasawan photoplay theater, at Decatur, Ill., and will eliminate the illustrated song, adding another film. He has taken a five year lease on the building at Water and William Streets. The name of the place will be changed to the Crystal. Marion Slater is the new operator, succeeding Martin Pensinger, who has taken a position in Omaha. Morton P. Harvey, who sold the Nasawan, will now have exclusive charge of the corner where he will sing.

F. H. M.

PITTSBURG.

At a meeting of the Exhibitors' League it was decided to retain Mr. Jos. Thompson, of Beaver Falls, Pa., as attorney. Also to commission Mr. Fred J. Herrington, the president of the organization, in the double capacity of president and state organizer.

Under the auspices of the Exhibitors' League, a demonstration of the comparative safeness of present day moving picture houses was given at the Coliseum Theater, on Southern Avenue. At this demonstration, a whole reel of film was burned before the gaping eyes of more than 500 spectators. Mr. Herrington, the owner and manager of this photoplay emporium, invited the burgess of the borough and surrounding boroughs and the council of the boroughs, and it is gratifying to say that all were satisfied by the demonstration, except, of course, a limited number of the juvenile audience, who came in to see a fearful explosion, but stayed to see only smoke. It is expected by the League to demonstrate another exhibition of this sort at the Olympic Theater, on Fifth Avenue, in the near future, for the benefit of the Mayor of Pittsburgh, the Council and the newspaper men.

Mr. G. W. Smith, proprietor and manager of Smith's Theater, at 4909 Second Avenue, is offering his services as constable to Hazelwood, and is respectfully soliciting votes. Smith's Theater, by the way, is a dandy little house. The seating capacity is about 270. The projection equipment meets with all the requirements of the law and good projection. Two reels of pictures, an orchestra, and a really good illustrated song by Mr. Jimmie Smith, with now and then an accompaniment by his sister, form the program for a nickel.

Two moving picture lenses were stolen from the operating room of The Minerva Theater, at No. 19 Fifth Avenue, and the management would greatly appreciate information of the identity of anyone trying to sell these lenses to an exhibitor. Any clue concerning the recovery of these lenses will be appreciated also by the Pittsburgh Photoplay Co., at 412 Ferry Street, or the Moving Picture Exhibitors League of Pennsylvania, at Roberts Building, Pittsburgh.

This month there have been three new additions to the Pittsburgh moving picture circles, namely: The Doris Theater, 827 Wood Street, Wilkinsburg, Mr. J. W. Hunter, Mgr.; The Pitt Theater, at 6012 Penn Avenue, E. E., where the old Lyric Theater used to be. Mr. Mills is the manager of the Union Theater, on Smithfield Street, near Seventh Avenue: The Union Amusement Co., managers and owners. All these theaters have flocked to the Independent standards, using Pittsburgh Photoplay service.

Mr. Leigh Hunt has been promoted as chief shipper at the Ind. Film Exchange since Mr. Fred Lacy has severed his connection with this concern. Mr. Lacy will keep himself in trim in the capacity of the manager of his two theaters. The Peerless Film Exchange, consider themselves very fortunate since the addition of Mr. Charlie Donahue to the staff as night shipper. Both the Independent and Photoplay offices have undergone various improvements in both system and personnel.

The Kalem three-reel "Colleen Bawn" was exhibited to a very large and audience at the Arcade Theater on Fifth Avenue.

Mr. Demas, of the Minerva Theater, on Fifth Avenue, has shown himself a very enterprising manager in every way. His wide-awakeness was shown when he exhibited as a feature, "The Rosary," on the same week the theatrical show of the same name was being shown at the Lyceum Theater.

The announcement that the Men and Religion Movement in Moline, Ill., was after 2,000 signatures to the petition asking that the moving picture shows be closed on Sunday developed that the public has an interest in the photoplay. Rev. C. A. Lincoln, pastor of the First Congregational Church of Moline, visited every one of the theaters and declared that he had not seen one single film that he would class as unclean. He admitted that he found some things that convinced him there was room for improvement and some pictures that might be omitted with advantage to morals, but none he saw had a tendency toward immorality. "The shows seemed to be composed of an average lot of films, too. It is said one or two of the films shown appear to be uplifting and helpful. Most of the moving picture dramas have the right moral emphasis. The love scenes are somewhat too numerous, possibly, and some of them are somewhat silly, but there was nothing really offensive. Among the educative films displayed was one showing the real life activities of the Boy Scouts of America. They were shown at work in the woods, giving first aid to the injured, saving near drowned, marching and practicing signal work. Some pictures contain valuable educational features."

Commenting on this the Moline Mail says:

"But Mr. Lincoln to the contrary notwithstanding, parents should see to it that their children are accompanied by persons in whom they can place their confidence when they attend these shows. It is not believed there is an immoral show given in any of the houses of Rock Island or Moline, at the same time no one knows where the suggestiveness of some of the films may lead. When children are accompanied by their parents to the pictures the evil tendency loses its effect. No one can be too careful in guarding their children."

George A. Dehl, said to be a pioneer moving picture house manager in Moline, promised to present $500 to the city hospital if he could not produce films that have the best sermons beat. "I make the proposition to the clergy," he said, "that they bring the Rev. Billy Sunday to Moline and have him preach the best sermon in the list, and that they bring a great temperance lecturer here and instruct him to make his best effort. When they are through and departed, I will put on two reels of film in my moving picture house, and if the public does not vote one of them a greater temperance sermon than the speaker delivered, and the other a greater religious appeal than the address by the Rev. Mr. Sunday, I will give $500 to charity—the city hospital, for instance. The temperance picture I refer to is 'The Drunkard's Reformation,' the religious picture is entitled 'The Resurrection.' The former is a great moral lesson, the latter is founded on the book by the immortal Count Leo Tolstoi."

Other moving picture managers in Moline declare that they are not relying entirely upon the National Board of Censorship, but are watching closely local sentiment and cutting out portions of film which might prove objectionable.

One manager who said that he had cut out two hundred feet was asked by a reporter the nature of the pictures. The manager replied: "The pictures were those of some Arabian women dancing in their native costumes, and, though, such dances are often seen at high class opera and in first class theaters, I removed the objectionable portion rather than have any question raised."

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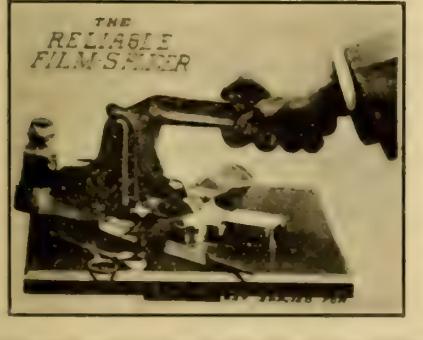

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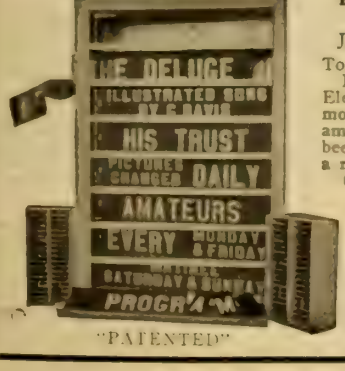

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A WORD IN SEASON TO EXHIBITORS

The New Feature Film, consisting of two or more reels, goes much better with a lecture. The sound of a pleasing and trained human voice is doubly welcome when it helps your patrons to understand better and to enjoy more. In some places the lecture will be a novelty. The feature film, being a novelty too, needs both introduction and explanation and the lecture will supply both very acceptably. Wherever tried the lecture has been found a ready means of attracting the best class of patrons and putting more money into the box office. I supply—without extra charge—advertising copy for the press or for special folders, telling all about your feature film and the popularity of the lecture. It makes good advertising. Below is a list of feature films, on which I lecture or for which I will supply printed lectures at reasonable rates:

"The Passion Play" (Pathe) in 3, 4 and 5 reels.
"The Inferno of Dante" (Milano Films), 5 reels.
"The Crusaders or Jerusalem Delivered" (World's Best Film Co.), 4 reels.
"The Two Orphans" (Selig), 3 reels.
"Foul Play" (Edison), 3 reels (full lecture printed in Moving Picture World).
"Enoch Arden" (Biograph), 2 reels.

Coming great features are Pathe's "Hunchback of Notre Dame," adapted from the story of Victor Hugo; Milton's "Paradise Lost," 3 reels, by the Vitagraph Co.; "Zigomar," 3 reels, a very fine Eclair production; "The Black Arrow," by the Edison Company, adapted from the story of Robert Louis Stevenson; "The Discovery of America," by the Selig Company. I am booking engagements for these features now.

W. STEPHEN BUSH—Moving Picture World

Licensed Film Stories.

ESSANAY.

HE FOUGHT FOR THE U. S. A. (Nov. 7).—The scene of this story is laid on a plantation of a wealthy Southerner in Virginia. Frank Langdon, a young Southerner, is in love with Virginia Randolph, while his brother Bob, is infatuated with Virginia's sister. War is declared between the North and South, and while Bob and his father are faithful to the South, Frank declares he will fight for the North. Branded a traitor by Virginia, Frank joins the Northern army. Later, made a Lieutenant, he meets his brother on the battle field, saves the latter's life, but pursues him with a squad of foot soldiers to the old Southern home, near which the engagement took place. Virginia hides Bob and when Frank enters she begs him to spare the younger brother. Frank finally consents to do so, but under the impression that Virginia loves Bob, writes his former sweetheart a note, in which he expresses his hope that she and Bob will be happy together. Not until after the war, when Frank returns, does he learn that Virginia has always loved him, while Bob has become engaged to Virginia's sister.

SHOWING UNCLE (Nov. 9).—Uncle Bill comes to the city and is lavishly entertained by his young city nephew, Charley. Uncle is very much impressed by the greatness of the city and with the myriad of its inhabitants. They are discussing curiosity when Charley, just to show his uncle how curious city people are, tells him to cross the street and he will lay on the sidewalk as though dead. It is soon circulated that a crazy man is loose and what Charley gets from the crowd and the cops is sufficient to land him in the hospital and to swear off all public demonstrations in the future.

GEE WHIZ (Nov. 9).—Jim Souser's wife is in the country and Jim, as may be imagined, has made the best of her absence and has had a right royal time. One morning after an all night party in the front parlor, Jim receives a telegram saying his wife will be back some time during the day. Jim then remembers all the things he has and hasn't done since she left and finds that the ferns have dried up to tinder and the goldfish in the waterless jar crumble to powder in his hands. He then has a time in getting duplicates of the ferns and the goldfish, but wifey never suspects when she inspects the house.

THE EMPTY SADDLE (Nov. 10).—When war is declared between the North and South, John bids his sweetheart Mary good-bye and goes to the front, where he is given scout duty. John carries with him a small locket given by Mary, and in a skirmish with a number of Confederate scouts, the locket saves his life. The next day in battle, John, riding his faithful horse Billy, is mortally wounded in saving the flag from the Confederates. Alone on the battlefield, old Billy guarding over him, John detaches the locket from his neck and slipping it on Billy's bridle rein, tels him to go to Mary. Mary alone, waiting in anxiety to hear from John, is on her knees praying when the old horse runs up. The empty saddle and the locket tell the story and the girl, again dropping on her knees, murmurs, "Thy will be done."

THE GIRL BACK EAST (Nov. 11).—Tom Gray and Jack King are prospecting together in the West. One day they receive a letter from Dorris Dean, a girl whom they both love, asking one of them to come to her assistance, as she is in trouble. They toss a coin to see who shall go, and Jack wins, but later, knowing that Tom will never recover from the blow, he leaves a note telling the other that he will give up all claims to the girl and that Tom should go back. Tom sees Jack leaving the house and thinks he is going back East. In his intense jealousy he shoots Jack from behind, but wounds him slightly. Deeply repentant when he learns of Jack's former sacrifice, he urges Jack to go back and Jack consents to do so. The boys exchange guns as tokens of remembrance and it is then that he learns that it was Jack who shot him. At first moved to have revenge, he later suppresses the desire and goes on to the girl back East.

C. G. P. C.

UNCLE'S MONEY (Nov. 7).—Mr. Whiffles, a wealthy old gentleman, living in the rue de Jerusalem, is importuned by his niece and nephew to some and spend the rest of his declining years with them. But Mr. Whiffles is having far too good a time to accept any such invitation, particularly when he knows that friends niece and nephew are badly in need of funds, and evidently have designs on his exchequer. Just after he refuses their request, he learns that Mr. Hytin Nance has absconded and his funds are now a minus quantity. Hastily recalling his loving relatives, he tells them that he has decided to accept their invitation. In their country home things run along smoothly and uncle is very well cared for until they discover that his securities, safely locked away in his safe are nothing more than packages of newspapers—then they throw uncle out. Almost at the same moment that he hits the ground, a messenger arrives, telling him that the absconding banker has been arrested and that his money will be returned. Consternation reigns, as may well be supposed, and Whiffles finds great pleasure in witnessing the discomfiture of his mercenary relatives.

SELIG.

THE COQUETTE (Nov. 6).—Hugh Mainard, a big, strong fisherman, and Ida Darrow, the pretty lame girl, become much attached to each other. Mabel, who is called "The Coquette," is rescued from a shipwreck by Hugh and Bob Darrow, Ida's brother. The newcomer is taken into the Darrow home, and Bob soon falls in love with her. But she favors Hugh and he soon forgets Ida. This arouses a certain jealousy in Bob and also a strong resentment against Hugh's treatment of his sister. A fight ensues, and in one of the most unique scenes ever produced in a picture, the two rivals, still fighting with the desperate abandon of angered men, roll down the cliffs and over the brink, dropping through space into the raging sea below. They keep up the fight in the water until they are forced to stop from sheer exhaustion and realization of their folly. Mabel is turned out of the Darrow home, and, broken-hearted, goes to live with the parson. A year brings many changes in her life and she eventually finds her reward in marriage and forgiveness.

WESTERN HEARTS (Nov. 7).—Sam Long leaves his invalid wife to seek work in a neighboring town. He is unsuccessful in his quest and being penniless, and his wife in need of food and medicine, he steals a wallet of money from Dr. Lane. While returning home he loses the wallet on the road. It is found by some of the boys, who return it to the doctor. Sam, meantime, has reached home and finds his wife in a serious condition, screaming for help. Sam now learns of his loss but cannot leave his wife to look for the wallet. The sheriff hears Mrs. Long scream and rides to the town and brings Dr. Lane. The doctor recognizes Sam, but repays good for evil by showing deserved mercy.

OLD BILLY (Nov. 9).—Baby Lillian, a dear little three-year-old, is the unconscious medium through which Tom Downey, Captain of Engine Co. 24, falls in love with little Widow Marming, the baby's mother. The fire inspectors decide that "Old Billy," the veteran horse of No. 24, has outlived his usefulness to the service, and he is therefore sold at auction, much to the dislike and regret of the widow, Baby Lillian and Tom. The once proud fire horse now descends to the burden of a milk wagon. Six months later, while "Old Billy" is peacefully standing before a house on his master's milk route, a fire breaks out in the apartment house occupied by the little widow and her child. Tom and his company are quick to respond, and as the engines go down the street, they pass "Old Billy."

This is too much for the hero of many fires, and forgetting his quiet occupation, he falls in line and dashes madly after the disappearing engines, the milk cans leaving a trail behind him.

Tom meantime has saved his sweetheart and her child from the burning building and they recognize their old friend. Tom buys him from the irate milkman, who arrives at this moment. A wedding follows the fire, and "Old Billy" is among the happy ones present.

LIEUTENANT GREY (Nov. 10).—Lieut. Grey, C. S. A., is sent to obtain plans of the Federal forts. He meets and is aided by Col. Carter's daughter, Elizabeth, a loyal Confederate. Later he is chased and wounded by a party of Guerillas, headed by the notorious Jim Jason. He seeks refuge in the Carter home, where the Guerillas find him. He shoots Jason, and holds the others at bay, saving the lives of his new-found friends, Elizabeth and her father. Aid finally comes in the form of a troop of Federal soldiers, led by Lieut. Brighton, U. S. A. Grey refuses to escape and is taken prisoner, and later sentenced to be shot as a spy. Before leaving, he confesses his love to Elizabeth and she confesses hers to him.

The Col. and Elizabeth intercede with Grant in Grey's favor and succeed in obtaining a reprieve. Elizabeth then goes to President Lincoln for a pardon. That kindly gentleman relents and Grey's life is saved, but he is forced to remain a prisoner during the remainder of the war. The war finally ends. Grey and Elizabeth are married and they pay a visit to their friend and benefactor, President Lincoln.

PATHE.

THE STORY OF THE TYPEWRITER (Nov. 8).—The opening scenes show the shop in which Mr. Sholes, the inventor of the typewriter, is at work upon his model. They show also how he became discouraged and how some of his friends deserted him while others came to his aid, and how a promoter kindly introduced him to a great capitalist, who undertakes the manufacture of his machine. Then we go through the factory of a larg typewriting concern 40 years later, and watch the various complicated machines, each doing its part of the great work of turning out almost innumerable typewriters. We see the parts cast, ground, drilled and finally asembled. The picture closes with the vision of the inventor and capitalist now realized—the typewriter in the public schools.

TERMS OF THE WILL (Nov. 9).—McConnell is notified by his lawyers that his deceased uncle has left him his entire estate in Mexico, provided he is married within thirty days. The fact that McConnell is already engaged to a most charming girl, but whets his eagerness to comply with the terms of the will, and everything is arranged that he should go to his estate and that his sweetheart should follow him and be married in Mexico. Upon his arrival in the Mexican village, a wily Mexican, by the name of Felix, learns the conditions under which McConnell inherits the estate, and coaching his sister as to what to do, he manages to make her compromise herself with McConnell to such an extent that Felix feels justified in forcing McConnell to marry his sister at the point of a revolver. A few days after the ceremony McConnell's real sweetheart appears, only to find him already married. Felix tries to win the pretty little American girl himself and this leads to a running fight between McConnell and Felix, in which Felix's sister is killed by a stray bullet. This, of course, ends the difficulty and McConnell and his little American bride are now enjoying life on their estate in Mexico.

THE BANDIT'S BRIDE (Nov. 10).—In a deserted little inn in the days of long ago, a bold and handsome stranger is drinking a cup of wine. The inn-keeper's daughter appeals to his sense of the beautiful, and he begs her to marry him; but she refuses, giving as her excuse, the love she bears for another. The inn-keeper himself rather takes sides with the stranger, who seems well supplied with this world's goods; but his daughter is obdurate, and the matter rests thus. Later the stranger has two of his trusty mates steal the girl and carry her to his own dungeon, where she is married to him by a quaking priest. It seems that the girl's husband is Alonzo, a robber baron, for whom a reward of 1,000 pestas has been offered, and this offer, falling into the hands of the girl's fiancé, he determines to win both her and the small fortune at one fell swoop. This he does in a series of brilliant scenes, and we leave the happy reunited lovers clasped in each other's arms.

LOVE'S RENUNCIATION (Nov. 11).—A starving artist is out with a picture or two, endeavoring to get enough money to pay his rent. While out he rescues a girl from death beneath a pair of runaway horses. She, it develops, is the daughter of a wealthy gentleman who receives the artist with open arms and assures him that his fortune is made. As time goes on the artist falls in love with the older sister, and one day the artist and the two girls go for a sketching trip to the seashore. The younger falls into the sea and is rescued by the painter and carried home, where she develops a case of pneumonia. On her sick bed she admits to her father that she loves the artist. The father, telling the young man, all the chivalry in his nature cries out that he should wed her, and in consequence he proposes and is accepted. Later, the sick girl discovers her fiancé and her sister locked in each other's arms, and stealing out, she goes back to the rocks on the seashore, where her illness is aggravated and she finally dies, but with her last breath puts her sweetheart's hand in that of her sister.

PATHE'S WEEKLY (No. 44—Oct. 31, 1911).—Paris, France—An auto-bus breaks the bridge railing and leaps into the Seine. Eleven killed and nine injured.

Kieff, Russia—The funeral of the assassinated Premier of Russia, Stolypin, showing Mrs. Stolypin at her husband's deathbed.

Ancona, Italy—The Children's Hospital sends its little charge for a day at the seashore.

Washington, D. C.—The cornerstone of the Catholic University of America is laid with impressive ceremonies, Archbishop Farley making the first address and Cardinal Gibbons, the only American Cardinal, making his address.

Salt Lake City, Utah—The Mormon Church holds its semi-annual conference. Joseph F. Smith, president of the Mormon Church, and Henry Smith, patriarch of the church, and the president and his two counselors, constituting the first presidency, are shown.

New York, N. Y.—The Columbus Day parade is particularly interesting this year.

Atlanta, Ga.—The monument to the Gate City Guard is unveiled before Governor Baldwin, of Connecticut, and Governor Hoke Smith, of Georgia.

Salt Lake City, Utah—President Taft visits the city, dines at the Alta Club and speaks on "Wool" at the Stock Show.

Philadelphia, Pa.—Miss Marianna Gomez, daughter of the president of Cuba, chirstens the "Cuba," the first warship to be launched since the establishment of the republic. The "Patria," the Cuban training ship, also launched.

Peterhof (near St. Petersburg), Russia—The marriage of the Imperial Grand Duke John Constantinovitch to the Princess Helena, of Servia.

Berlin, Germany—The Kaiser makes the Crown Prince the Commander of the regiment of Hussars.

In addition to these there are many other subjects.

LUBIN.

AUNT JANE'S LEGACY (Nov. 6).—Bessie Elkins lived with her Aunt Jane, a wealthy maiden lady. Bessie's sweetheart, Dick Worthington, was the finest man ever created—so Bessie thought. Aunt Jane didn't share her opinion. So Aunt Jane wrote to her brother, who had two sons, Jack and Paul.

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She stated that she was going to leave half of her fortune to his favorite son and the other half to her niece, Bessie.

Jack and Paul each strove to share the fortune. Paul left immediately for Aunt Jane's, after locking his beloved brother, Jack in his bedroom. The amiable Jack escaped through a window and down a lattice work. Both arrived at Aunt Jane's. The two brothers, in trying to show how nice they were, got into all sorts of trouble, and sometimes Aunt Jane herself was the unintended victim.

Finally Paul and Jack came to blows, which terrified Aunt Jane half to death. Bessie and Dick Worthing happened to be near and heard Auntie's cries for help. Dick lightly but firmly ejected the two young men, while Aunt Jane watched him admiringly.

Home went Jack and Paul, and thither came a letter from Aunt Jane, stating that all her money would bo to Dick Worthington and her niece.

WHO OWNS THE BABY? (Nov. 8).—The Press Agent of the Sphinx Theater was entering his home late one night, wondering if there was any way to brace up the box-office receipts. On the doorstep he noticed a little bundle, which contained a baby. He called his housekeeper, and was just about to inform the police, when his advertising instinct suddenly stopped him. He saw the means of drawing some newspaper attention to the deserted theater.

He gave instructions that the baby should be clad in fine clothes. Then the aress pgent arranged with another person to leave the baby in the Sphinx Theater. There it was found after performance.

The newspaper men grabbed at this mysterious infant. The Sphinx Theater had columns in the newspapers. Suddenly something happened. In the end the baby was the means through which many hearts were made happier.

JACK'S UMBRELLA (Nov. 9).—Jack's wife gave him a handsome umbrella as a birthday present. Jack took it to his office to show to his friends. While there one of Jack's friends came in, and on learning that it was his birthday, invited him to a neighboring oasis (saloon).

In hus hurry to get out, Jack took his friend's umbrella by mistake. When he discovered his loss, he thought somebody had robbed him, and forthwith apprised the police department, and inserted an advertisement in the papers to the effect that the robber of the umbrella is known and would be dealt with according to law if he did not return it. The next morning he found several dozens of umbrellas on his front porch. As he did not need all, he decided to distribute them around his office. On his way he was captured by a cop, who thought he was one of the umbrella thieves, so he was taken to the station house. The captain of police, after hearing Jack's story, telephoned to his wife and to Jack's friend, to come down and straighten out the problem. Jack's friend was also nabbed by an officer who recognized the umbrella, and he also was taken to the police station. Everybody met at the lock-up, and after a while things were adjusted and the prisoners released.

THE HOUSE THAT JACK BUILT (Nov. 11).—Jack Winter, a young lawyer, had a nice house built for his beloved. The old people who lived next door, congratulated Jack upon the house. When Jack's betrothed came to inspect the home, she did not like it. Then she threw Jack over and married a wealthy suitor.

This incident crushed Jack completely, and he left the place and town. Two years later a young girl by the name of Katherine Wilson, visited the old people. She heard the story of the deserted cottage. One day she got into the house and managed to clean it thoroughly.

A short while after some tramps dropped a match in the house, which set fire to it. Katherine saw the flames, and together with the old folks, put the fire out.

The old people sent Jack a letter, telling him about the fire and the girl. He came and found the fair one cleaning the house. The seed of love soon entered their hearts and a short while afterwards the cottage was occupied by them.

EDISON.

A MODERN CINDERELLA (Nov. 7).—Here is a new and original working out of the slipper plot and Cinderella gets the prince by a route that is delightfully different.

We see her, allured by the waves on the beach and secure in her solitude, slip off shoes and stockings to go in wading. And then appears the prince in the guize of a most attractive summer man, and she runs to hide her feet under her skirts, leaving on eshoe and stocking on the sands. Embarrassed at her predicament, she disclaims ownership when he offers them, and so with a smile, he goes away with the shoe and stocking in his pocket.

Then, to add insult to injury, he tells everyone he meets about his find, and that he thought they belonged to a certain Miss Cinderella, who dodges an introduction to him.

Everybody at the hotel asks her about the matter and she grows hot and desperate at having to lib so often. Finally her chance comes. Camp Arcady, where the prince lives, is left alone one day, and she rows across to it, determined to regain her property. But our hero is watchful and returns. Cinderella is caught apparently robbing the camp, and dare not say why she is there. But when the handcuffs are brought from his trophies on the reach pole, she gives up. Then he makes her prove ownersnip by fitting the slipper to her foot.

LOGAN'S BABIES (Nov. 8).—Kitty Mulligan, Mr. Logan's fiancée, names Friday, the 13th, as her wedding day. On this day the landlady of the boarding house at which Logan is staying, volunteers to buy him a new tie, if he will mind the baby.

On her way to the store she meets with an accident, which causes a delay. In the meantime, Logan, who has become impatient, rushes out to a haberdasher's and leaves the baby and carriage outside. It starts to roll down to the curb, where it is picked up by a policeman, who takes it to the department caring for lost children. Logan, learning the whereabouts of the carriage, starts immediately to the place, and in his hurry, takes a perambulator containing a nigger baby. He hurries to his boarding house, gives the landlady the carriage and runs as fast as he can to his fiancée's home, only to find her in hysterics on account of him being late.

In the meantime both the landlady and the owner of the nigger baby learn where Logan is and both reach Mulligan's home just as the marriage is being performed. Logan is handed the babies and the bride promptly faints.

THE BLACK ARROW (Nov. 10).—Sir Daniel Brackley attempts to force his ward, Joanna, to marry Lord Shoreby, but receiving news of an impending battle, is obliged to hurry to the front. To prevent Joanna's escaping him, he takes her with him, disguised as a boy. Young Dick Shelton (Sir Daniel's nephew), brings reinforcements to Sir Daniel, and thinking Joanna a boy, assists her to escape. Joanna and Dick reach home, closely followed by Sir Daniel, who, becoming suspicious of Dick, plans to have him killed. This plan is overheard by Joanna, who warns Dick of his danger. In the excitement Dick discovers that his supposed boy friend is none other than Joanna, a childhood playmate. They renew their former friendship, which now develops into mutual love, but are rudely interrupted by the approach of Sir Daniel's hired assassins.

Dick escapes and hastens to the woods, where he joins the "Black Arrows," a band of outlaws, deadly enemies of Sir Daniel. Choosing Will Lawless, one of their number as companion, they start out to rescue Joanna, disguised as monks.

Dick and Lawless, through the help of Joanna's companion, manage to enter the palace unnoticed, and for a brief moment Dick and Joanna are clasped in loving embrace, only to lose each other when she is led to the hall for the marriage with Lord Shoreby. But lawless saves the day by piercing Lord Shoreby with a black arrow as the ceremony is about to begin.

Dick escapes and manages to save the Duke of Gloucester from an attack of Sir Daniel's soldiers. Gloucester thanks Dick warmly and by Dick's advice attacks Shoreby town. Dick is given charge of the main position and manages to hold it against the terrific attacks of the Lancaster army. For his gallant conduct Dick is knighted.

Dick and Lawless learn that Sir Daniel and his household have fled and thus escaped the terrible carnage. They soon overtake them and make short work of his remaining soldiers. Sir Daniel begs Dick's forgiveness, which he readily grants, but when his back is turned Sir Daniel attempts to kill him, only to be pierced by the last black arrow let fly by Will Lawless. Joanna and Dick, now Sir Richard, are happily married with the blessing of the Duke of Gloucester, who resumes his march amid the cheers of the wedding party.

WILLIE WISE AND HIS MOTOR BOAT (Nov. 11).—Willie, to eclipse a rival suitor whose sail boat has charmed the girl he adores, purchases a motor boat. He invites the girl, who gladly accepts. Willie has many trying adventures to make the motor move, and after testing his mechanical knowledge to its capacity, gives it up. Then a saviour in the shape of a small boy, rows up and shows him how easy it is to start the motor. The boat gives a start, so much so that the girl falls overboard. Willie's rival is at hand, and rescues the girl, while Willie reaches land much contrary to his plans.

ICEBERGS OFF THE COAST OF LABRADOR (Nov. 11).—A picture off the coast of Labrador, showing a number of icebergs that assume fantastic forms, as of peaks, towers and arches. On one of the towers of an icy formation, a face is distinctly visible, carved by nature's arctic hand. In the background, Labrador's rugged, rock-bound coast stands out majestically.

These icebergs vary in height from fifty to about two hundred feet, and in each case the depth below the water is about four times as great as the height visible.

The largest one shown in the closing scene is estimated to weigh over half a million tons. They all have their origin on the Western coast of Greenland, and are composed of fresh water.

KALEM.

THE LUCK OF RECKLESS REDDY (Nov. 6).—When Reckless Reddy rode past a clothing store he saw a rubber "slicker" coat for sale at a bargain, he could not resist the temptation of investigating. He was carrying a bunch of flowers and a be-ribboned box of candy on the way to see his girl, and he felt the "slicker" would add a finishing touch.

As he rode along, a friend hailed him and asked him to take care of his pup, giving Reddy a milk bottle, with instructions to see that the dog was fed regularly. The good-natured Reddy obligingly took the dog and placed the bottle in his pocket.

May, who had been waiting expectantly, welcomed Reddy and thanked him for the flowers. "I've another present for you in my pocket," said Reddy, thinking of the candy. May reached into the pocket of the new "slicker" and, horrors, extracted the milk bottle. Reddy cleared himself by bringing in the dog, which he left outside, and explained the purpose of the bottle.

A few days later, as Reddy sat by the roadside, a woman came along carrying a baby. Seeing someone down the road to whom she wished to speak, she placed the baby in Reddy's arms and hurried after her friend. Just then May appears. In vain Reddy endeavored to hide the baby. In vain he tried to explain its presence. May wrathfully accused him of unfaithfulness and Reddy, in desperation, tossed the baby into her arms and fled. May, carrying the baby, followed in pursuit, and both were stopped by an armed ranchman who thought that Reddy was trying to desert his family. The frantic mother appeared, assuming charge of her child, and the abused Reddy found that his luck had turned at last.

WHITE BRAVE'S HERITAGE (Nov. 8).—A ranchman dashes up to the Wentworth home and informs the family that a terrific prairie fire is sweeping down upon them. Wentworth gathers his men, bids his wife and child a hasty farewell, and hurries away to battle with the flames. At nightfall he has not returned and Mrs. Wentworth prepares to put little Bob to bed. She hears his prayers, places a rosary about his neck and tells him the story of the beautiful Madonna, a figure of which stands on the table.

In the night an Indian slips in, overpowers the mother and runs off with Bob. The father returns, hears the sad news and goes in search of his son, only to find the Indians have fled with him.

Fifteen years later Bob has grown up with the Indians and is known as White Brave, because of his fearlessness and skill in hunting. A party of settlers pass by in a prairie schooner and are annihilated by the Indians. Agnes, a young white girl, hides under the wagon, but is discovered by White Brave. Seeing her beautiful face and loose white dress, the young man recalls the only similar figure he has ever seen—the image of the Madonna—and he falls down before her. The Chief appears and claims the girl, which White Brave resents. The chief, infuriated at this sign of disloyalty, orders White Brave made a prisoner and conducted to the camp, along with Agnes. The chief's daughter creeps into the wigwam where White Brave is tied and severs his bonds. He proceeds to the chief's wigwam, where the Indian is entreating Agnes to become his wife. White Brave overpowers the chief and escapes with Agnes, closely pursued by the Indians.

Just as they are about to be captured, a party of settlers, headed by old Wentworth, appears, and puts the Indians to flight. White Brave is conducted to his old home along with Agnes. In all these years he has never parted with the rosary and a happy scene takes place when it is recognized and Bob's identity disclosed. He assumes his place in the white man's world, takes Agnes as his bride and the long years of his life with the savages are forgotten in his new-found happiness.

THE ENGINEER'S DAUGHTER (Nov. 10).—Jack Sinclair, the new inspector of the D. G. & X. R. R., meets Lillian, the engineer's daughter, and falls in love at first sight. Lillian's father, however, does not take kindly to Jack, and enters strenuous objections when Jack asks him for Lillian's hand. Jack is not disconcerted. Pursuing his suit, the lovers agree to elope. Mounting Jack's hand-car they start for a run to the adjoining town where they propse to get married. Lillian's father, however, quickly discovers their plans, mounts his engine, and starts in pursuit. As he is about to

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overtake the elopers, a land slide sends a lot of dirt, stumps and trees across the track, causing the engine to stop, and permitting the fleeing pair to finally reach their destination, where they are quickly married. Returning home, explanations take place, and a reconciliation is effected.

BIOGRAPH.

THE BATTLE (Nov. 6).—In the days of '61 how many of the brave soldiers were urged to deeds of valor and heroism by thoughts of "the girl he left behind." This story tells of the transforming of a pusillanimous coward into a lion-hearted hero by the derision of the girl he loved. The battle takes place outside her home, and he, panic-stricken, rushes in, trembling with fear, to hide. She laughs in scorn at his cowardice and commands him to go back and fight. Her fortitude inspires him and he manages to rejoin his company before his absence is noticed. Ammunition is low and somebody must take the hazardous journey to procure more from another regiment, which he volunteers to do. This undertaking cannot be adequately described, for the young man faces death at every turn. The most thrilling part of his experience is where the opposing forces build bonfires along the road to menace the powder wagon.

THE TRAIL OF BOOKS (Nov. 9).—The couple quarrel over a trivial matter and a separation seems inevitable. Their little child understands there is something wrong and endeavors to smooth matters, without avail. Left alone, she goes out to amuse herself, and as several children pass on their way to school, she wants to accompany them. They playfully tell her she has no books. An idea! She goes into the house and gathers up an armful of books out of the bookcase, and off she starts by her "lonely." During this time mamma has been packing up her trunk to leave the place, and has ordered the expressman to call. In readiness to go, she looks for the child, and the only clue leading to her whereabouts is the finding of a book on the front lawn. The expressman remembers passing, in fact almost running over, a little tot with her arms full of books. The dropping of these books leads the mother on, accompanied by the expressman, until they find her in the hands of a couple of tramps. How she gets there is impossible to describe in a short space. You may be assured that by this time the parents' quarrel has been forgotten.

ECLIPSE.

AN EYE FOR AN EYE, or THE LAST DAYS OF KING HENRY III OF FRANCE (Nov. 8).—1. The Duchess of Montpensier meets the fanatical young monk, Jacques Clement. 2. She receives a message telling of the murder of her brother. 3. Henry of Navarre overhears the duchess incite Clement to kill Henry III. 4. Henry III is depressed because of the plot against him. 5. The Duchess of Montpensier threatens Henry III with vengeance. 6. The king prepares against an attack. 7. Henry of Navarre advises the king to flee. 8. Partisans of the duchess storm the castle. 9. Clement receives the message, "It is time to act." 10. Henry III designates Henry of Navarre as his successor.

VITAGRAPH.

HER COWBOY LOVER (Nov. 6).—Clarice Martin, of New York, goes West to visit her cousin Mary and her uncle John. She is engaged to Harry Brady. The match has been made by her parents. She thinks she loves him, but does not. He does not like her going West and makes her promise to write every day.

Out West Clarice meets with Karl Courtleigh, a cowboy. With him it is a case of love at first sight and Clarice gradually learns what love really is. She is very unhappy between love and duty. Harry becomes dissatisfied and resolves to go West on his vacation and find out how matters stand. He does not like the tone of Clarice's letters. He goes West to ask an explanation. Clarice, without mentioning Karl, tells him that she is doubtful of her love and asks to at least postpone the wedding. He upbraids her for faithlessness and insists that she keep her bargain, marry him at once and return East. She consents.

She has a final interview with Karl, who discovers that she really loves him and determines to have her if she will consent. He tells her if she changes her mind to signal him even from the auto on the way to church and he will make her his. Harry makes himself disagreeable and domineering and Clarice resolves to give the signal. Karl waits for the auto and as it passes picks Clarice from the car and takes her onto the back of his horse. They cut across country and are married and Harry follows just in time to be too late —Stung.

AULD LANG SYNE, Reel 1 (Nov. 7).—Among the green hills of Scotland dwelt two farmer lads, Tammas and Geordie, fast friends tried and loyal as members of the same clan. They are both very much in love with Jenny, a little Scottish lass, and Geordie dreams of what might be if he were successful in his wooing. Geordie persists in his attentions to her. He asks her to share her lot with him, but she replies: "I do not lo'e ye, Geordie, I must say ye nay." But quite different does she speak to Tammas. "I do lo'e ye, Tammas" and forthwith they are bethrothed.

Jubilantly Tammas, on his way home, tells Geordie that Jenny is his promised bride. The shock to Geordie is too much and losing control of his anger, he denounces Tammas and bad blood comes betwixt them.

On the happy wedding day, Geordie is not invited and from his home across the way he sees the happy couple enter their new home, while reflectively he stands gazing with his dog Jean from the window. Pensive and sad, he fills his cup with a large draught of consolation, lifts it high and says: "I'll tak' a cup o' kindness yet, for the Days of Auld Lang Syne." Throwing himself into the old armchair before the fireplace, Jean gazing into his sad face, dreams of days that might have been and he is lost in the realms of reverie, while the fire light throws its glow, intensified by the fast approaching darkness upon him.

AULD LANG SYNE, Reel 2 (Nov. 7).—Five years have elapsed since the last scene. A son has been born to Tammas and Jenny, now a romping little fellow of four years. The old enmity betwixt Tammas and Geordie still exists. Both men are busy about their duties on their respective farms. Jenny is deeply engaged in her household affairs. The child wanders off in the heather, across the hills and is lost. Jenny calls loud and long for her missing bairn, but he does not respond. At night, when Tammas returns from his labors in the fields, he meets his wife, who in tears, informs him of the child's absence.

He and his wife start in search of the little one, guided by a flaring torch. Their efforts, which are continued until the approach of morning, are in vain and they return disconsolate to their home.

Geordie starts out at daybreak with his herd of sheep and finds the discarded torch. He is puzzled until later his good dog Jean comes to him with the child's tam-o'-shanter, persisting in her master going with her to the place where she discovered the child, whom Geordie rescues aid hastens with it to the distracted parents, who clasp it lovingly and frantically to their bosoms.

Tammis relents in his enmity to Geordie; the two men shake hands and once more become friends. Jenny brings forth a flask from which they both fill their cups and "drink a cup of kindness," making up their differences with the words of "Auld Lang Syne."

ARBUTUS (Nov. 8).—Carleton Holt locates at one of the mountain inns. On one of his daily trips he hears a mountain maid singing in the woods. Jumping from his horse, he makes his way to where she is sitting to find her holding a bunch of arbutus in her hands. He is fascinated. It is mutual. Day after day, they meet at this same trysting-place, until weary of the novelty of courting an unsophisticated mountain lass. Carleton bids her farewell.

Left sad and alone, unable to find the consolation for her heart's longing, she finds a dead bird and pours out her soul in plaintive song. A famous singer visiting the mountains overhears Meg singing, approaches her and offers to give her a musical education. Meg accepts.

Some few years later, Carleton Holt becomes acquainted with Meg's benefactress, and she wins the love denied the mountain lass. A concert is given at the home of the prima donna at which Meg is to make her initial appearance. Carleton Holt recognizes the photograph of the girl to whom he made love in the mountains. Just after Meg has finished her first song, he advances to her side as if to reclaim the love which he had once rejected. Meg tells him that she leaves the city to-morrow and if he can find her then, she will give him his answer.

She goes back to the mountains where the arbutus grows. Carleton follows. At their old trysting-place, she gives him his answer by picking a bunch of arbutus, emblematic of constancy and love. Throwing them on the ground, crushing them under her feet, and points commandingly and bids him go.

WHO'S WHO (Nov. 10).—At the club, Bertie Hall makes a bet with his fellows that he will disguise himself as a woman and go in such attire until the end of the summer at a fashionable resort. While at the hotel he becomes acquainted with a young woman, who desiring to evade the attentions of the men, dresses as a man. Bertie and Georgia keep together for quite some time, both thinking that they are fooling each other.

One day, as Bertie is standing before the mirror with his wig off combing his hair, he is caught by Georgia, who looks in at the open door. She does not say anything at this time, but waits until Bertie is writing a letter at the desk down stairs. Here she snatches Bertie's wig and exposes his masquerade. Bertie jumps up and chases Georgia down to the beach, where he pulls off her false hair.

They congratulate each other and are soon engaged. At the club Bertie confesses that he lost the bet, but has won a wife.

AN AEROPLANE ELOPEMENT (Nov. 11).—Maude Brooks, is in love with an aviator, George Pickney. Maude tells her father that she intends to marry George, as he is a splendid fellow. But her father will not listen to her. So she decides to elope.

Maude meets George at the machine and together they fly up into the air. Mr. Brooks, who has been apprised of his daughter's intentions, starts in pursuit. He also flies in an aeroplane until something goes wrong. Then he has to descend and by devious routes manages to reach the express train, which runs to the neighboring town, where his daughter has fled to be married.

An exciting race takes place between the flying machine and the locomotive. When the train reaches the station, Mr. Brooks hails an automobile and arrives at the church just as his daughter has changed her name to Mrs. George Pickney. He is furious, but Maude's persuasiveness leads him to see things in a different light.

GAUMONT.

THE VAGABOND (Nov. 7).—Teaching the Gospel of Kindness. Showing how his nature is changed by kindness and how, when given an opportunity, he becomes a useful member of the community in which he meets with this good fortune.

A TRIP ON A DIRIGIBLE BALLOON (Nov. 7).—A film remarkable for its fine quality and unique interest, depicting a sensational trip on the French dirigible, the "Adjutant Vincenot." Several views of the ship are given, but the principal section of the film comprises views of Compiegne and the Chateau de Pierrefonds, taken from the vessel itself.

THE HOUR OF EXECUTION (Nov. 11).—At a gathering at the house of his friend, Claudius Pison, the poet Antony reads the poem which he has just written concerning the cruelties of the Emperor Tiberius. A traitor denounces Antony to the captain of the Guard, and he is arrested. Now his dying father expresses a desire to see him, and in order that Antony may accede to his wish, Claudius Pison begs that he be paroled, and offers to stand surety for him. He promises that, should the poet not return by noon the following day, he will die in his stead, and with this understanding Antony is allowed to depart. On his return journey, the poet is set upon by robbers and left in the road for dead. When he recovers, although very weak, he struggles on to arrive in time to save his friend. Claudius is about to be put to death when Antony arrives. The populace, recognizing the fidelity of the two friends, plead for their pardon, which is granted.

MANRESA, A SPANISH TOWN (Nov. 11).—Views of Manresa, a little village near Barcelona, and its environs. The film affords an excellent idea of the peculiar characteristics of the district, while there is a wild picturesqueness about the neighborhood which adds considerably to the interest of the film.

MELIES.

THE SPUR OF NECESSITY (Nov. 9).—While prospecting for gold, Jim. Brown is bitten by a rattlesnake, whose bite is deadly. He rushes home to his wife, who tries every means to save his life, but she realizes that whiskey is the one thing that is needed. The nearest village is many miles distant, and the liquor must be administered within the hour.

SCENE FROM "SPIN OF NECESSITY."—MELIES.

Mrs. Brown appeals to Jake Wilson, the only neighbor, but Jake is drunk and refuses to give up his liquor. There is a lively struggle, in which a woman's wit is matched against a drunkard's brute strength. It is a struggle to save a dear one's life. Mrs. Brown forces the bottle from Jake, rescues Jim, and by forcing Jake into sobriety, receives in the end, his everlasting thanks.

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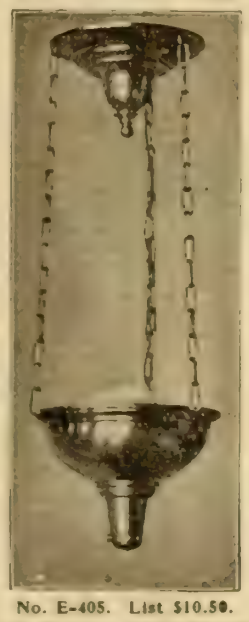

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Independent Film Stories

CHAMPION.

FOLKS OF OLD VIRGINIA (Nov. 6).—Don Preston is refused the heart and hand of Vera Chatbourne. Vera likes him very much; though not after the fashion she cares for Frank Burnell. She loves Frank, and when he sues for her hand, she gives him all the happiness that man need look for.

The breaking out of war starts Don for the front at the head of a regiment. Not so Frank. He has an invalid mother, and she exacts a promise of her boy to remain with her and soothe her weary progress to the grave.

When it is discovered that Frank is not going to war, he is taunted by his comrades; but their taunts avail not. His moral courage rises above it all; he'll stay with his mother. Not understanding or knowing the reason of his action, Vera turns against him for his seeming cowardice, and thus she throws him over, and accepts her old suitor, Don, on the eve of his departure for the front.

Now six months later, Frank's mother departed the world in peace, and Frank flew to the service of his fair Virginia State. Then one day, it became his fortune to save a comrade in the heat of battle. That comrade was Don, mortally wounded. He dragged him into an old house. In looking over the wound, he found a locket of his sweetheart, and there came to Frank a jealousy born of Satan. The house was struck by a bomb and was soon burning fiercely.

He decided then and there to leave his rival to the flames. But he hesitated, his better nature regained the mastery of him, and he seized and carried the stricken man to safety—the Confederate Hospital. There, as if ordained by Fate, Vera was nursing. The heroism of Frank now stood out in bold relief. On learning the true cause of his first objection to joining the ranks, Vera opened up the well springs of her heart to him once more, and true happiness came to them.

THE MOONSHINER'S TRAIL (Nov. 8).—Up in the mountains of Tennessee, Dave Harvey and his son Jack plied their nefarious calling of making and disposing of illicit whiskey. For years they had defied government sleuths, and offset every plan and trap laid for their capture. However, boldness born of security proved their undoing, and Dave Harvey met with it. One day he drove from his cabin with his wagon stocked with "Mountain Dew" all neatly covered with hay—a very innocent load.

A handsome young revenue officer, one of the bravest and most intelligent in the service, came their way. The wagon did look quite harmless to him, but unfortunately for the Harveys, a jug had overturned and a tiny stream was dripping all the way. In an instant the officer's instinct was aroused. He followed the trail back until it brought him to the cabin.

Harvey's niece was at home. The sleuth had met her before and had been struck by her winsomeness as he slaked his thirst, by her kindness. The girl, too, had been taken by his manly bearing. But yet she deemed his presence a menace and had set off immediately to warn her relatives.

In the meantime, a mishap had befallen them, for an axle had broken on the wagon. Jack at once went for assistance. It so happened he missed the girl on the way, and when she arrived on the scene her uncle mounted the horse, which had been unhitched, and his niece getting on behind him, a wild dash was made for the cabin.

At the cabin the young revenue officer awaited their advent with drawn revolver. Jack was the first to fall into the trap. Later came the father, who found himself looking into the muzzle of a big .45. It seemed all up with them; but not yet. Down on the head of the young officer came a sharp blow from a club, in the hands of the young mountain girl. They fastened the handcuffs on his own wrists.

After making merry at his expense, the two Harveys turned into their blankets and sought repose. A revulsion of feeling overcame the girl. She released the prisoner. Before the morning, he returned with others and made his capture. Love triumphed over the sorrow which the maiden experienced, for locked in the sweet embrace of her lover, a new vista of a brighter world unveiled before her.

THANHOUSER.

THE MISSING HEIR (Nov. 7).—A lawyer is given the execution of a will, which bequeathes to the child of a disinherited son a large fortune. The disinherited son is now dead. The father, on his deathbed is penitent. By way of making amends he leaves to his son's offspring, his entire fortune.

He is ignorant of his grandchild's fate, but provides that a thorough search should be made. The will further provides that should the search for the child prove a failure, the fortune should go to the old man's nephew—a worthless and idle youth of loose morals. The nephew tries his best to make the finding of the child impossible, while the lawyer, who had a sentimental interest in the dead son, uses every known means to locate the missing heir.

The missing boy falls into the hands of an Italian fruit vender. The Italian reads in the papers that there is a hunt for the boy. He easily establishes the boy's identity by a scar on his cheek. Then he goes to see the lawyer to claim the reward.

But he meets the nephew at the lawyer's office and is bribed to keep quiet. It was the nephew's plan to keep the boy out of the way until after the expiration of the time limit set in the will.

In the tenement house where the Italian lived, there was a very wideawake, energetic janitor. And he had a sweetheart, a newsgirls, who also took a great deal of interest in what fas going on. The girl's suspicions were aroused when the natty nephew called on the shabby Italian.

The two men hold a conference in one of the Italian's two rooms, having sent the boy into the kitchen. The girl listens outside, at the keyhole, and is shocked to hear of a plan to send the boy adrift. She decides to rescue the boy by strategy.

The plotters are earnestly conversing in the front room, and they do not hear a slight stir in the back kitchen. But the janitor, a former sailor, comes up the dumbwaiter rope, hand over hand, hoists the car, and lowers the boy to safety, before the astonished villains realize that anything out of the way is happening.

Seeing that their scheme has failed they try to escape, but are trapped on the roof of the tenement, and ignominiously marched off by the janitor and turned over to the police. An the missing heir is produced in time to secure the fortune.

THE LAST OF THE MOHICANS (Nov. 10).—During the French and Indian war, while America was still under the rule of England, Col. Munro was the commander of Fort William Henry, in New York State. His two daughters arrived from England, and pushed their way into the wilderness determined to join their father.

The last stage of their journey was made under the escort of a young army officer, Major Heyward, one of their father's most trusted officer, and who was deeply in love with Alice, the younger girl.

Their guide was a treacherous Indian, who had planned to lure them into the wilderness and make them captives. They were saved, however, by a chance meeting with a trapper and his two Indian companions, who were men of reputation throughout that wild region.

The trapper, American born, had lived with Indians all his life, and because of his skill with his rifle was known as Hawk-eye. The Indians were the last of the tribe of Mohicans, who at one time ruled the country that is now New York City. But they had been driven back by the encroachments of the white men, and made their homes in the then wild region around what is now Lake George.

Through the aid of this trio, the little party of whites were led toward the fort, but their treacherous guide escaped, and backed by the Huron Indians, a hostile tribe, followed and attacked them.

During the attack the girls were captured, and carried off to the Hurons' village, Heyward and Hawk-eye, disguised as a medicine man and his trained bear, by skill and daring, managed to rescue the younger of the two girls, but the elder was still in the power of Magua, their former guide. He was cornered at last with his fair captive, and in an effort to rescue her, Uncas was killed. His death was avenged by the unerring rifle of Hawk-eye.

The old chief, the last of his tribe, mourned his dead, comforted by Hawk-eye, who tells him, "The gifts of our color may be different, but God has so placed us as to journey in the same path. I have no kin, and like you, no people. The boy has left us for a time, but, sagamore, you are not alone."

ECLAIR.

A FATHER'S HEART (Oct. 30).—It is night. A miserably dressed woman, carrying a tiny infant, stops before a beautiful mansion. She gazes fearfully about, embraces the child, and places it on one of the window balconies . It is evident that misery has prompted this sad abondonment. She steals away, crying bitterly—someone approaches—she slips in a doorway. It is the street lamplighter. Surprised to hear the cries of an infant, he stops to investigate, and soon discovers the abandoned child. Moved with pity, he carries it to the commissioner, and reports his discovery. The distressed mother follows at a safe distance. The goodhearted official is indignant at the commission of such a crime, and advises the man to take the child to a foundling hospital. But the lamplighter has decided to adopt the little one, and bring it up as his own. When he re-enters his modest home, he prepares food for baby with zealous care, and then puts it to sleep.

Seven years later the child has grown to be a beautiful girl, and is the joy of her adopted father. They are about to seat themselves at dinner one day when a summons from the commissioner arrives. The little girl will not allow the father to go alone, and together they arrive at the office of the chief of police. A woman awaits them—the unhappy mother, who, filled with remorse and desire to see her offspring, has returned for information. She sees her child and quickly clasps her in her arms. The foster father, fearing to lose the little one, denounces the woman for her cruel abandonment, and excitedly tells how he has reared and cared for the child all these years. The chief decides in the man's favor, and he leaves with the little girl, while the mother weeps bitterly. They re-enter their home, and happily resume their dinner. A knock is heard at the door, and it is soon discovered that the mother has followed them to their home. She beseeches the man to at least let her kiss her child. He hesitates, and at last, seeing a look of longing on the child's face, gives his consent. The mother clasps her daughter rapturously to her heart, and leaves the room. Soon the man and child hear sobs, and, opening the door, find the mother weeping on the landing. The kind heart of the lamplighter is touched. He raises the unfortunate woman, and, bringing her back, says, with the utmost tenderness, "Stay with us and we will be two to love—our little girl."

IMP.

WAITING AT THE CHURCH (Nov. 6).—Harry Graham is to marry Elsie Williams at high noon and the preparations are all made for the event, which is to occur at the church in the presence of a few relatives and friends. Graham visits the office where he is employed and announces the coming event to his fellow workers. He is admonished to make haste, as the hands on the clock dial are rapidly approaching the hour. He rushes out and at his lodgings has trouble in preparing his toilet. Becoming impatient, everything goes wrong, but he is finally arrayed in his wedding suit.

Starting on a run for the church he collides with a nurse carrying a child. The woman is thrown violently to the ground and badly injured. The prospective bridegroom picks up the child and impatiently awaits the coming of the ambulance to convey the nurse to the hospital. He stuffs a wad of bills into the hand of the surgeon and tries to dispose of the child. No one will take it off his hands and he is in a quandary. In the meantime the wedding party has arrived at the church and awaits.

Graham rushes on and at last, in his desperation, places the baby in an ice wagon, but it does not remain. The vendor of congealed water grabs the baby and pursues and gives it to Graham. The latter hails a cab, jumps in with the child, and is driven to the church, where he arrives just as the patience of the party is exhausted. The ceremony is performed, but as the bridal party emerges from the church, the cabman approaches with the baby and indignantly demands that Graham care for his own.

There is consternation, and the bride and her parents are horrified. Graham is roundly denounced and his troubles multiply and he is in despair. At this time the parents of the baby arrive and are overjoyed to find their offspring, and all is made clear. Graham is forgiven and is once more happy. (Copyrighted, 1911, by Independent Moving Pictures Company of America.)

THE WIFE'S AWAKENING (Nov. 9).—The drama opens with the household of Enoch Harrington plunged in sadness. Their first born has died and the father and mother are inconsolable in their grief. Mrs. Harrington later seeks diversion in society, but the husband is engrossed in his work as a scientist, having a labaoratory in his house. He conducts several experiments and is on the verge of success in his invention when an explosion of the chemicals occurs and it subsequently develops that he is blinded for life, his eyesight being permanently destroyed. The wife is saddened for a time, but again seeks relief from sorrow by attending society functions, being the gayest of the gay.

At a ball she meets Gilbert Huston, a blase devotee of fashion, who has a penchant for flirting with young, handsome married women. He is genuinely impressed with the beauty of Mrs. Harrington and lays siege to her heart. She is lonely, as her husband's affliction prevents him from mingling with her set, and turns to him. The intimacy is dangerous. At first she is horrified and then listens interestedly. The villain pleads ingeniously and she yields and consents to elope with him. They plan flight and everything is in readiness.

They have an interview in the garden underneath her husband's window. He overbears and it is made clear. He is heartbroken as the perfidy of his wife dawns on him. Harrington procures a revolver and debates whether to end his own life or try to wreak vengeance on the polished tempter. While he is revolving the matter in his mind, the wife has stealthily repaired to her room and is packing a few of her belongings in a grip. She discovers a shoe and stocking worn by her dead

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child and then the horror dawns on her. She sees her contemplated shame in all its hideousness, her afflicted husband, the memory of the dead child—their child—and she is stricken with remorse, sobbing bitterly. Summoning her maid, she bids her go to Huston and tell him to leave the grounds, as she has reconsidered her decision. Then she goes to her husband, who is crazed with grief, and takes him in her arms, begging his forgiveness, which is freely given, and there is a happy reconciliation. (Copyrighted, 1911, by Independent Moving Pictures Company of America.)

NESTOR.

BIG NOISE HANK (Nov. 1).—Hank Rouser, "Big Noise Hank," as a daring stranger had called, him, was mad clear through. Julius Jones had faithfully promised to return that $500 after thirty days, and now it was long past due, and not even a line from Mr. Jones. So after a little friendly persuasion, in which Hank's six-shooter was brought into prominence, the bar was effectively cleared of its patrons, despite the protests of the barkeeper, and the bully sat down to despatch a few terse sentences to his tardy friend, upon the receipt of which, Julius, with the aid of Caleb, his old family servant, quickly packed his traveling bag and started on a little journey, which he wrote to M. Rouser, would surely keep him away several months.

As Caleb pushed out the rowboat which was to take his master to the railroad station by a short cut, he tumbled into the water, and Julius upon coming to his aid, met with the same fate, while the boat with his coat and bag drifted calmly away. Hastily they returned to the house for dry clothing, but had scarcely reached the sitting room, when a violent ringing of the bell and a cautious glance through the window warned them that Mr. Rouser, true to his promise, had arrived! Caleb had scarcely time to lock his master in the bedroom before their unwelcome guest after shooting off the lock on the door, strode angrily into the room, and to the servant's consternation declared that he would camp right there until Mr. Jones returned!

Julius had gone supperless to bed, and had almost given up hopes of breakfast, when his door opened stealthily and Caleb appeared—not with breakfast, however, but the morning paper with the headlines, "'Julius Jones Drowned—Body Not Yet Recovered!" Then followed a long account of the empty boat, the coat and suitcase. But comment was cut short by Mr. Rouser lustily calling for breakfast! As it was impossible for Caleb to get out through the sitting-room, Julius hastily tied the sheets together and assisted him out of the window.

All might have gone well had it not been for the new policeman, who, seeing a man leaving the house in that fashion, called for assistance, and in a few moments, not only were Caleb and Hank whisked off to the station house, but Julius as well. Fortunately, the lieutenant recognized the latter and his servant, and at once discharged them, while "Big Noise Hank" was unceremoniously locked up for carrying concealed weapons and disturbing the peace.

MUTT AND JEFF AND THE LADY STENOGRAPHER (Nov. 4).—Hurrah! Mutt and Jeff go into the life insurance business; the former as a canvasser and the latter (lucky dog!) as a chair-warmer in the company's office.

Mutt tries his "muttiest" to insure various people, but his efforts spell failure. Though a magnet, he's not magnetic, and the people's wrath as well as hands and feet are drawn to him. At last, an old man permits the persistent canvasser to explain the multitudinous advantages of insurance; but, alas! the aged fellow, though a very good listener, does not hear—he's both deaf and dumb.

Jeff, however, fares quite differently; he is "solid" with the man "higher up" and is making a decided hit with charming lady stenographer. The little chap believes in making hay while the sun shines, and as a result, the girl coyly consents to go to the theater with him this very evening.

Mutt tires of the "receiver general" job and goes home pretty well mussed up and feeling pretty sore. Here he finds his little friend all spruced up and enveloped in his evening togs. What's up? Jeff won't tell and departs. Mutt follows; and at the affectionate meeting of Jeff with the pretty gir-r-r-l, his optics bulge out with envy.

Will the lady be glad to see a nickel show? No; she will not. Mutt comes to the rescue and walks away with the fair one.

Who is that big, burly gent camping on Jeff's trail? The stenog's hubby. Ha! the plot thickens. With a diplomatic whisper Jeff saves himself, and the tough "gink" goes after the "tall" game. Poor Mutt gets the finishing touches and soon reposes on the cold, cold ground. The "woman in the case" casts a derisive smile at the fallen Don Juan and leisurely walks away with her hubby.

Jeff, true to his business training, sits upon Mutt's chest and hastily writes him a life insurance policy.

THE SUITCASE MYSTERY (Nov. 4).—"Red Mike" and "Yellow Joe," a pair of crooks, overhear Ethelyn Flounce's appeal to Policeman Mac-, club. Her suitcase, filled with all her valuables, has been stolen. Won't the uniformed chap please find it for her? He will.

The two crooks are also on the lookout for the lady's valuables, and prove to be better sleuths than the guardian of the peace. From the interior of an auction room issues forth a man and a suitcase. The man fits the description given to the police and the case well. "Red Mike" and his companion, "Yellow Joe," are very much on the job and follow both the man and the suitcase.

After some patient work on the pursuer's part, they almost succeed in getting the lady's valuables, but the lynx-eyed officer of the law is there with bells on and captures man, suitcase and valuables—three Teddy bears and a doll.

RELIANCE.

A MIX-UP IN SUIT CASES (Nov. 1).—Arthur Jones, at a summer resort, goes fishing. His bait giving out he pulls for shore and replenishes his bait box. At the fisherman's hut he meets Helen Brown, a pretty summer girl. Later, as she rows past him, he essays a coirtly bow from his boat and tumbles into the water. He is pulled out by the fisherman, and his dripping, bedraggled condition awakens the mirth of the girl and arouses his ire. He is compelled to don the fisherman's clothes while his garments dry, and the ill-fitting garments make him appear ludicrous. Before starting for home he is invited to a house party. So is Helen. When they depart they get each other's suitcases by mistake. On reaching home she opens her suitcase and finds pajamas, socks, etc. He discovers lingerie, stockings, etc., in the case he gets. He immediately goes to her home, exchanges the suitcases and finally wins her hand.

THE GREATER LOVE (Nov. 4).—Burns and Harris, two fishermen, are in love with Rose, the belle of the seaside village. Harris is the favored one, and Burns lays a trap for him by having his friends ply Harris with liquor previous to an appointment with Rose. When Harris calls on Rose he finds Burns there, and his intoxicated condition causes Rose to turn from him and accept Burns. When the rivals meet a few days later on the seashore a fierce struggle takes place, but they are separated by mutual friends. The two men are on the fishing schooner, some days later, which is destroyed by the storm, and they are the sole survivors, keeping afloat on a raft. Burns becomes insane from exposure, grabs the precious jug of water and drains the last drop, and then attempts to kill Harris. Realizing that he must either kill Burns in self-defense or leave the raft, Harris leaps into the water, and after being buffeted about is finally cast up on the shore. His story is not believed by the people, who openly accuse him of murder. Burns is picked up by a boat in a dying condition. He tells the whole story before expiring, and Rose, realizing the injustice she has done Harris, goes to his cabin to plead for forgiveness. Looking through the window she sees him with a pistol in his hand contemplating suicide. Rushing into the room she explains the situation, and Harris tenderly clasps the girl in his arms.

BISON.

THE CATTLEMEN'S WAR (Oct. 31).—Helen Fisher and Jack Logan, children of neighboring ranchmen, become engaged. At the round-up the cowboys of the rival ranches get into a dispute over a stray calf and blows are struck and Fisher's men driven away. Old man Fisher is very angry when he gets a report of the incident, and backs up his men. Logan refuses to give in, and the war is on. Helen and Jack get the sheriff to stop hostilities, and Jack purchases a cow and makes a present of it to Fisher. This peace offering shows the ranchers the pettiness of their quarrel, and they shake hands, much ashamed of their hot-headedness.

A YOUNG SQUAW'S BRAVERY (Nov. 3).—The Cheyennes open up hostilities by fatally wounding a lone Sioux warrior. His horse carries him to the Sioux camp, where he tells the story of the attack and expires. The Sioux go on the warpath and in a fierce battle Big Thunder is captured by the Cheyennes. His sweetheart, by tricking a Cheyenne brave, enters the Cheyenne village and cuts Big Thunder's bonds. The lovers escape, but are hotly pursued. Brought to bay, and fighting for their lives, they are rescued by the Sioux warriors, who swoop down upon the Cheyennes and defeat them in an exciting battle.

AMBROSIO.

JUDAS (Nov. 1).—The picture opens with Christ preaching to the multitudes. Priscilla, a wealthy woman of great beauty, tells Judas to request the Messiah to rest at her house. Christ rebukes her with the words: "Woman, your thought is sinful: the Son of God will not stay beneath your roof." With his disciples, he then proceeds on his way, working miracles, healing the sick, etc.

Priscilla, full of hatred, persuades Judas, who loves her, to go to the Romans and bertay the whereabouts of Chirst for a sum of money. Christ is taken by the soldiers, and Priscilla, from her balcony sees him pass to Calvary bearing the cross upon which he is to suffer. Remorse seizes her, and when Judas comes to claim the reward of his treachery a sensational scene takes place, in which Judas is spurned. Rushing to the place of execution Priscilla casts herself before the cross and begs forgiveness of the suffering Christ. Judas sees her, and filled with horror at the terrible act he has committed, he is so overcome by his accusing conscience that he ends his life by hanging himself to a tree.

LUX.

BILL AND THE BEAR (Nov. 3).—Bill and his little bear are employed to track burglars. They succeed in tracking them to a river where bruin spends a lively quarter of an hour fishing them out one by one. The bear quite enjoys his unexpected bath, and succeeds in obtaining free board and lodging for several little burglars.

TOMMY'S CAMERA (Nov. 3).—Tommy has been a good boy at school and his delighted parents present him with a camera. Tommy then sets out in search of something to snapshot. Going into the kitchen he soon finds a subject worthy of his attention. The cook and the butler are snapshotted in the act of consuming their master's whiskey. Unknown to them Tommy steals quietly out and goes into his auntie's bedroom. He manages to snapshot that dear old lady in the act of removing her wig. The old lady does not notice his presence and neither do his fond mamma and papa when they have a slight tiff and papa gets his face slapped. Tommy's sister and the nice young man that calls to talk finance with papa are also caught in a compromising attitude. The consternation of the guilty ones can well be imagined when they enthusiastically inspect the negatives. The cream of the joke is when they each get hold of the negative which reveals to them the misdeeds of the others. They all start laughing at each other, but the laughter dies away when they exchange negatives.

AMERICAN.

THE STRONGER MAN (Oct. 30).—Cliff Judson, a notorious bad man, in a drunken imbroglio, claims another victim. He tells his sweetheart that the shooting was accidental and she believes him. He is supplied with food and water and makes for the desert.

Bert Stevens, the sheriff, soon discovers his trail, and not waiting for any supplies, such as what Judson took along, soon follows him. After riding a long time he locates Judson, with the aid of his fieldglass, preparing to camp. He pushes on and soon has his captive in his power.

Stevens, who is now feeling the horrors of thirst and exposure to the sun, suddenly becomes blind. Judson takes advantage of the opportunity, and deliberately shoots the sheriff. He finds the key to the handcuffs and is soon freed. Judson then returns to his sweetheart and tells her that the sheriff did not find him. She does not believe his story, and after he has repaired to the mountains, goes in search of the sheriff.

He is found by Bessie in an unconscious condition, but is soon revived by water. She takes him home and nurses him back to health.

Sometime after Judson visits his sweetheart, who accuses him of attempting to kill the sheriff. A quarrel follows, but it is stopped by the appearance of the sheriff. Judson is ordered out of the country. He repairs to the saloon, borrows a gun and when the sheriff appears, fires at him. He misses. The sheriff, in self-defence, shoots and mortally wounds Judson. Bessie, who had followed, rushes to the sheriff's side, ignoring her erstwhile lover, for she has learned that he is the nobler man.

THE WATER WAR (Nov. 2).—Ed Newton gets into trouble with the ranchmen as soon as he starts surveying for a big dam. Tom Daniels rides up and informs him that Bill Dolan, one of the wealthiest ranchmen, wishes to see him. He goes and is told by Dolan that the work must be stopped at once. Dolan tries to impress upon Newton, but without effect, the fact that his reservoir meets all the requirements. Here Newton meets Margaret, the ranchman's daughter.

After the surveying has been completed and the work begun, the arrogant ranchmen attack the workers of the dam, in which battle Ed Newton and Bill Dolan are seriously injured.

Hostilities having ended, the injured engineer is cared for at the Dolan home. During his stay there he and Margaret have fallen in love, much to the disgust of Tom Daniels, who thought that he would be the one to win her hand. So Daniels swears revenge.

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over the place. In the tower they discover a bomb which had been placed there by Daniels. Margaret throws it into the river. A fierce struggle ensues between Daniels and Newton, in which Daniels is finally bested and thrown into the river below.

THE THREE SHELL GAME (Nov. 6).—Dick Hankle, an outcast, is seen crawling out from beneath a freight car. After many rebuffs he finally secures work at the Weston ranch, where he is made welcome by the daughter Clara and her mother.

Weston and Dick start for the bank to pay off a mortgage long due. At the entrance to the bank they are attracted by a three shell game and despite the remonstrances of Dick, Weston gambles away his money, returning heart-broken to his home.

Clara and her mother blame Dick for their father's weakness. Appalled by his desperate situation, Dick goes forth into the mountains, where he luckily meets the three shell gambler, whom he holds up at the point of his revolver. He then goes back to the ranch and returns Weston's money. In the joy which follows he successfully pleads his cause with Clara, who had learned to love him during their brief acquaintance.

SOLAX.

FOLLOWING COUSIN'S FOOTSTEPS (Nov. 1).—George Moore, a young man living in the country, visits his cousin, Harold Sidney, in New York City. He tells Harold he has come to have a good time and Harold promises to break him in. Harold shows him a number of photographs of different girls giving a little story with each. George sits with eyes and mouth wide open taking it all in. George refuses a cigarette, but Harold tells him in order to be a sport he must learn to smoke. The usual sick scene follows. The next day Harold, dressed as the typical college boy, takes George for a walk. Harold flirts with several girls and makes engagements. They escort two girls to a soda fountain. George is very bashful and the girls make fun of him. He slips out and runs home. Harold finds him at the house and tells him he has got to be a sport and go out and get acquainted. George goes to the park alone. He tries to flirt with a couple of girls, but they get indignant and threaten to call an officer. He walks away, gets some cards printed. After making faces at a young lady, he offers her his card. She bangs him on the head with her parasol and he runs away. Thinking his clothing is what is causing him to be turned down, he buys a flashy suit and cane and goes out to try again. He gets very bold and finally gets thrown in the pond. Harold witnesses the ducking and rescues his cousin, who has had enough and wants to go home.

A HEROINE OF THE REVOLUTION (Nov. 3).—Ruth Fairfax lived with her widowed mother on the banks of the Potomac. She was in love with Will Rathburn. Will is a captain in Washington's army. One day while going to the spring, she sees two British soldiers hold up an American soldier and take from him a message from George Washington to Colonel Montgomery. Ruth, hiding behind a tree, hears one of the British soldiers read the message, which is to the effect that Colonel Montgomery must turn his regiment aside in order to elude 5,000 British soldiers who are lying in ambush waiting for him. She rushes out, grabs the message and runs home followed by one of the British soldiers. She jumps on horseback and flies to warn Montgomery. A most exciting chase follows. She reaches the American regiment just in time to save them, and falls in her lover's arms.

GREAT NORTHERN.

THE ACTOR AS A SOLDIER (Nov. 4).—Smith's time to become a soldier under conscription has arrived. Smith is an actor, and we see him at a farewell dinner given him by his pals. He makes a bet that on the following Monday morning he will be back with them, exempt from all military service. Off he goes to the barracks, and soon we see him attired in his new garb. He adopts all sorts of tricks in order to win his bet. In his squad he does everything wrong. His rifle always gets on the wrong shoulder; his fingers get jambled in the barrel. On sentry duty, he wraps himself up with all manner of apparel to keep out the cold. Before the commanding officer or at mess, he appears as Hamlet, or Napoleon, and is always giving one the impression of a mad actor. Taken before the surgeon, he is examined and his antics procure for him the coveted document informing all and sundry that "Mr. John Smith is unqualified for military service on account of mental debility." Armed with this, he repairs to the restaurant where his friends have assembled in the hope of winning their bet. But they are doomed to disappointment for at the stroke of time agreed upon, Smith enters and collects ten to one all around.

POWERS.

FOR THE TRIBE (Nov. 11).—Frank Deerhead is his name to-day. It's twenty years since Banker Ferguson adopted him, and took him away from the land of tepees to the East, where he became one of the Ferguson family, and a valuable business aid, trusted and highly honored by the old banker. More than that; in fact, for it had long been whispered about that the handsome cultured Indian was paying reciprocated court to pretty Jane Ferguson.

He wrote his father, Chief Sharp Arrow, often, and he was the pride of the tribe. One day the long-kept peace of the tribe was broken by Fierce Wolf, who incited his Indian brethren to rise against their white neighbors. Old Sharp Arrow delivered a mighty oration, pleading with the braves to be peaceful, but they would not have it so, telling him he was old and tired of the excitement they craved. So the old chief sent for his son, from the land of the white man.

And Frank came. Came, and saw, and conquered. But even while he was preparing to go back to his love and the Eastern light, Fierce Wolf, the plotter, laid the old chief low in a jealous rage. But before he went to the Happy Hunting Grounds, he called his son to him and charged him with the duty of keeping peace in the tribe.

Frank's situation—Jane Ferguson, luxury, civilization on one hand; on the other, his father's last wish that he remain the Indian chief he was born to be. And now, as ever, the call of blood, of race, of tradition and the primal order of things—conquers absolutely. Frank is an Indian.

MOBILIZATION OF THE AMERICAN FLEET (Nov. 7).—The gathering of the greatest fleet ever assembled under the American flag has set the world agog. One hundred and two fighting vessels strung along the beautiful Hudson River is an inspiring sight, and most appropriate it is that Uncle Sam chose that magnificent setting for this gigantic display of his strength on the seas. We steam up along the line of grim fighters, then take a survey of the general make-up of several of the biggest of the water bull-dogs, with their trim decks and majestic new-style skeleton masts.

But even more than this, for we now go into the quarters of the men, and call them out on the big parade deck to go through their masterful drills for us. We size up the work of various crews, then watch them at the serious work of keeping their big floating home in order. By this time they are all pretty well tired out, so they adjourn to the forecastle, and start their dances, music, and those hundred and one pranks and tricks that have made your Uncle Sammy's Jacktars the rollicking, jolly sailor boys that they are.

REX.

THE TALE OF A CAT (Nov. 2).—Mrs. Moore takes in washing to support herself and her blind little child Helen. Among her patrons is Mr. Thornton, a wealthy widower. His little motherless boy, Robert, alone and lonely all day in the big, empty house, with its luxury and dreariness, its wealth and woe, yearns for a comrade. So Mr. Thornton gives him a kitten to be a companion to him. Housekeepers are not the most tender and sentimental brand of humanity, and Thornton's housekeeper, determined to be rid of the feline nuisance, gives it to Mrs. Moore when she calls for her wash.

The heart of the blind little girl is made happy by the soft, furry, little pussy. So, as all through life, one's joy is another's grief.

Then Fate, or a feline whim, or the wander-lust, or kittenish kittishness, impels the cat to return to the scenes of her childhood. She meanders back to her former master, and the little girl is desolate over the loss of her loved possession. She sets out to find the treacherous treasure, and after an ardent and arduous search, discovers her in the proud and protecting possession of Master Thornton. She demands the cat, and what at first looks like a belligerent episode transforms into a peace congress. The boy looks at the tender little face, shy and sweet and sombre with the shadow of suffering. He looks into her unseeing eyes, and something that one day the world would call manhood, comes to the fore. That which more than any other one thing has banished brutality and bestiality from the earth and made men civilized—the little thing called sympathy—surges through the three feet of his being, an eloquent response to the silent sorrow of the other. They become friends.

Mrs. Moore, anxious about the girl's absence, sets out to seek her, and finds the three playmates together. She asks the girl to come home, but the boy, who now wants to keep his new playmate, even more than before he wanted to keep the cat, protests. He appeals to his father to detain the girl, and the latter solves the problem by engaging Mrs. Moore as housekeeper.

Mr. Thornton procures surgical assistance for the girl. The operation is successful, and the little blind girl can at last SEE the blessings of friendship. The years fly by, you know, and perhaps some day the boy and girl will tell another little boy and girl to love dumb animals.

YANKEE.

A COWARD'S REGENERATION (Nov. 6).—Courage was never a great factor in the make up of Dick Moore, and when his father orders him to give up the girl whom he loves, Dick, after a mild excuse, consents to do so. But when he meets his sweetheart, her love and beauty overcome all promises and he decides to run away.

In the mean time, the butler and his wife decide to rob the old man of a large sum of money, and in the struggle which ensued, the butler picks up a riding crop which belongs to Dick and strikes the old man in the head, killing him instantly. Dick's crop is considered sufficient evidence and a general search is made for him. Instead of facing an inquiry, he deserts his sweetheart at a ferry landing and disappears.

A year later, as a private in the U. S. army, he volunteers to carry important papers across the enemy's camp and almost loses his life in the attempt. While in the hospital tent he is put in the care of a special nurse, in whom he recognizes the sweetheart he had deserted. Explanations follow and the young woman is finally satisfied that she can trust her future with the man, who, though at one time a coward, had completely vindicated himself in the brave action for his country.

HE DIDN'T LIKE THE TUNE (Nov. 10).—Mr. and Mrs. LeMoine have just returned from their honeymoon and are visited by Mrs. LeMoine's brother, Franklyn Bachelder. Mrs. LeMoine and her brother both possess musical talent and are very fond of one tune that they play as often as possible, which proves very annoying to Mr. LeMoine. His constant pleading to have them play something else proves unavailing and at last the "worm turns." LeMoine, seated in his room, hears the strains of the hated tune and in a rage rushes down to the music room and tearing the violin from his wife's hands smashes it into a thousand pieces.

The wife and brother plan to repay him for his loss of temper by pretending that the wife has eloped with another man. They leave a note stating these facts and leave the house.

The brother disguises himself and taking two grips they board a train. When the husband reads the note he jumps into an auto and gives chase. An exciting race takes place between the auto and train, in which the train wins. The supposed elopers board a launch and are chased in another by the husband. The chase continues in carriage and auto until finally in a roundabout way the elopers reach their home and are having a hearty laugh over their sweet revenge when the husband comes. When he discovers the trick he shamefacedly promises never again to interefere with their music and to buy his wife a new violin.

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Among the Exhibitors

Williamson, W. Va.—Jubiling Brothers will erect a moving picture theater here.

Paris, Ill.—R. W. Parker has purchased the Cozy Theater of the McKinney Brothers.

Houston, Texas.—Mrs. D. C. Boyle has purchased the Happy Hour Theater here. Vaudeville will be added to the program.

Des Moines, Iowa.—University Place has another attractice photoplay theater, which is under the ownership of Mr. Namur.

Louisville, Ky.—The contract for the construction of the Majestic Theater, the new moving picture house on Fourth Avenue, has been let to A. Markham & Co. The new theater will have a seating capacity of 1,200, and will cost $45,000. Another moving picture house is to be erected on Market Street, near Eighth, at a cost of $8,000. M. Baggs is the promoter. The Portland Theater Co., controlled by Louis Dittmar, will operate the new moving picture house now being constructed at Twenty-sixth and Portland Avenue, at a cost of $12,000.

Pittsburg, Pa.—Henry Berg will reconstruct the building at 634 Smithfield Street, for the exhibition of moving pictures.

Louisville, Ky.—The Ruby Amusement Co., organized to operate motion picture theaters, filed articles of incorporation with a capital stock of $2,100, divided into twenty-one shares of $100 each. Incorporators are, Allen Houston, Estella Houston, Clarence Bitzer and M. Stoecker.

Shelbyville, Ind.—William Tucker, owner of two 5-cent picture houses in this city, has disposed of both of them and will buy an amusement place in Indianapolis. The new owners are A. K. Kelsey and Russell Forster.

Milwaukee, Wis.—R. Bruce Douglas, who is building a moving picture theater on Greenfield Avenue, has sold same to Earl E. Contanch and Clyde Haffernon.

Griggsville, Ill.—A new motion picture theater named The Star has just been opened here. The manager is Fred Lane.

Seattle, Wash.—A $100,000 photoplay house on Second Avenue will be the latest big addition to Seattle's amusement enterprises. The new theater is to be located at 1412, 1414 and 1416 Second Avenue. John H. Clemmer, owner of two theaters in Spokane, and his son, James C. Clemmer, owner of the Dream Theater in this city, are financing the new venture.

Wilmington, Del.—The work of converting the the old St. Paul's M. E. Church on Market Street into a moving picture theater has been begun.

Dover, Del.—Charles Devalenger has converted the dining-room and parlor of the National Hotel, Milford, into a moving picture theater.

Birmingham, Ala.—J. C. Robb is preparing to open a moving picture show here.

Minneapolis, Minn.—Peter Boosalis has contracted with the R. J. Cheney Company for a $3,000 moving picture theater at 808 E. Lake Street.

St. Louis, Mo.—A permit for the erection of a one-story fireproof picture theater at 5951 Easton Avenue was taken out by the Vaudeville Theater Company. It is to cost $35,000 and will belong to the Crawford circuit of picture shows.

Stroudsburg, Pa.—The Airdome, East Stroudsburg, the only open-air motion picture house in this locality, has closed after a very profitable season.

Dalton, Ga.—Phil Heyward, manager of the Dalton Picture Show, is interested in the establishment of an opera house, which will cost $75,000.

Middlesboro, Ky.—J. R. Taylor is contemplating the erection of a moving picture theater here.

Aiken, S. C.—The Aiken Theater Company will erect a $12,000 theater here, which will operate first class animated pictures.

Roanoke, Va.—The Henritize Amusement Company will erect a moving picture theater in the near future.

Milwaukee, Wis.—The Lexington Theater, Seventeenth and Center Streets, has opened its doors. Its seating capacity is 550. A $5,000 pipe organ is another feature. William Jacobs is the proprietor and manager.

Fairmont, Minn.—The Crystal Theater will be opened in the Clark-Haines Building.

Fort Smith, Ark.—The Grand Theater has been leased by R. J. Mack, Roy DeRoss and C. W. Crary.

Denver, Col.—Plans are under way for the improvement of the Stratton estate property at the corner of Nevada and Huerfano Streets, south of the New Federal Building, in Colorado Springs. A structure costing $20,000 will be erected for a motion picture show.

Philadelphia, Pa.—Matthew Schmid will erect a $16,000 moving picture theater in Girard Avenue for James D. Dorney.

Fairmount, Minn.—Frank St. John has opened his new picture show in the Clark Building.

Milwaukee, Wis.—Schnetzky & Son are drawing plans for a $7,000 picture theater to be erected for C. Cavanaugh at Twenty-second and Center Streets.

Lakota, N. D.—Charles Pierce is remodeling the People's State Bank Building preparatory to opening up a moving picture theater.

New Ulm, Minn.—F. E. English is arranging to open a moving picture theater in the C. Rinkle Building, St. Peter, Minn.

Minneapolis, Minn.—The R. J. Cheney Company will erect a $4,000 moving picture theater at 808 Lake Street.

Minneapolis, Minn.—Peter Boosalis will erect a moving picture theater in this city.

Enid, Okla.—R. H. Webb has purchased the Wonderland Motion Picture Theater here.

Washington, D. C.—Edgar B. Conover will open a new moving picture theater in the near future, to be known as the Newport.

Opelika, Ala.—J. C. Robb, of Birmingham, is preparing to open a moving picture theater here.

Waco, Tex.—Mrs. G. D. Streeter will let the contract soon for the erection of a new moving picture theater.

Groesbeck, Tex.—Mrs. D. C. Boyle, of Fort Worth, has purchased the Happy Hour Theater.

Racine, Wis.—The Bijou Moving Picture Theater will be opened in a short time.

Stillwater, Minn.—The Industrial Film Syndicate of this city, will open as a moving picture theater.

Sutter Creek, Cal.—John Ratto will open a moving picture theater in this city and one in Jackson.

Momechen, W. Va.—Harry McCabe has awarded the contract to E. Keller for the erection of a moving picture theater.

Fort Collins, Col.—R. George will open a moving picture theater here.

Hannibal, Mo.—D. Orville Reese will open a moving picture theater here, to be known as the Orpheum.

New Ulm, Minn.—F. E. English will open a moving picture theater in the C. Rinkle Building.

Hutchinson, Kan.—Grover L. Hill, manager of the Magic Theater, will open another moving picture house at 204 North Main Street.

Denver, Col.—Plans are under way for the improvement of Stratton estate property at the corner of Nevada and Huerfano Streets, south of the new Federal Building, in Colorado Springs. A structure costing $20,000 will be erected for a motion picture show.

Wheeling, W. Va.—The contract has been let for the new Nickelodeon on Market Street. Harry McCabe will be the manager and owner.

Bridgeport, Conn.—Plans for a motion picture theater, to be erected on Union Avenue, for Conrad Hockenberger, have been accepted. Cost will be $5,000.

Pipestone, Minn.—The Star Moving Picture Theater was sold by E. E. Hurd to Messrs. W. W. Hall and J. F. Kaupp.

Alden, Minn.—Mr. Bigelow has rented the Gund Building and will open a moving picture theater.

Streator, Ill.—The Dreamland Theater name will be changed to that of the Dawn.

Little Rock, Ark.—H. A. Peckham has sold his theater to George Huford.

Milwaukee, Wis.—Former Alderman Henry Kleim will erect a moving picture theater at a cost of $8,000.

Rockford, Ill.—W. Clarke has sold his moving picture theater, at 106 West State Street, to Henry Nobin, of this city.

Paris, Tenn.—The New Dixie Theater will be erected here at a cost of $25,000.

Milwaukee, Wis.—The Tern Amusement Company will erect an $8,000 moving picture theater in this city.

Elgin, Neb.—F. E. Whitehouse sold his interest in the Whitehouse Moving Picture Theater to Thomas Kegan.

Rockwell City, Ia.—L. W. Johnson, Jr., proprietor of the Johnson Opera House, contemplates remodeling same.

Milwaukee, Wis.—Architect H. C. Hensel is making plans for a picture theater for the Silver City Amusement Company on National and Twenty-eighth Avenues. It will seat 490 persons and will cost $8,000.

Augusta, Ga.—Augusta is to have another picture theater. Announcement has been made by the Picture Plays Theater Company, owners of the Bonita and Modjeska, that they will build a picture palace on the 800 block by Sylvester's.

Shelbyville, Ind.—William Tucker has sold the Nickelo and the Jackson Street Airdome to Russell Foster and A. F. Kelsey, of this city. Mr. Tucker will go to Indianapolis, where he intends building a new motion picture theater.

Hannibal, Mo.—D. Orvill Reese is now in possession of the Goodwin Theater and under the new ownership it will be known as the New Orpheum.

Sidney, Ia.—Wm. Wilkins will open a moving picture theater in this city.

Middletown, Conn.—Another moving picture theater will be erected here by Thomas H. Heath.

Richmond, Va.—The building at 1229 Hull Street will be rebuilt and will be hereafter known as the Pastime Photoplay Theater.

St. Louis, Mo.—The O. T. Crawford Theater syndicate has bought ground, through the McNair & Harris Realty Company, to build on King's Highway, just north of Delmar Avenue, a theater planned to be the finest picture show house in the West End. The plans call for a fireproof building, to seat 2,000 persons.

Newark, N. J.—The Washington Theater is the name by which Proctor's Bijou Dream, in Washington Street, will be known hereafter. A change in the management has been effected with the retirement of the Proctor interests and the leasing of the property by William Fox. The place will continue to be devoted to vaudeville and moving pictures.

Colorado Springs, Colo.—The International Realty Company has contracted to build a moving picture house on the lot south of the postoffice on Nevada Avenue for the Colorado Amusement Company. It is proposed to construct a house with a seating capacity of 1,000 persons.

Salt Lake City, Utah.—Max Daniels, proprietor of the Bungalow Theater, on State Street, near Third South, is planning the establishment of one of the largest moving picture houses in the world. The completed structure will be known as the Daniels Theater, and is expected to open for business about January 1. The theater will cover a space of 52 feet by 235 feet, facing on State Street and Floral Avenue, and will have a seating capacity of 1,360.

Philadelphia, Pa.—Matthew Schmid has begun the erection of a $16,000 moving picture house, at 519 East Girard Avenue.

Milwaukee, Wis.—J. W. Tonsor will build a $9,000 moving picture theater on Fond du Lac Avenue, near Twenty-ninth and Center Streets.

Kellogg, Idaho.—S. S. Taylor, who has been conducting a picture show in the McConnell hall for some time, will open his new showhouse, "The Isis," in the room just vacated by the Worstell-Thornhill Company.

Dalton, Ga.—Philip Hayward, owner of the Dalton Picture Show, will open another house in 60 days, with a seating capacity of 500, and probably also a show for negroes, to seat 250. In the white show a stage will be erected and vaudeville run.

Camden, N. J.—Jas. Morgan, Jr., of Concord Avenue, will open a moving picture casino at 10th and Market Streets.

New York City.—An elaborate and commodious picture theater is being planned, to be erected on the southeast corner of Lenox Avenue and 111th Street, for the Kramer Contracting Company. The cost when completed will amount to $50,000.

San Antonio, Tex.—The Grand Motion Picture Theater, the latest of picture theaters to be erected here, has thrown open its doors to the public.

Oneonta, N. Y.—The Chase and Bennett Hall is being converted into a high class motion picture theater, which will be under the management of H. G. Garrett Moving Picture Company.

Philadelphia, Pa.—A new moving picture theater is being planned to be erected at 519 East Girard Street for Mr. James D. Dorney at a cost of $16,000.

New York City.—A new moving picture theater is being planned, to be erected at 210-212 West 102d Street.

Milwaukee, Wis.—The Tern Amusement Company will erect a new moving picture theater at Third and Clarke Streets, to cost $8,000.

St. Louis, Mo.—The O. T. Crawford Theater syndicate will erect a new theater, to cost $25,000, at Delmar Avenue and King's Highway.

Chicago, Ill.—A new theater will be erected at Lincoln and Fullerton Avenues, at a cost of $75,000, by Nicholas Wetzel, Jr.

Johnstown, Pa.—The old First Presbyterian Church on Main Street will be remodeled into a theater.

Minneapolis, Minn.—Peter Boosalis, 808 W. Lake Street, picture theater to cost $3,000.

Pueblo, Col.—J. T. Burton, of Holly, has sold the Electric Theater at that place to Crook & Whitcomb, who will take possession.

Champaign, Ill.—H. H. Johnson, of Piqua, Ohio, is making arrangements to establish a picture theater in the Kariber Building.

Palo Alto, Cal.—A new moving picture theater will be established here at a cost of $8,211.

Pine Grove, Pa.—A picture theater will be erected here on the Wheeler Estate.

Oklahoma City, Okla.—B. H. Powell and Edward Croak, of this city, will erect a new theater at 111-113 Main Street, to cost $60,000.

Portland, Ore.—Tamassie & Willsen will erect a one-story picture showhouse on Mississippi Avenue and Beech Street, to cost $5,500.

Milwaukee, Wis.—Work will soon start on the theater, which is to occupy the Plankington site.

Detroit, Mich.—The Washington Theater Company will erect a new theater, at Washington Boulevard and Clifford Street. Company incorporated for $200,000.

Jackson, Ohio.—Hipp Theater Company. Capital $6,500. J. E. Stivers, S. J. Crawford and T. M. Davidson.

Sutter Creek, Cal.—A new moving picture theater is to be established on Main Street.

Reading, Pa.—Ben Zerr will erect a new moving picture theater at Schuylkill Avenue.

Green Bay, Wis.—Gem Theater Company. Capital, $3,000. Ludolph Hansen, H. T. Nelson and A. Nelson.

Lindsay, Cal.—Capt. A. J. Hutchinson will establish a new theater here, to cost about $10,000.

Raleigh, N. C.—F. K. Ellington and associates are having plans prepared for an opera house, to cost about $50,000.

Las Vegas, New Mex.—J. K. Martin will establish a new picture show on Sixth Street.

Dalton, Ga.—A new opera house company is being organized here and will establish an opera house.

New York, N. Y.—Plans have been made for the construction of the new Atlantic Theater, in the Bowery, at Canal and Elizabeth Streets, to cost $235,000.

Louisville, Ky.—An addition will be erected to the Majestic Theater, to cost $25,000.

Aiken, S. C.—The Aiken Theater Company will erect a new $12,000 opera house.

La Mont, Ia.—The opera house to be erected here will be erected by J. H. Selden, at a cost of $12,000.

Cleveland, Ohio.—Rex Amusement Company. Capital, $10,000. John Kreizel, Louis Ruzicka, and Albert Kregal.

Kansas City, Kan.—Brefogle Bros. will erect a new $3,000 theater at 2604 E. Ninth Street.

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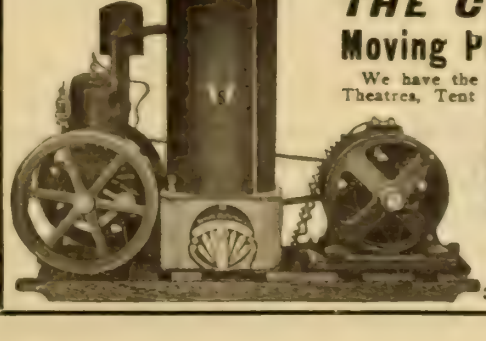

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Oct. 16—Three Daughters of the West (W. Dr.) 850
Oct. 16—The Caves of La Jolla (Sc.)..... 150
Oct. 19—The Lonely Range (W. Dr.)——————1000
Oct. 23—The Horse Thieve's Bigamy (W. Dr.)..1000
Oct. 26—The Trail of the Eucalyptus (W. Dr.).1000
Oct. 30—The Stronger Man (W. Dr.).....1000
Nov. 2—The Water War (W. Dr.).....1000
Nov. 6—The Three Shell Game (W. Dr.)....1000
Nov. 9—The Mexican (W. Dr.).....1000
Nov. 13—The Eastern Cowboy (W. Com.).....1000

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Oct. 4—As Things Used To Be (Dr.)..... 950
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Oct. 11—What the Indians Did 950
Oct. 16—A Girl and a Spy (Dr.)..... 950
Oct. 18—Circumstantial Evidence (Dr.)..... 950
Oct. 23—The Copperhead (Dr.)..... 950
Oct. 25—Law or the Lady (Dr.)..... 950
Oct. 30—Field Day Sports at Ft. Riley, Kansas (Topical) 950
Nov. 1—The Cowboys' Pies (Com.)..... 950
Nov. 6—Folks of Old Virginia (Dr.)..... 950
Nov. 8—The Moonshiner's Trail (Dr.)..... 950

ECLAIR.

Sept. 25—A Just General (Military Dr.).....1000
Oct. 2—Hearts and Eyes (Dr.)..... 630
Oct. 2—For Your Hats, Ladies! (Edu.)..... 370
Oct. 9—Better to Have Remained Blind (Dr.) 740
Oct. 9—The Motor Chair (Com.)..... 260
Oct. 16—A Lucky Change (Com.)..... 805
Oct. 16—Lake Garda (Scenic)..... 185
Oct. 23—Youth! "Queen of Hearts" (Com.).. 740
Oct. 23—Percy Gets Tired of the Theater (Com.) 260
Oct. 30—A Father's Heart (Dr.)..... 920

GREAT NORTHERN.

Sept. 16—The Conspirators (Dr.).....
Sept. 23—Caught in His Own Net (Dr.).....
Sept. 30—The Conspirators (Dr.).....
Oct. 7—The White Tulip (Com.).....
Oct. 7—Barcelona (Scenic) .....
Oct. 14—Secret of the Underground Passage (Dr.) .....
Oct. 21—His Fidelity Investigated (Com.).....
Oct. 28—The Vicissitudes of Fate (Dr.).....
Nov. 4—The Actor as a Soldier (Com.).....

IMP.

Oct. 2—The Rose's Story (Dr.).....1000
Oct. 5—Through the Air (Dr.).....1000
Oct. 9—The Sentinel Asleep (Dr.)..... 600
Oct. 9—The Last G. A. R. Parade at Rochester, N. Y. (Topical)..... 500
Oct. 12—The Better Way (Dr.).....1000
Oct. 16—Uncle Pete's Ruse (Com.-Dr.).....1000
Oct. 19—The Aggressor (Dr.).....1000
Oct. 23—The Biting Business (Dr.).....1000
Oct. 26—The Waif (Dr.).....1000
Oct. 30—His Dress Suit (Dr.)..... 800
Oct. 30—A Few Minutes With Steeple-Jack Lindholm (Topical) 200
Nov. 2—King, the Detective (Dr.).....1000
Nov. 6—Waiting at the Church (Com.).....1000
Nov. 9—The Wife's Awakening (Dr.).....1000

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Oct. 6—Bill Has a Bath (Com.)..... 452
Oct. 6—Neighbors (Com.) 488
Oct. 13—A Dog in a Coiner's Den (Dr.)..... 593
Oct. 13—Bill, Police Cyclist (Com.)..... 390
Oct. 20—Bill Pays His Debts (Com.)..... 442
Oct. 20—Henpecked Bertie Goes Fishing (Com.) 514
Oct. 27—Bill, His Wife and the Water (Com.) 455
Oct. 27—Bertie and His Rivals (Com.)..... 472
Nov. 3—Bill and the Bear (Com.)..... 554
Nov. 3—Tommy's Camera (Com.)..... 393

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BISON.

Oct. 3—The Red Man's Penalty (Dr.).....
Oct. 6—Range Justice (Dr.).....
Oct. 10—The Pioneer's Mistake (Dr.).....
Oct. 13—The Indian Rustlers (Dr.).....
Oct. 17—A Western Bride (Dr.).....
Oct. 20—A Warrior's Treachery (Dr.).....
Oct. 24—A Noble Red Man (Dr.).....
Oct. 27—An Indian Hero (Dr.).....
Oct. 31—The Cattlemen's War (Dr.).....
Nov. 3—A Young Squaw's Bravery (Dr.)....
Nov. 7—A Race for a Bride (Dr.).....

AMBROSIO.
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Sept. 30—The Law of Retaliation (Dr.).....
Sept. 30—A Strange Invitation to Dinner (Com.)
Oct. 4—Wrestlers and Wrestling (Topical)...
Oct. 11—The Little Chimney Sweep (Dr.)....
Oct. 14—Tweedledum's Monkey (Com.).....
Oct. 14—Tweedledum and One of His Tricks (Com.) .....
Oct. 18—The Conversion of St. Anthony (Dr.)
Oct. 25—Salambo (Dr.) .....
Nov. 1—Judas (Dr.) .....

ITALA.

Sept. 9—Toto Has a Purse (Com.).....
Sept. 16—The Horse of the Regiment (Dr.)....
Sept. 16—Foolshead Charges Himself With Removal (Com.).....
Oct. 7—Foolshead a Model Quest (Com.)....
Sept. 23—(See Ambrosio this date.)
Sept. 30—(See Ambrosio this date.)
Oct. 7—Foolshead a Model Guest (Com.).....
Oct. 14—(See Ambrosio this date.)
Oct. 21—Foolshead Quarrels With His Sweetheart (Com.) .....
Oct. 28—Toto and the Dummy (Com.).....
Oct. 28—The Rearing of Pheasants (Dr.).....
Nov. 4—Foolshead's Holiday (Com.).....

NESTOR.

Oct. 11—Let Us Smooth the Way (Dr.).....
Oct. 14—Mutt and Jeff and the Blackhand (Com.)
Oct. 14—Romance and Uppercuts (Com.).....
Oct. 18—The Town Marshal (Com.-Dr.).....
Oct. 21—Mutt and Jeff Join the Opera Co.....
Oct. 21—That Blessed Baby (Com.).....
Oct. 25—Lone Bill's Last Ride (Dr.).....
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Oct. 28—Dippy Advertises for a Pup (Com.)...
Nov. 1—Big Noise Hank (W. Com.).....
Nov. 4—Mutt and Jeff and the Lady Stenographer (Com.) .....
Nov. 4—The Suit Case Mystery (Com.).....
Nov. 8—A True Westerner (Dr.).....
Nov. 11—Desperate Desmond Almost Succeeds

POWERS.

Oct. 10—Large Lakes of Italy (Scenic)..... 285
Oct. 10—Thou Shalt Not Steal (Com.)..... 700
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Oct. 24—John Baxter's Ward (Com.).....
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Oct. 28—The Revenue Officer's Last Case (Dr.)
Oct. 31—Apples and Destiny (Com.).....
Oct. 31—The Progressive Book Agent (Com.)..
Nov. 4—The Pride of the West (Dr.).....
Nov. 7—Mobilization of the American Fleet (Topical) .....
Nov. 11—For the Tribe (Dr.).....

RELIANCE.

Sept. 30—Weighed in the Scale (Dr.).....
Oct. 4—A Quiet Evening (Com.).....
Oct. 4—Winning Papa's Consent (Dr.).....
Oct. 7—The Anonymous Letter (Dr.).....
Oct. 11—The Human Sacrifice (Dr.).....
Oct. 14—A Narrow Escape (Dr.).....
Oct. 18—The Trapper's Daughter (Dr.).....
Oct. 21—Divorce (Dr.) .....
Oct. 25—The Empty Crib (Dr.).....
Oct. 28—The Test of a Man (Dr.).....
Nov. 1—A Mix-Up in Suit Cases (Com. Dr.).
Nov. 4—The Greater Love (Dr.).....

REX.

Aug. 24—Castles in the Air (Com.).....
Aug. 31—The Torn Scarf (Dr.).....
Sept. 7—Picturesque Colorado (Scenic).....
Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.).....
Sept. 28—The Derelict (Dr.).....
Oct. 5—Lost Illusions (Dr.).....
Oct. 12—Chasing a Rainbow (Dr.).....
Oct. 19—Her Sister (Dr.).....
Oct. 26—A Breach of Faith (Dr.).....
Nov. 2—The Tale of a Cat (Dr.).....
Nov. 9—Saints and Sinners (Dr.).....

SOLAX.

Sept. 20—Oh! You Stenographer (Com.).....
Sept. 22—Nellie's Soldier (Mil. Dr.).....
Sept. 27—How Hopkins Raised the Rent (Com.)
Sept. 29—An Italian's Gratitude (Dr.).....
Oct. 4—A Breezy Morning (Com.).....
Oct. 6—His Sister's Sweetheart (Military)....
Oct. 11—He Was a Millionaire (Com.).....
Oct. 13—His Mother's Hymn (Dr.).....
Oct. 18—A Corner in Criminals (Com.).....
Oct. 18—A Lover's Ruse (Com.).....
Oct. 20—His Better Self (Military Dr.).....
Oct. 25—Percy and His Squaw (Com.).....
Oct. 27—For Big Brother's Sake (Dr.).....
Nov. 1—Following Cousin's Footsteps (Com.)..
Nov. 3—A Heroine of the Revolution (Dr.)....
Nov. 8—An Interrupted Elopement (Com.)....
Nov. 10—Grandmother Love (Dr.).....

THANHOUSER.

Sept. 29—Love's Sacrifice (Dr.).....
Oct. 3—The Five Rose Sisters (Dr.).....
Oct. 6—The East and the West (Dr.).....
Oct. 9—The Higher Law (Dr.).....
Oct. 13—The Tempter and Dan Cupid (Dr.)..
Oct. 17—The Early Life of David Copperfield (Dr.), Part I.....
Oct. 20—The Satyr and the Lady (Dr.).....
Oct. 24—Little Em'ly and David Copperfield (Dr.)
Oct. 27—The Jewels of Allah (Dr.).....
Oct. 30—The Loves of David Copperfield (Dr.)..
Nov. 3—Their Burglar (Dr.).....
Nov. 7—The Missing Heir (Dr.).....
Nov. 10—The Last of the Mohicans (Dr.).....
Nov. 14—The Higher—the Fewer (Com.).....
Nov. 17—A Mother's Faith (Dr.).....

YANKEE.

Sept. 25—For the Wearing of the Green (Dr.)
Sept. 29—Man (Dr.) .....
Oct. 2—She Never Knew (Dr.).....
Oct. 6—The Goose Girl (Dr.).....
Oct. 9—His Second Wife (Dr.).....
Oct. 13—Society Hoboes (Com.).....
Oct. 16—The Lost Kerchief (Com.).....
Oct. 20—The Man Who Came Back (Dr.).....
Oct. 23—The Drummer Boy of Shiloh (Dr.)....
Oct. 27—Flower of the Forest (Dr.).....
Oct. 30—The Van Osten Jewels (Dr.).....
Nov. 3—At Daisy Farm (Dr.).....
Nov. 6—A Coward's Regeneration (Dr.).....
Nov. 10—He Didn't Like the Tune (Com.)...

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AT LAST—An operator and electrician on whom you can depend. Massachusetts license. 6 years' experience. All machines. Address, R. U. WISE, care of Moving Picture World, New York City.

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OPERATOR WISHES POSITION ANYWHERE—Four years' experience. References. State salary. New York license. LARDNER, 3017 West 23d Street, Coney Island, New York.

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MANAGER OPERATOR—Long experience. Pictures and vaudeville, to take full charge. Prefer house where others have failed to make success. Live man with good ideas. Out of New York. Unquestionable references. Address, B. JOHNSON, care of Moving Picture World, New York City.

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WANTED—Director of versatile experience for producing motion picture plays for Western studio. Right man can have full charge. Five years' contract with opportunity to become a member of our corporation. Address, D. S. M., care Moving Picture World, New York City.

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We handle only Chicago propositions. If personally investigated, honestly represented theaters interest you write us your wants. We will give details of what we have. Address, The Young Advertising System, 117 North Dearborn Street, Chicago, Ill.

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FOR SALE.—Fort Wayne compensarc used two months. Address, GEM THEATER, Union City, Tenn.

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Licensed Release Dates

BIOGRAPH.

Oct. 16—The Unveiling (Dr.)..... 998
Oct. 19—The Adventures of Billy (Dr.)..... 999
Oct. 23—Through His Wife's Picture (Com.).. 530
Oct. 23—The Inventor's Secret (Com.)..... 468
Oct. 26—The Long Road (Dr.)..... 999
Oct. 30—Love In the Hills (Dr.)..... 998
Nov. 2—A Victim of Circumstances (Com.).. 382
Nov. 2—Their First Divorce Case (Com.).... 616
Nov. 6—The Battle (Dr.) 1084
Nov. 9—The Trail of Books (Dr.)..... 994

EDISON.

Oct. 24—A Day At West Point Military Academy, New York (Topical).....1000
Oct. 25—The Fairies' Banquet (Com.)..... 400
Oct. 25—How the Telephone Came to Town (Com.) 600
Oct. 27—An Island Comedy (Com.).....1000
Oct. 28—The Kid from the Klondike (W. Com.)
Oct. 31—The Reform Candidate (Dr.).....1000
Nov. 1—The Rise and Fall of "Weary Willie" (Com.) 1000
Nov. 3—The Girl and the Motor Boat (Dr.)..1000
Nov. 4—Love and Hatred (W. Dr.).....1000
Nov. 7—A Modern Cinderella (Com.).....1000
Nov. 8—Logan's Babies (Com.) 1000
Nov. 10—The Black Arrow (Dr.).....1000
Nov. 11—Willie Wise and His Motor Boat (Com.) 650
Nov. 11—Icebergs Off the Coast of Labrador (Sc.) 340

ESSANAY.

Oct. 24—The Tricked Trickster (Com.).....
Oct. 24—The Family Pet Revenge (Com.)....1000
Oct. 25—Athletics vs. Giants in the World's Championship Baseball Series of 1911 (Topical) 1000
Oct. 26—Too Many Engagements (Com.).....1000
Oct. 27—Pals (Dr.) 1000
Oct. 28—The Forester's Plea (W. Dr.).....
Oct. 31—Outwitting Papa (Com.).....1000
Nov. 2—The Right John Smith (Com.)..... 364
Nov. 2—Hi Feathertop at the Fair (Com.).... 636
Nov. 3—Bill Bumper's Bargain (Com.).....1000
Nov. 4—The Outlaw Deputy (W. Dr.).....1000
Nov. 7—He Fought for the U. S. A. (Dr.)...1000
Nov. 9—Showing Uncle (Com.)..... 400
Nov. 9—Gee Whiz (Com.)..... 600
Nov. 10—The Empty Saddle (Dr.).....1000
Nov. 11—The Girl Back East (W. Dr.).....1000

GAUMONT.

Oct. 7—Rejected (Dr.) 845
Oct. 10—Ajaccio, Birthplace of Napoleon (Sc.).. 318
Oct. 10—Jimmie's Midnight Flight (Com.-Dr.) 675
Oct. 14—Contra, a Picturesque Town of Portugal (Sc.) 236
Oct. 14—The Upward Way (Dr.)..... 764
Oct. 17—Done Brown (Com.-Dr.)..... 833
Oct. 17—A Fairyland of Frost and Snow (Sc.) 163
Oct. 21—The Masked Huntsman (Dr.)..... 784
Oct. 21—Opening Flowers (Horticultural)..... 216
Oct. 24—Jimmie in Love (Com.)..... 555
Oct. 24—The Ostrich Plume Industry, France (Scenic.) 428
Nov. 7—The Vagabond (Dr.)..... 623
Nov. 7—A Trip On a Dirigible Balloon (Sc.). 331
Nov. 11—The Hour of Execution (Dr.)..... 787
Nov. 11—Manresa, a Spanish Town (Sc.)..... 200

KALEM.

Oct. 16—The Colleen Bawn (3 Reels).....3000
Oct. 18—Daniel Boone's Bravery (Dr.).....1000
Oct. 20—The Mesquite's Gratitude (Dr.).....1000
Oct. 23—A Prisoner of Mexico (Dr.).....1000
Oct. 25—The Lost Freight Car (Dr.).....1000
Oct. 27—The Peril of the Plains (Dr.).....1000
Oct. 30—For Her Brother's Sake (Dr.).....1000
Nov. 1—The Greatest of Engineering Feats (Educational) .....
Nov. 1—The Plot Against Bertie (Com.).....
Nov. 3—The Price of Ambition (Dr.).....
Nov. 6—The Luck of Reckless Reddy (Com.).1000
Nov. 8—White Brave's Heritage (Dr.).....1000
Nov. 10—The Engineer's Daughter (Dr.) 1000

LUBIN.

Oct. 21—Tobacco Industry (Edu.).....
Oct. 21—Her Exclusive Hat (Com.).....
Oct. 21—Willie's Conscience (Com.).....1000
Oct. 23—The Scandal Mongers (Dr.).....1000
Oct. 25—The Tars Ashore (Comedy).....1000
Oct. 26—A Rural Conqueror (Com.).....1000
Oct. 28—Love's Victory (Dr.).....1000
Oct. 30—Somebody's Mother (Dr.).....1000
Nov. 1—A Gay Time in New York City (Com.)1000
Nov. 2—One On Reno (Com. Dr.).....1000
Nov. 4—The Mexican (Com.) 1000
Nov. 6—Aunt Jane's Legacy (Com.).....1000
Nov. 8—Who Owns the Baby (Com.).....1000
Nov. 9—Jack's Umbrella (Com.).....1000
Nov. 11—The House That Jack Built (Dr.)...1000

MELIES.

Oct. 5—The Stolen Grey (Dr.).....1000
Oct. 12—Tommy's Rocking Horse (Dr.) 1000
Oct. 19—The Cross of Pearls (Dr.).....1000
Oct. 26—The Gypsy Bride (Dr.).....1000
Nov. 2—Right or Wrong (Dr.)..... 360
Nov. 2—Mexican as it is Spoken (Com.)..... 590
Nov. 9—The Spur of Necessity (Dr.) 1000

ECLIPSE.

(G. Kleine.)

Oct. 18—Ordered to Move On (Dr.)..... 605
Oct. 18—Madeira, Portugal (Sc.)..... 385
Oct. 25—A Woman's Slave (Dr.)..... 950
Nov. 1—Trapped (Dr.)..... 975
Nov. 8—An Eye for an Eye, or the Last Days of King Henry III of France (Dr.).1000

PATHE.

Oct. 26—In Frontier Days (W. Dr.)..... 625
Oct. 26—The Island of St. Kilda, Scotland (Scenic) 360
Oct. 27—Mother Is Strong On Hypnotism (Com.) 470
Oct. 27—Logging and Milling In Sweden (Scenic) 320
Oct. 27—Funeral In Annam (Scenic)..... 200
Oct. 28—Saved By the Flag (Dr.)..... 950
Nov. 1—Love Moulds Labor (Dr.)..... 941
Nov. 2—A Sioux Lover's Strategy (Dr.)..... 899
Nov. 4—The Coward (Am. Dr.).....1000
Nov. 6—Pathe's Weekly No. 45 (Topical)...1000
Nov. 8—The Story of the Typewriter (Ind.)..1000
Nov. 9—Terms of the Will (Am. Dr.).....
Nov. 9—Review of the Paris Garrison (Military)
Nov. 10—The Bandit's Bride (Dr.)..... 738
Nov. 10—The Astis (Acrobatic) 236
Nov. 11—Love's Renunciation (Dr.) 1000

C. G. P. C.

Oct. 30—Grandfather's Violin (Dr.)..... 754
Oct. 30—A Burlesque Bullfight (Com.)..... 210
Nov. 3—An Episode Under Henri III (Dr.)... 968
Nov. 7—Uncle's Money (Com.) .....
Nov. 7—Making Artificial Flowers (Ind.)....

SELIG.

Oct. 24—Why the Sheriff Is a Bachelor (Dr.)..1000
Oct. 26—Lost In the Jungle (Dr.).....1000
Oct. 27—A Painter's Idyl (Dr.).....1000
Oct. 20—Little "Injin" (Com.-Dr.).....1000
Oct. 31—Captain Brand's Wife (Dr.).....1000
Nov. 2—The Inner Mind (Dr.).....1000
Nov. 3—His First Long Trousers (Com.)..... 500
Nov. 3—Seeing Indianapolis (Sc.)..... 500
Nov. 6—The Coquette (Dr.) 1000
Nov. 7—Western Hearts (Dr.) 1000
Nov. 9—Old Billy (Dr.) 1000
Nov. 10—Lieut. Grey of the Confederacy (Dr.).1000

VITAGRAPH.

Oct. 17—Vitagraph Monthly (Topical).....1000
Oct. 18—Selecting His Heiress (Com.).....1000
Oct. 20—The Cabin Boy (Dr.).....1000
Oct. 21—Lady Godiva (His. Dr.).....1000
Oct. 23—The Foolishness of Jealousy (Com.)..1000
Oct. 24—Wig Wag (Com.).....1000
Oct. 25—Aunt Huldah, Matchmaker (Com.)..1000
Oct. 27—Kitty and the Cowboys.....
Oct. 28—Regeneration (Dr.) 1000
Oct. 30—Captain Barnacle, Diplomat (Dr.)....1000
Oct. 31—Madge of the Mountains (Dr.).....1000
Nov. 1—Southern Soldier's Sacrifice (Dr.)....1000
Nov. 3—The Gossip (Com.) 1000
Nov. 4—A Message From Beyond (Dr.).....1000
Nov. 6—Her Cowboy Lover (Dr.) 1000
Nov. 7—Auld Lang Syne, 2 reels (Dr.).....2000
Nov. 8—Arbutus (Dr.) 1000
Nov. 10—Who's Who (Com.).....1000
Nov. 11—An Aeroplane Elopement (Com. Dr.).1000

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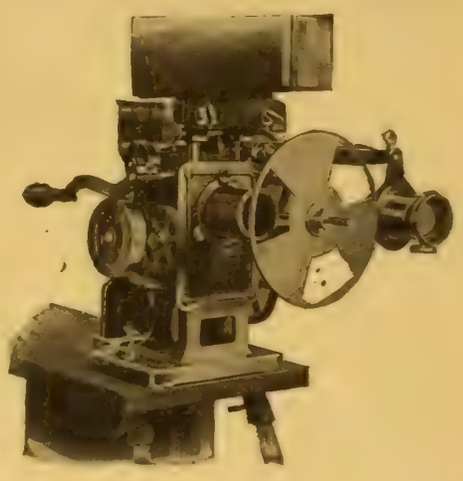

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Grandmother Love" (Solax).

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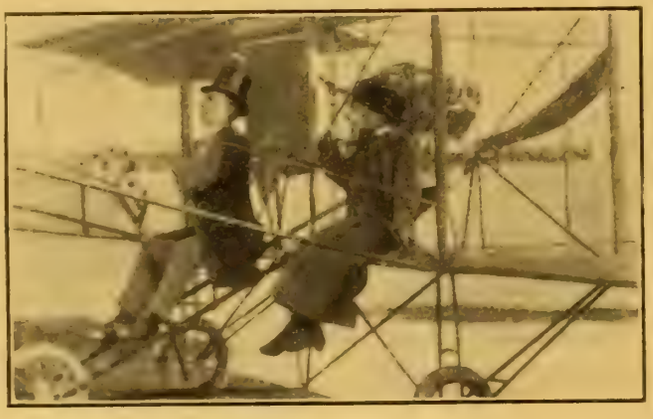

plane and cinches things up in the air—for the higher he went the fewer thoughts his sweetheart had of his rivals. A number of delicate comedy situations punctuate the story. The "big scene" shows the prizefighter dressed in a frock coat and silk hat, going up with the "swell dame" at his side, defying the laws of gravitation.

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and "make good"—and thus sustain his mother's unbroken faith. The boy strikes out and after years comes back a man who knows how to earn a living by toil. This story will bring many a tear.

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Two excellent short comedies in the best Essanay style. (*Length, approx.* 1000 *feet.*)

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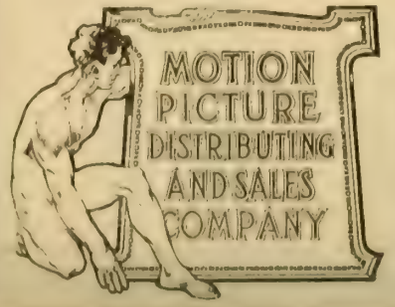

OUR WEEKLY PROGRAM:

MONDAY—IMP, COMET, AMERICAN, CHAMPION (NESTOR STARTS NOV. 20th.)
TUESDAY—THANHOUSER, BISON, POWERS (ECLAIR AMERICAN STARTS NOV. 21st.)
WEDNESDAY—CHAMPION, SOLAX, RELIANCE, AMBROSIO, NESTOR.
THURSDAY—REX, AMERICAN, ITALA, IMP, ECLAIR.
FRIDAY—BISON, SOLAX, THANHOUSER, LUX, COMET.
SATURDAY—POWERS, ITALA, GREAT NORTHERN, NESTOR, RELIANCE (REPUBLIC 2 Reels Starts Nov. 25th.)
SUNDAY—(MAJESTIC STARTS NOV. 26th.)

Motion Picture Distributing and Sales Co.

111 East 14th Street, New York

FACTS DON'T LIE!

More orders have been received and more Exhibitors have already booked for exhibition The Massive ECLAIR Premier in America:

Hands Across the Sea in '76

(Released Tuesday, Nov. 21st)

Than Have Ever Been Recorded In The History Of Motion Pictures In The United States.

MANY EXCHANGES HAVE DOUBLED THEIR ORDERS To care for the immense Demand by Theatre owners. Posters are being ordered in thousand lots. One exhibitor uses 500 lithos and 10,000 booklets alone. Records for receipts will be broken in every state in the Union.

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TWO GREAT POSTERS One an Impressive Portrait of Washington. The other an actual scene from one of the great battles. Done in six colors.

Illustrated Eight-Page Booklet Fully describing the story in detail. Can be had in quantities at $7.50 per thousand with name of theatre on front page. Orders filled in rotation when accompanied by money order.

One Massive Lobby Hanger 7 Feet High Porttraying Geo. Washington and Lafayette clasping hands across the sea, surrounded by medallions of historic notables. Litho in six colors.

Handsome Set Lobby Photos Six actual scenes from the production mounted on photo-board for lobby display. One set free to exchanges with each copy of the film. Mailed direct to theatres on receipt of 50c. stamps. Guaranteed Genuine Photos.

An Eclair Triumph—Exclusive offering in the near future of the Incomparable, Divine ***Sarah Bernhardt in a Sumptuous Production*** of Dumas' Masterpiece ***Camille,*** to be followed by the only ***Rejane,*** in Sardou's Great Comedy, ***Mme. Sans Gene,*** thus Demonstrating ***The Power of Eclair.***

COMING RELEASES

MON. NOV. 13 — LEGEND OF THE GOLDEN EAGLE — A Drama under Napoleon

HANDS ACROSS THE SEA IN '76 — TUE. NOV. 21

THU. NOV. 23 — PORTUGUESE CENTAURS — THE AUTOMATIC LIGHTER

MISS MASQUERADOR — American Comedy with the famous "Harrison Fisher Girl" — TUE. NOV. 28

THU. NOV. 30 — THE FIVE DAUGHTERS — GUSSIE'S CONGRATULATIONS

IN HUMANITY'S CAUSE — An American Drama — TUE. DEC. 5

NOTE WELL ABOVE DATES

IN THE FIRST INSTANCE ADDRESS

ECLAIR FILM COMPANY

STUDIOS AND OFFICES, FORT LEE, N. J. Branches Throughout The World

Coming! Coming!

3 Imps a week

and better quality than ever!

NOTICE.—It looks as though our three-Imps-a-week plan will be in operation about the last week in November, Imp release days being Monday, Thursday and **Saturday.** If you want the three Imps every week (and they're going to be better than ever) notify your exchange man immediately, so he will be justified in placing his standing order for the Saturday Imp. We also take this opportunity of thanking those thousands of exhibitors and exchange men who have overwhelmed us with letters and telegrams commending us for bringing out **THREE IMPS A WEEK** instead of only two. It is the greatest testimonial of friendship we ever received!

OUR NEXT TWO RELEASES

"THE FALLIN' OUT."—One of the sweetest stories ever filmed. The kind that reaches the heart and satisfies completely. Released Monday, Nov. 13. (Copyright, 1911, by I. M. P. Co.)

"BREAKING THE SEVENTH COMMANDMENT."—Another of the "dog dramas" for which the Imp has been praised so highly. Get it sure! Released Thursday, Nov. 16. (Copyright, 1911, by I. M. P. Co.)

BULLETIN! BULLETIN! BULLETIN!

2,000-Foot Feature Imp Soon To Be Released

The United States Government has co-operated with the "Imp" company in producing what we believe to be the grandest feature film ever attempted by any manufacturer in America. A feature film—BUT A REGULAR "IMP" RELEASE! Meet your exchange man half way by offering to pay extra for this feature so that he can afford to buy this 2,000-foot subject. Just tell him you want the Imp's great Submarine Picture and he'll understand. Do this on your faith in the "Imp." Take our word that it is a marvelous film. Extra posters in preparation. Title: From the Bottom of the Sea.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

"Imp" Films Company

102 W. 101st Street **NEW YORK**

BOOK NOW! - - "HIS VACATION" - - MONDAY, NOVEMBER 20th

NESTOR

Oldest and Best | *"The Worth-While Film"* | Always a Feature

Scene from "A TRUE WESTERNER"

Wednesday, November 8th 1911

"A True Westerner"

1000 feet of *Worth While Film* with a *splendid moral.* How the Gambling Octopus is cheated of its prey by a mother's benign influence and the timely advent of good Uncle Bill, the *"True Westerner."* A foto-dramatic production that *rings true* and *thrills throughout.* Don't cheat yourself! GET IT!

COMING!

Wednesday, November 15th

"THE WHITE MEDICINE MAN"

Wondrously Charming

3 NESTORS A WEEK

"DESPERATE DESMOND ALMOST SUCCEEDS"

Released Saturday, November 11th

DESPERATE DESMOND whose wonderful and ingenious melodramatic stunts are being recorded daily in the Hearst papers by Harry Hershfield, the clever artist, is NOW IN MOTION PICTURES.

You have never seen anything so *unusually startling* and so *wholly different* as DESPERATE DESMOND. All the live ones will GET IT!

Till further notice DESPERATE DESMOND will alternate with MUTT AND JEFF, thus giving you a PROGRAM OF VARIETY

Release of Saturday, November 18th

"Mutt and Jeff and The Unlucky Star"

together with "THAT KID FROM THE EAST." 1st ½ Laughs, 2nd ½ Thrills.

Scene from "DESPERATE DESMOND ALMOST SUCCEEDS"

DAVID HORSLEY, Bayonne, N. J. *SALES CO., Sole Distributors*

GET THEM! - - - 3 NESTORS A WEEK - - - GET THEM!

AN OBSCENE OBSERVER

SOLOMON WASN'T WISE

as the gent who asserted the fact that there's a little good in the worst of us and a little bad in the best of us. There are satans and saviours, saints and sinners—and sometimes their identities get so mixed, we don't know which is which.

"SAINTS AND SINNERS"

Released Thursday, Nov. 9th

preaches a doctrine of the victory of virtue, a gentle gospel of guidance. It's a tale of sweet sadness, of pathos and primeval principle, of real romance, and warm interest in unfortunate humanity; a tale of human minds, human hearts, human nature and human recklessness—with only a suggestion of the ruin that generally follows. But in this case the disaster is averted, and bad business will be avoided and averted by running

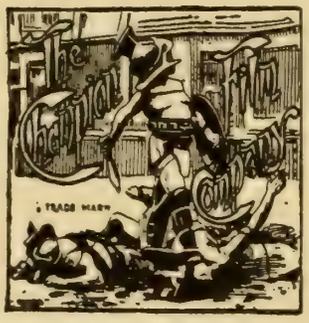
"SAINTS AND SINNERS"

If Solomon were an exhibitor, he'd run REX. Wisdom up!

REX MOTION PICTURE MASTERPIECE CO.

573 Eleventh Avenue
New York City

Sales Co. says great product of Rex SAINT to be wondered at, because SINNER



THE FINAL FORT RILEY RELEASE

MONDAY
NOV. 20th, 1911
REEL No. 3

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Sold Through Motion Picture Distributing & Sales Co.

Every Monday and Every Wednesday A Variety Champ Appears on the Boards

Champ is an old stand-by and so are THESE

The Redemption of a Coward

Champion Release for Monday, November 13th, 1911

Is a film designed to make of Exhibitors
STAUNCH CHAMPION STAND-PATTERS AND GETTERS

The picture shows how John Maynard deserts from the line of battle to his sweetheart's home. He encounters the enemy's soldiers ransacking the household, and meets with death in defending the girl's honor.

A CHAMPION GETTER IS A CREDITABLE INDEPENDENT

The Passing of Sal

Champion Release for Wednesday, November 15th, 1911

With knife in hand, Sal makes her way to deal vengeance unto Jim Brantwood, who had wedded another, in preference to her. Her hand was stayed by death which reached her heart.

WE WANT THE EXHIBITORS TO KEEP IN TOUCH WITH US

THE CHAMPION FILM COMPANY

MARK M. DINTENFASS, General Manager.

12 EAST 15th ST., NEW YORK CITY

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Telephone : 2187-3790 Oxford

LUX FILMS

The Crown of Perfection

Released Friday, Nov. 10, 1911

Bill Taken For a Ghost

Comedy Length 426 ft.

An exciting comedy in which Bill proves to be the ghost.

The Diversions of a Nursemaid

Comedy Length ft.

An amusing comedy which will afford much laughter.

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MOTION PICTURE DISTRIBUTING and SALES COMPANY
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GREAT NORTHERN

GREAT NORTHERN FILM CO. COPENHAGEN

Release for Saturday, November 4th

The Actor as a Soldier

A real comic. One of the funniest pictures of the year, showing the ruses adopted by an actor to secure liberation from military service.

Through the South of France

One of the finest travel subjects issued for some time.

Release for Saturday, November 11th

A WOMAN'S WIT

A classy comedy feature, illustrating a clever wife's display of matrimonial strategy. One of the comedy hits of the season. Don't miss it !

Our lobby display is now ready for the trade. Write for circular.
All First-class Independent Exchanges Handle Our Product
Sold Only Through Motion Picture Distributing and Sales Company

THE OLD RELIABLE

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.
(NORDISK FILM CO. OF COPENHAGEN.)

THE HOUSE OF

SELIG

SETS THE PACE AS IT ALWAYS HAS: THE PHENOMENAL SELIG SUCCESS HAS BEEN ATTAINED BY GENUINE ORIGINALITY OF SUBJECTS, SUPERB QUALITY OF SCENIC SETTINGS, HIGHEST STANDARD OF ACTION, PERFECTION OF PHOTOGRAPHY, AND THAT SUBTLE, INTANGIBLE SOMETHING CALLED ATMOSPHERE, THAT LIES AT THE HEART OF ALL ARTISTIC PICTURE PRODUCTION

IN THE DAYS OF GOLD
November 13 About 1000 feet

A typical Selig Western—full of vim, atmosphere and action. A comedy strain runs through this "bully" drama of the West.

THE BOOTLEGGER
November 14 About 1000 feet

A strong drama showing the Government's fight to abolish the liquor traffic among the Indians. A headliner.

THE NEW SUPERINTENDENT
NOVEMBER 16 About 1000 feet

A beautiful and picturesque romance of old Mexico, oil well fires. The only picture of this nature ever secured. Very exciting.

A SPANISH WOOING
NOVEMBER 17 About 1000 feet

A beautiful and picturesque romance of Old Mexico, depicting in true-to-life detail the customs of our Spanish brethren.

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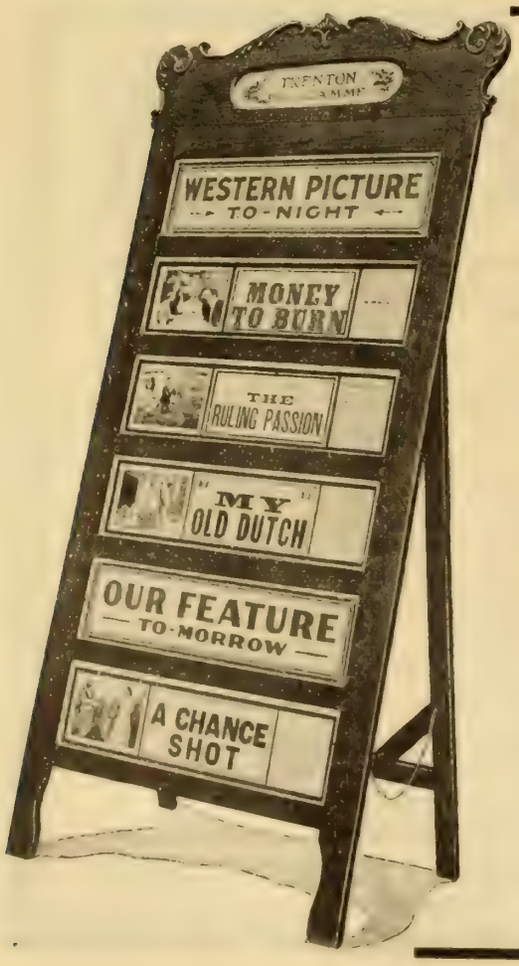
BE SURE AND SEND IN YOUR NAME AT ONCE FOR OUR MAILING LIST.



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Is the time to take advantage of our offer.

We have Licensed Posters as far back as July 10th, 1911. All exhibitors who desire to use our system of displaying programs can buy the entire weekly output of Lciensed Posters, one for each film released up to and including week of October 2nd, 1911, for

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NEW YORK OFFICE

Room 815, 145 West 45th Street, New York

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED NOVEMBER 6th, 1911

THE BATTLE

An Influence that Makes the Hero

In the days of old [illegible] were urged to deeds of valor and heroism by thoughts of "the girl he left behind." This story tells of the transforming of a pusillanimous coward into a lion-hearted hero by the derision of the girl he loved. The battle takes place outside her home, and he, panic-stricken, rushes in, trembling with fear, to hide. She laughs in scorn at his cowardice and commands him to go back and fight. Her fortitude inspires him, and he manages to rejoin his company before his absence is noticed. Ammunition is low and somebody must take the hazardous journey to procure more from another regiment, which he volunteers to do. This undertaking cannot be adequately described, for the young man faces death at every turn. The most thrilling part of his experience is where the opposing forces build bonfires along the road to menace the powder-wagon. This, without question, is the most stirring war picture ever produced

Approximate Length, 1,084 Feet

RELEASED NOVEMBER 9th, 1911

THE TRAIL OF BOOKS

How a Reconciliation Was Brought About Between Husband and Wife

The couple quarrel over a trivial matter and a separation seems inevitable. Their little child understands there is something wrong and endeavors to smooth matters, without avail. Left alone, she goes out to amuse herself, and as several children pass on their way to school, she wants to accompany them. They playfully tell her she has no books. An idea! She goes into the house and gathers up an armful of books out of the bookcase, and off she starts by her "lonely." During this time mamma has been packing up her trunk to leave the place, and has ordered the expressman to call. In readiness to go, she looks for the child, and the only clue leading to her whereabouts is the finding of a book on the front lawn. The expressman remembers passing, in fact almost running over, a little tot with her arms full of books. The dropping of these books leads the mother on, accompanied by the expressman, until they find her in the hands of a couple of tramps. How she gets there is impossible to describe in a short space. You may be assured that by this time the parents' quarrel has been forgotten.

Approximate Length 994 Feet.

RELEASES FOR NEXT WEEK

November 13th, 1911

Dooley's Schemes
COMEDY
Approximate Length 530 feet.

Won Through A Medium
COMEDY
Approximate Length 467 feet.

November 16th, 1911

Through Darkened Vales
DRAMATIC
Approximate Length 999 feet.

BIOGRAPH COMPANY,
11 East 14th Street, New York City

Licensees of the MOTION PICTURE PATENTS CO.

GEORGE KLEINE, Selling Agent for Chicago,
166 State Street, Chicago, Ill.

LUBIN FILMS

4 REELS A WEEK

Released Wednesday, November 3 **Length about 1000 feet**

"Who Owns the Baby?"

The baby alone is enough to make any audience just love this picture. Add to this the well-knit plot, the high-class histrionic art, the happy ending and you surely have a house-packer.

Released Thursday, November 9 **Length about 1000 feet**

Jack's Umbrella

A roaring farce-comedy that will appeal to everybody. First, there was no umbrella and next there was a perfect avalanche of them. Then the cops made a few blunders. It's a scream. Don't missit.

Released Saturday, November 11 **Length about 1000 feet**

The House that Jack Built

How true love sprang, Phoenix-like, from the ashes of the untrue. The story of a man's life, wrecked by a faithless woman and the delicious picture of its salvage.

Released Monday, November 13 **Length about 1000 feet**

His Chorus-Girl Wife

Entrancing behind-the-scenes views of pretty actresses in this photoplay. The plot leads from the marriage of the "gilded youth" to the chorus-girl, his disinheriting by his father and a final happy end. The acting is perfect. Be sure to book it.

4 REELS A WEEK

LUBIN MANUFACTURING COMPANY

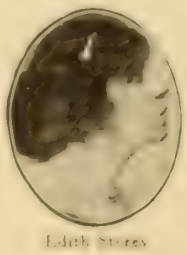
Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. Fifth Avenue **London: 45 Gerrard St., W.** **Berlin: 35 Friedrich Str.**

VITAGRAPH

"HER COWBOY LOVER"

MONDAY, NOVEMBER 6th


Edith Storey

There's a dare and dash to it that keeps us going; there's an element of humor about it, too. The race between the cowboy's broncho and the automobile keep things moving at a lively pace. When the lover lifts the girl from the auto onto the back of his galloping horse, we have a climax that makes us stare in amazement.

"AULD LANG SYNE"

TUESDAY, NOVEMBER 7th

Miss Turner

"Hoot, Mon!" It's a two reel subject, both reels released on the same day. A headliner. Feature Film. A Scotch Lyric suggestive of "Bobbie Burns."

"ARBUTUS"

WEDNESDAY, NOVEMBER 8th

Helen Gardner

It takes the eye and holds the attention by its logical sequence. The climax is convincing because it is right. Arbutus is a rare flower, suggesting the title. The play is a rarity in excellence of acting, photography and theme.

"WHO'S WHO?"

FRIDAY, NOVEMBER 10th

Maurice Costello

Let your people decide the question by exhibiting this felicitous comedy, giving them a good laugh and "getting in right" with them.

"AN AEROPLANE ELOPEMENT"

SATURDAY, NOVEMBER 11th

Earl Williams

"A Flyer." By all means get in on this and treat your patrons to a sight they will never forget. It fairly whizzes with thrilling races between motor boat, railroad train and automobile. The elopers win by a big margin.

FIVE A WEEK

Next Week **Next Week**

"SUFFER LITTLE CHILDREN"—A Dramatic Moral.....Monday, November 13th.
"THE GIRL AND THE SHERIFF"—Romance of the Mountain Wilds...Tuesday, November 14th.
"THEIR CHARMING MAMA"—Exquisite Comedy.....Wednesday, November 15th.
"THE LITTLE SPY"—War Story of Boy Hero.....Friday, November 17.
"VITAGRAPH MONTHLY OF CURRENT EVENTS"—Newsy.....Saturday, November 18th.

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LONDON, 25 Cecil Court

Gaumont

A GAUMONT EVERY TUESDAY and SATURDAY

KOSMIK FILM

AN ECLIPSE EVERY WEDNESDAY

ECLIPSE

CURRENT RELEASES

Gaumont, Tuesday, Nov. 14

Jimmie and His Country Uncle

Comedy. About 820 Ft.

Seeing his uncle in love with a charming widow, Jimmie instructs him how to win her.

The Outskirts of Paris

(Colored) Scenic. 164 *ft*

Eclipse, Wednesday, Nov. 15

The Hindu Jewel Mystery

Drama. About 1,015 Ft.

An absorbing drama adapted from the "Moonstone" by Wilkie Collins. It tells of how the sacred jewel was stolen from the Hindus and finally recovered.

Gaumont, Saturday, Nov. 18

The Reckoning

Drama. About 875 Ft.

A thrilling story of a girl whose father forces her to marry against her will.

A Trip to Saxony

Travelogue. *About 150 ft.*

ECLIPSE

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Gaumont

PATHÉ'S WEEKLY

WILL CONTAIN ALL THE INTERESTING VIEWS OF THE GREAT WAR SHIP FLEET IN THE HUDSON RIVER. PICTURES OF THE REVIEW BY PRESIDENT TAFT AND THE INSPECTION BY SECRETARY OF THE NAVY MEYER, TAKEN FROM THE U. S. S. DOLPHIN BY SPECIAL PERMIT FROM THE NAVY DEPARTMENT. IF YOU WANT THE NEWS, BOOK PATHÉ'S WEEKLY.

PATHÉ FRÈRES

NEW YORK

Cowboy Life

The daily routine of real cowboys—not motion picture actors but the real life on the ranch from sun-up till dark. This film contains some of the most remarkable scenic pictures ever witnessed.

About 735 Feet *Released November 23rd*

A Pinch of Snuff

THERE'S A LAUGH IN EVERY SNEEZE

An American comedy chuck full of the most laughable situations. Book it!

About 630 Feet *Released November 22nd*

The Lost Necklace

A corking story of theft, a worthy woman wrongfully accused and a little son who finds the real solution to the mysterious disappearance of a string of priceless pearls.

About 1000 Feet *Released November 25th*

TRADE MARK

Thomas A Edison

A motion picture show can't be any better than the machine that produces it.
You can't expect a cheap machine to give good exhibitions any more than you can expect a boy to do a man's work. You're going into the motion picture business to stay? —then start with the right machine. Don't risk throwing your entire investment to the birds to save the slight difference in cost between a cheap machine and

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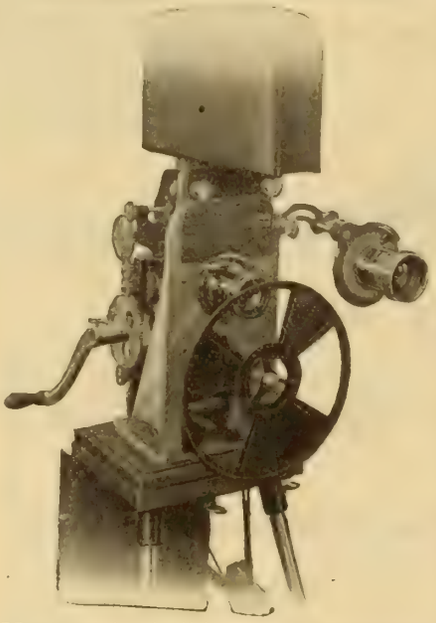

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WRITE TODAY FOR PARTICULARS AND COPY OF THE EDISON KINETOGRAM

EDISON FILMS

Scene from "THE GHOST'S WARNING"

TUESDAY, NOVEMBER 14th

"LUDWIG FROM GERMANY"

CAST.

Ludwig ..... Yale Benner
His Sweetheart ..... Bliss Milford
Herr Linde, Her Father ..... William West
Herman Schmidt ..... John Cumpson
Boys in the Butcher Shop ..... Edwin Clarke, Robert Tansey
The Landlady ..... Mrs. William Bechtel

This is a good homely story of immigrants to this country with plenty of comedy and yet a little pathos worked in. The character work is clean cut and excellent.

WEDNESDAY, NOVEMBER 15th

ON ONE REEL

"THE LIVING PEACH"

CAST.

The Invalid ..... William West
His Son ..... Edwin Clarke
Judge Porter ..... Robert Brower
His Daughter ..... Elsie McLeod

Light and pretty comedy showing how a judge's own words were brought to him, causing two fond lovers to come together.

"THE YOUNG MEN'S CHRISTIAN ASSOCIATION"

SILVER BAY, LAKE GEORGE, N. Y.

AUGUST, 1911

Taken by special arrangement, this film will make a strong appeal. Quite apart from its educational value it is of decided interest.

FRIDAY, NOVEMBER 17th

"THE GHOST'S WARNING"

CAST.

Prince Sombra / Count Sombra, His Descendant ..... Marc McDermott
The Prince's Bride ..... Miriam Nesbitt
An American Millionaire ..... William Wadsworth
His Daughter ..... Mary Fuller
Her Cousin ..... Ethel Browning
A Young Portrait Painter ..... Darwin Karr

"Choose love—all else is misery." This warning, uttered by the ancestor of a count, saves a young American girl from a life-long mistake. The story is fascinating and the scenery superb.

SATURDAY, NOVEMBER 18th

"THE STORY OF THE INDIAN LEDGE"

CAST.

A Young Brave ..... Marc McDermott
"White Arrow" ..... Miriam Nesbitt
A Party of Tourists ..... William Wadsworth, Mary Fuller, Ethel Browning, Darwin Karr, Yale Boss

How an Indian was restored to life after being buried for centuries and how his amazement at present-day conditions finally turned him to stone, so that he became part of the rocky ledge. A unique idea played in beautiful locations.

THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

KALEM

DAN, THE LIGHTHOUSE KEEPER

Released Monday, Nov. 20th.

A story of Dead Man's Island. Magnificent photography. Beautiful scenery.

HOW TEXAS GOT LEFT

Released Wednesday Nov. 22nd.

An interesting story of a male flirt. Marian Sais as the Rancher's daughter.

The Temptation of Rodney Vane

Released Friday, November 24th

A pretty romance amid uusurpassed California scenic surroundings

Coming Monday, December 4th

ARRAH-NA-POGUE

A PATRIOTIC IRISH DRAMA

In 3 Reels

KALEM COMPANY

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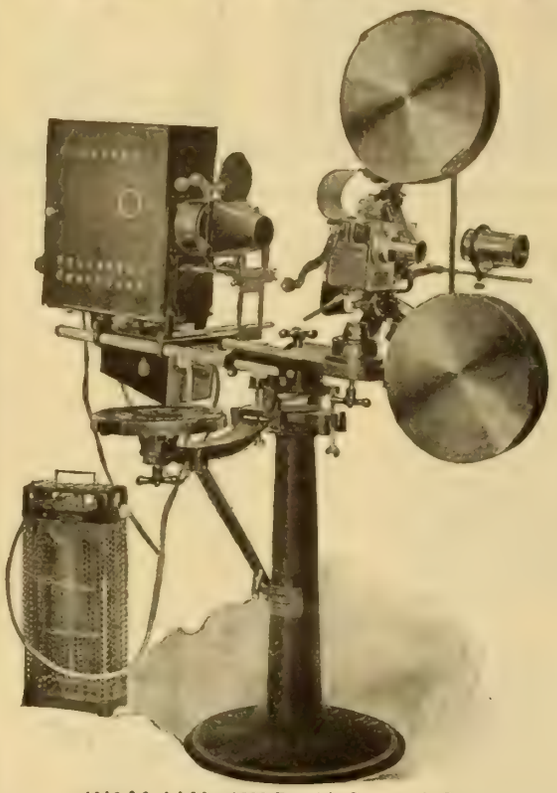

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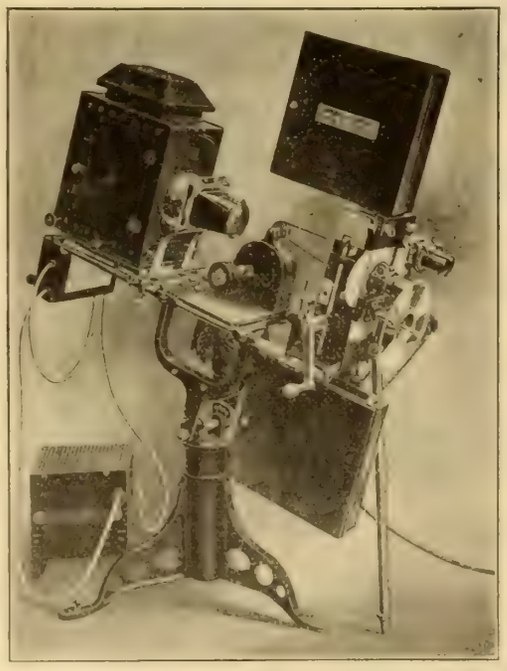

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This is the second consecutive year the Authorities of New York City have decided on and used a "Standard" at their show.

It is licensed by the Motion Picture Patents Co., is guaranteed absolutely

FIREPROOF and FLICKERLESS

and will outwear any two other machines ever invented. What more could an exhibitor ask for?

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Facts and Comments

WE want to do what we can to discourage the notion, so prevalent among the moving picture constituency, that no particular histrionic ability or experience is required to become a successful thespian of the silent stage. This idea is not confined to the "fans" generally, but finds credence in many circles, entitled to know better. Perhaps the reported statement of a well-known director, to the effect that he looked more for types than for individuals has given rise to this heresy. The director's statement, assuming it has been made at all, has been imperfectly understood. There is deep truth in the saying, that types rather than individuals are sought. How is the type sought for to be represented except through individuals? A type is often nothing more than a composite picture. The composite picture may to an extent be fanciful, but it must always express certain well defined characteristics of a set of individuals, pursuing a certain vocation or holding a certain position in the social order. To become a type therefore for the purpose of the silent stage the actor must have such characteristics or must be able to successfully simulate them in addition to having the average histrionic ability.

To one who has followed the progress of the silent stage from its humble beginning, nothing seems more striking than the development of special histrionic skill, different and distinct from that displayed on the speaking stage. A capable and experienced actor of the silent stage will be able to convey without sound of words emotions at once subtle and profound. The gifted artist cannot help improving in his art through constant practise and we could at this moment name three, possibly four actors capable of transmitting into the minds of the spectators a distinct picture of all the light and darkness of Hamlet's soul without uttering a word. There is no doubt that this art is capable of extraordinary development, which will far transcend the comparatively narrow limits of mere pantomime, using the latter word in its generally accepted sense. It is a curious and significant fact that many renowned actors of the speaking stage are at first lost when they attempt to find the soul of the audience without using lips and tongue. The best of them must have their preparatory sessions with the camera before they can make their art assert itself. This is notably true of the famous French actor Mounet-Sully, who has repeatedly acted in classic productions for the Pathe Company.

* * *

WE are sincerely sorry to observe that a Miss Kate Davis, described as a contributor to a "Mother's Magazine" at the Mother's Congress of Pennsylvania, held at Williamsport in that state, characterized the moving pictures as "a hotbed of iniquity." The lady further remarked that they were "training schools for criminals," recruiting grounds for white slavery and the houses of ill fame." These startling statements the lady assures us are backed up by "criminal court records, police reports and the Florence Crittenden Home Statistics." Miss Davis said a good deal more, but what we have cited above will give a fair indication of the general character of her remarks. It is said, that Miss Davis would like to become a moving picture censor in the State of Pennsylvania. In that state the censor receives the handsome emolument of two dollars and fifty cents per reel. Of course we cannot know, to what length the lady mentioned would carry her destructive censorship, if she were appointed. There is scarcely much danger of her being appointed, for the Keystone state is governed by a stalwart political machine and there are scores of party hacks after the job.

*

Now while Miss Davis is waiting for the improbable she ought to have ample time to answer a few questions which we think it fair to ask of her. Where have these fearful pictures been shown? Has she seen them herself? If she has seen them herself will she, in the interest of clean pictures, be kind enough to give their titles and enable us to look them up. While we have not seen every picture made in the last year we have seen a good many and of those we have not seen we have received competent reports. We would frankly consign thousands upon thousands of feet to oblivion, not because they were immoral or degrading, but stupid, monotonous and tiresome. The percentage which is objectionable on strictly moral grounds is small enough to be negligible. Does Miss Davis know that we have a National Board of Censorship in which American womanhood is very fittingly represented? Perhaps we are wasting space and time in replying to this dismal hoot from an obscure individual, but it seems hard to let such reckless strictures from a woman go unchallenged. Women are the best friends of the picture and the friendship is mutual. Wilkesbarre, the home of Miss Davis, we have always regarded as one of the best moving picture cities in Pennsylvania and as far as we know all the theaters there and in the sister city of Scranton are conducted on a high plane.

* * *

THE vexing problem of catering to two different and distinct tastes at almost the same time and always in the same place continues to worry managers, who think they must mix pictures and vaudeville. They recognize the painful truth that the people, who dote on cheap vaudeville, do not always rise to the higher level of the moving picture, while the friends of the latter, a more refined and intelligent class, turn in unfeigned horror from the vaudeville. Seeking in their distress to please both classes, some managers now propose to feed the neuropathics, that crave cheap vaudeville at certain hours only and devote the rest of the time to the patrons of the pictures exclusively. We wish them all the success in the world, notwithstanding our firm conviction, that this will be no solution of the problem. As far as the average moving picture house is concerned we are inclined to hold that it has passed the vaudeville disease in its worst form some time ago. The moving picture entertainment has a sound constitution and thrives even where the noxious weeds of cheap vaudeville seek to choke out its life. In the meantime it will be interesting to watch the experiment of catering to the two elements of the amusement-seeking public in the same house at different times. The result may not be an absolute test, but it will compel the devotees of anthropoid vaudeville to stand up and be counted.

Over Their Heads.

By LOUIS REEVES HARRISON.

AFTER sixty thousand years of savagery and thirty-five thousand of older, middle and later periods of barbarism, and two thousand years of the Christian era and about a hundred years of civilization we seem to be at the dawn of enlightenment, but to hear some men talk about audiences one would think that those who attend the moving picture shows constitute the lowest and vilest element on earth. Music, graphic art, drama, romance and poetry have been enjoyed and appreciated for two thousand years by the common people, yet individuals still exist to tell us in a burst of lofty self-appreciation how careful we should be not to write over the heads of those most eager to learn and keenest to enjoy what is good—those who work hard and get so little for it that they need entertainment that is not costly. Down among the commonest of common people in the midst of hard struggle I find that men are in deadly earnest, with large-horizoned ideas of humanity's perfections and imperfections, have that individual initiative and capacity for effort that springs largely from hard necessity. The work of meeting progressive needs so keenly stimulates the mind that no one need be amazed to find the most thoughtful among those who honestly earn every dollar they get.

There is an amusing story told by a playwright who took an historical drama written about the lost boy-king, Louis of France, entitled "The Dauphin" to a producer. The producer pursed his lips, looked wise and said: "You will have to change the title because people will not understand a play named for a fish."

It looks as though the heads we are writing over are not those of the audience.

It is no easy matter to prejudge the taste of millions of men, women and children. No individual publisher or producer can do more than make a guess at it and when he guesses wrong he hates to acknowledge failure and falls back upon denunciation of what he should respect—the really keen and discriminating judgment of the whole people. When an editor is so unfit for the position he occupies that he can not bring up to the examination of an article or story the quality his readers expect we hear that "it is over the heads of the people." This in face of the fact that periodicals circulating up into the millions among these people pay the highest prices for literary quality. The editor who compares himself with his subscribers to their disparagement is masquerading in false colors, possibly for the sake of holding down a lucrative position for which nature failed to qualify him in a moment of sad forgetfulness. The same is true of the actor who almost sheds tears when common opinion refuses to place him in the spot light, and the director who says that it is not worth while doing well because merit will not be appreciated.

The men of real talent and power are not engaged in damning public taste, but in studying it.

Go to the matinees where there are mothers with babies and a lot of noisy children. Be not afraid—the child is the father of the man—of giving attention to what the kids say. Great scientists of modern times are studying children in the light of literature and evolution, and attempting to interpret through them some of the most interesting phenomena of human beginnings in the individual and the race. One of the most remarkable conclusions reached is that children are all ready and qualified for higher things than we are actually accomplishing and that our system of education checks rather than advances their possible growth. You will be amazed at their criticisms of photoplays, their clear perception of faulty details, their scornfully-expressed contempt for subtitles that explain what is obvious and their nice discrimination between theatrical pretense and that high art which seems not to be art at all. They laugh and jeer at supposed dramatic situations, especially at overacting in a tragic situation; they enjoy comedies that have something comical in them, such as weaknesses of human nature that we all recognize as a personal liability; they like a melodrama with snap and action in it with plenty of thrilling suspense; they sit absorbed in a truthful picture of a human being tortured by poverty or anxiety in a desperate struggle for release; they sometimes sympathize with a poor burglar who robs the bond-swindling capitalist and gets away with the spoil, but they never favor the despoliation of the wage-earner, who is deprived of a chance to work. They are nearly always in favor of what makes existence rational and enjoyable for all, though these views may be changed in later life.

Once in a while a producer puts out a meritorious play and goes to watch the presentation only to leave the theater in disgust at the reception accorded by the audience. During a lasting sense of indignation he grows careless and indifferent about future work. "What's the use?" he is inclined to say, but those are disappointments authors are obliged to meet when right types are not selected to fit the rôles or the action is obscured by faulty development. When failure ensues there is something wrong and close examination should follow rather than complete discouragement. Most often there is *an idea* lacking in the piece; there is no real reason for its performance other than an abortive attempt to arouse emotion by stale methods. Sometimes the drama is so intense that it sets people to thinking hard over similar situations in their own lives so that they become absorbed in thought and fail to give open recognition of what stimulated their minds. The greatest trouble lies either in a lack of good plays or ability to select from those submitted and this difficulty is on the increase because many deserving authors have been driven into other fields by those who should have encouraged dramatic composition. It is not fair to ask a playwright to submit a fine line of original scenarios for the sake of selling one or two at a rate that would not pay the salary of an office boy during the time consumed in their preparation and examination. Starting with the idea that capable authors are inclined to write "over the heads" of the audience, a vast amount of time and money is wasted in examining scripts of those amateurs who are compelled to keep their ears plugged for fear of catching cold from the draft through their skulls. Writing plays is as much a matter of professional knowledge and training as setting or acting them—the author often exercises the initial selection of what reaches the public—and no important part of the production should be entrusted to amateurs or incompetents. The scenarios of professional writers should be—and are in many cases—separated from the chaff and be given separate consideration based on mutual respect and common participation. Whenever and wherever this is done, photoplays result that are not above popular comprehension nor beneath notice.

SCHUCHMANN BUILDING NEW THEATER.

Peter Schuchmann, of Chicago, Ill., is building a beautiful fireproof picture theater at 518 South 48th Street, Chicago, which he expects to open about December 15. Mr. Schuchmann has owned and managed five different pictures theaters and promises that the new house will be a model in point of design and finish.

Must We Buy Our Peace?

By W. Stephen Bush.

FROM various parts of the country, from small towns and large cities comes the news of sporadic "crusades" by the daily papers against the moving pictures. The picture play is described as "immoral," the picture house is denounced as "a fire trap." Whence comes all this journalistic animosity? Are we expected to look credulous and believe that the papers are actuated solely by a desire to promote the public good? Are there no ulterior motives?

Let us have a little heart-to-heart talk with our esteemed daily contemporaries and throw the searchlight of simple truth into the editorial sanctum. To begin with: We do not believe that the installation or operation of a moving picture machine has ever resulted in the death of a single human being. At the death harvest of Boyerstown there were no moving pictures at all and the panic at Cannonsburg was due not to any mishandled electricity, but to a foolish cry of "fire." Now what of the toll of death at the holocausts of Chicago and Brooklyn, where theater fires resulted in a loss of life so terrible, that even at this distance of time we cannot recall the awful catastrophies without a shudder? What of the victims of theater fires since those dreadful events? What of the notorious immorality of so-called musical comedies here and elsewhere and suppressed even in New York City by an appeal to the police? What of the flaring posters of so-called burlesque shows, their rank dialogue and vulgar exhibitions of underdressed and overpowdered females? In regard to these things the trumpet of the editor is singularly silent. Why?

Because, friends and brethren, there is a thing in the land which is called a complimentary ticket. The "comp" issued to the journalistic "dead-head" and the advertisement handed into the counting room make all the difference in the world. The exhibitor of a moving picture entertainment charging five cents admission can never expect to make the same hit in the editorial sanctum as the gentle advance agent of the "Tough Girls" Company surrendering a half dozen of box seats to the editor for himself and his friends. We do not wish to be understood as saying that the free tickets to the moving picture house would be refused at the newspaper office; such an assumption we fully realize would be absurd in the extreme, but we do wish to say that mighty little immunity from unfavorable criticism is handed out for the small sum of five cents.

Let us, dear brethren of the daily press, beat our sinful breasts and admit that the complimentary ticket supplemented by a fair sized "ad" will do wonders of editorial partiality. Many a bucolic editor lashes himself into a fine moral frenzy over the prevalence of bribery in public life and laying down his vitriolic pen graciously accepts a goodly number of "comps" for himself and family and in consideration thereof turns the eulogistic hose on a production that stands more in need of the fire hose. Let the star-eyed Goddess of Truth weep as long as he can see the show without paying a cent for admission. He can salve such conscience as a long practise of the journalistic profession has left him by attacking the wicked moving pictures, "the source of all juvenile crime," etc., etc., etc. Nor is the editor of the city paper much superior to his rustic brother. There may be in very large cities individual critics whom "comps" and "ads" cannot influence, but they are exceptions. The free ticket is the tough band that joins press and theater in unholy wedlock. It is an axiom in the newspaper world: "Once a dead-head, always a dead-head." The sale of immunity from newspaper attack by the press to the theater is as notorious and open as the trade in herring or codfish.

Crystalized into practical advice to the exhibitor the lesson to be drawn from the foregoing remarks is a mighty simple one. If you want to avoid "crusades" advertise in the daily papers of your town. The law permits a man to buy his peace. A large percentage of advertising in the yellow press nowadays is based on this commercial, but solid foundation. Some time ago the exhibitors in Philadelphia had formed a project of advertising in common, proportioning the expense according to seating capacity of each place advertised. The project never reached more than the experimental stage, but the idea of advertising in common is surely a good one. If there are say fifty exhibitors in a place let them buy sufficient advertising space in the columns of their daily papers to assure them of consideration in the editorial department. Not only will they be benefited by a more friendly policy on the part of the newspaper, but it will help their attendance. Nothing is truer than that advertising pays. Then let them flood the editorial and counting rooms with "comps" and the improvement in the tone of the paper in its attitude toward moving pictures will soon be noticeable.

It is a well recognized fact, that the power of the press lies chiefly in the mischief it can do. At present the investment of exhibitors is too often imperilled and actually damaged by unwarranted, ignorant and malicious attacks in the newspapers. On the theory, that a man is entitled to protect his property by all lawful means, it is altogether proper for the exhibitor to appeal to the newspaper with the only kind of arguments, that seem to have any weight.

* * *

A Splendid Example

THE sensation-mongering sheet in Minneapolis, which endeavored to bolster up a waning circulation by printing malicious and mendacious reports about the alleged immoral and unsanitary conditions of moving picture theaters has now ample time to reflect on the proper meaning of the phrase: "I have caught a Tartar." Exactly in line with the advice given to them recently in these columns the exhibitors of Minneapolis have gone to the opposition paper, in this case very evidently a decent and responsible publication and have fired a broadside at their journalistic enemy. They at once took concerted action, formed a temporary and special organization, called upon the officials of the fire department for a refutation of the libellous articles printed in the yellow paper and prepared statements of facts, as they really exist. These statements cover the ground with skill and thoroughness. After making a general declaration to the effect, that a "thorough inspection of motion picture theaters reveals some minor defects, but not one fire trap," the aggrieved exhibitors put their respective places before the public in fair and honest descriptions, from which it must appear to an unbiased person, that no fault can be found.

The fire marshall, the city building inspector, the city electrician and the aldermen certify over their signatures and in an official document to the fact that they have examined the moving picture entertainment in Minneapolis with a view of finding unsafe and unsanitary features and that they found them "as a whole, to be safe and sanitary and as well safeguarded against fire as any class of public buildings in the city." The officials characterize the alarming and sensational reports as "unwarranted."

We congratulate the exhibitors of Minneapolis upon their intelligent action and their firm stand against scribbling maligners. They have taken the bull by the horns and have with admirable tact and judgment laid their

cause before the forum of the public, which with all the facts before it, will, we are sure, quickly see through the base motives of the yellow prints. The exhibitors in Minneapolis have set an example well worth imitating in other localities should occasion demand it.

We express the ardent hope that the owners of the libeled moving picture theaters will not let the matter rest but take further action in order to make the lying sheet respond in substantial damages. There is nothing more calculated to cool the sensationalism and the hot and eager mendacity of the yellows than a libel suit and a heavy judgment. It will be warning to others as well as a justly deserved punishment for the original offender. In the present case it would seem that the libellous publication was wholly gratuitous and unwarranted, willfully injurious and an ideal case for the awarding of exemplary and punitive damages.

Friendly Legislation

THE proposed ordinance for regulating motion picture theaters in this city is set down as a subject for a public hearing in the Mayor's office on November 4th. The ordinance was drawn up by a special commission appointed by the Mayor and seems on the whole to have been conceived in a spirit distinctly friendly to the moving picture entertainment. The substantial features of the ordinance will be printed in our next issue for the benefit of the New York City exhibitors. As evidence of the friendly spirit pervading the ordinance we call attention to the two sections, one of which defines the motion picture house for the purposes of the ordinance as "any public hall or room in the City of New York, in which motion pictures are exhibited, in which the seating capacity does not exceed six hundred and in which there is no stage or scenery." This would seem an encouragement to exhibitors, who want to run a straight moving picture house and a blow at the mixed motion picture-vaudeville entertainment. The other section refers to the admission of children under sixteen years unaccompanied by parents or guardians. It proposes to admit children without any escort after school hours, provided that a certain portion of the auditorium be set aside for their exclusive use and that they must leave at 7 p. m. The part thus specially set aside for children under 16 years of age must be in charge of a matron, who is to be not under forty years of age and who must have a special license to be granted by the Mayor upon compliance with certain conditions.

Of course, this part of the ordinance would become operative only after a corresponding amendment of the state law, as at present embodied in the penal code. The commission who have drafted the proposed ordinance realize this fact and at the end of their draft suggest an amendment to the penal code of the State by inserting a provision which will allow the admission of minors under sixteen years of age into any moving picture house complying with that portion of the ordinance which sets aside a special space for children in charge of a matron. There is little doubt that the legislature, upon a proper request from the Mayor's special commission, which has drafted the ordinance, would amend the law as suggested. Of course, every exhibitor would be free to do as he pleased in the matter, if he does not want a special space for minors he need not have it and will be assumed to be willing to forego the benefits of it.

What we like best about the proposed ordinance is the implied recognition of the educational merits of the moving picture of today and the implied rebuke to those ignorant meddlers and fanatics, who can see nothing good in the motion picture and denounce it without rhyme and reason. Viewed from this standpoint, the action of the Mayor's commission is of interest to exhibitors of moving pictures everywhere and may well be regarded as a step forward in gaining public respect and confidence. Mayor Gaynor has always shown a special and most intelligent interest in children and we believe is a favorite with all young folks who come in contact with him. His commission in seeking to enable orderly and well behaved children to enjoy a moving picture entertainment has acted in the Mayor's spirit. A licensed matron will be a relief after the "plug uglies" and "bouncers," that are seen in too many local moving picture houses.

RANDOM SHOTS OF A PICTURE FAN.

It seems that one of my shots has missed fire recently and that I owe an apology to the Selig Polyscope Company. The Seligs put out a film called "Among the Japanese" and in criticizing it I ventured to say that the only thing Japanese about it were the Japs and that the picture was taken in Chicago and not in Japan. The Selig Company now declare that the picture was actually taken in Japan and name Professor Starr, of the University of Chicago, as the man who took the pictures on the spot. The explanation of my error is simple. The professor has no eye for scenic effects and what he showed of Japanese streets and markets and docks and bridges was not at all sharply characteristic, as it most assuredly would have been if a trained and experienced camera man from the Selig company had taken the pictures. That the mistake is an eloquent, if involuntary, tribute to the perfection of the Selig studio I can see very plainly. It is a tribute which the company well deserves. I believe, however, that the Selig directors will agree with me in my criticism of Prof. Starr's amateurishness in handling a moving picture camera, the work of which was intended for such a firm as Selig, from whom we have learned to expect the best at all times and under all circumstances.

While I am on the subject I do no more than voice the sentiments of the great majority of my fellow fans, when I say to the Seligs, "Palmam ferat, qui meruit." There is no question that they march in the van and it is with some effort that I now check my flow of praise for their excelling merits. I am happy to think I have been mistaken, for I well know that the reputation of the Selig company is dear to every true friend of the moving picture and especially to us fanatic fans who break into a happy smile every time the S and the diamond appear on the screen. By the way, their innovation of having the main title of the reel or subject appear in smaller type on every subtitle is hailed by all fans as a most happy idea.

While the operators and exhibitors (not to speak of the manufacturers) are organizing we fans might as well get busy and incorporate as "The Amalgamated & Discontended Knockers" or, if the majority prefer, as "The Consolidated Happy Boosters & Roosters." If we ever do get organized I think we will try to make an example of some of our deadly enemies, the operators, who remind one so much of what the Bostonese would call an inchoate and unsyncopated flush. New York City is jammed full of them. In the so-called best houses there is always trouble about such simple matters as framing the picture. It just tears the brain cells open to watch a couple hundred feet of a badly framed picture and, of course, the bad breaks always come just about when the climax is due. Film jumping off the sprockets and tearing, with the consequent delay, is another favorite sport of the operator, who has missed his vocation.

Last Summer I attended a moving picture entertainment in Pitman's Grove, N. J., somewhere between Purgatory and Hell. The operator was a young chap from Philadelphia and an expert in his line in spite of his very youthful appearance. I know that boy would have quit the operating business if he could not do a thousand and one per cent. better than some of our licensed men here in this so-called metropolis. Why don't you, Mr. Editor, start a search for a good moving picture house in New York City? With such detectives as Sherlocko and Watso on your staff you ought to be able to find one, if there is one to be found, which I respectfully, but firmly, refuse to believe.

Cannot something be started to keep the film manufacturers from doing the same thing at the same time? I just about resigned myself to one Indian picture per show, when I observe to my horror that the sleuth is now breaking into the pictures everywhere, Licensed, Independent and just plain pictures. The moving picture industry is very much in the limelight these days and in no position to stand a deluge of old sleuth stories. Give us variety—or cut it out. P. F.

Reviews of Notable Films

"THE EVILS OF IMPURE LITERATURE"—(Gaumont).

Reviewed by Jas. S. McQuade.

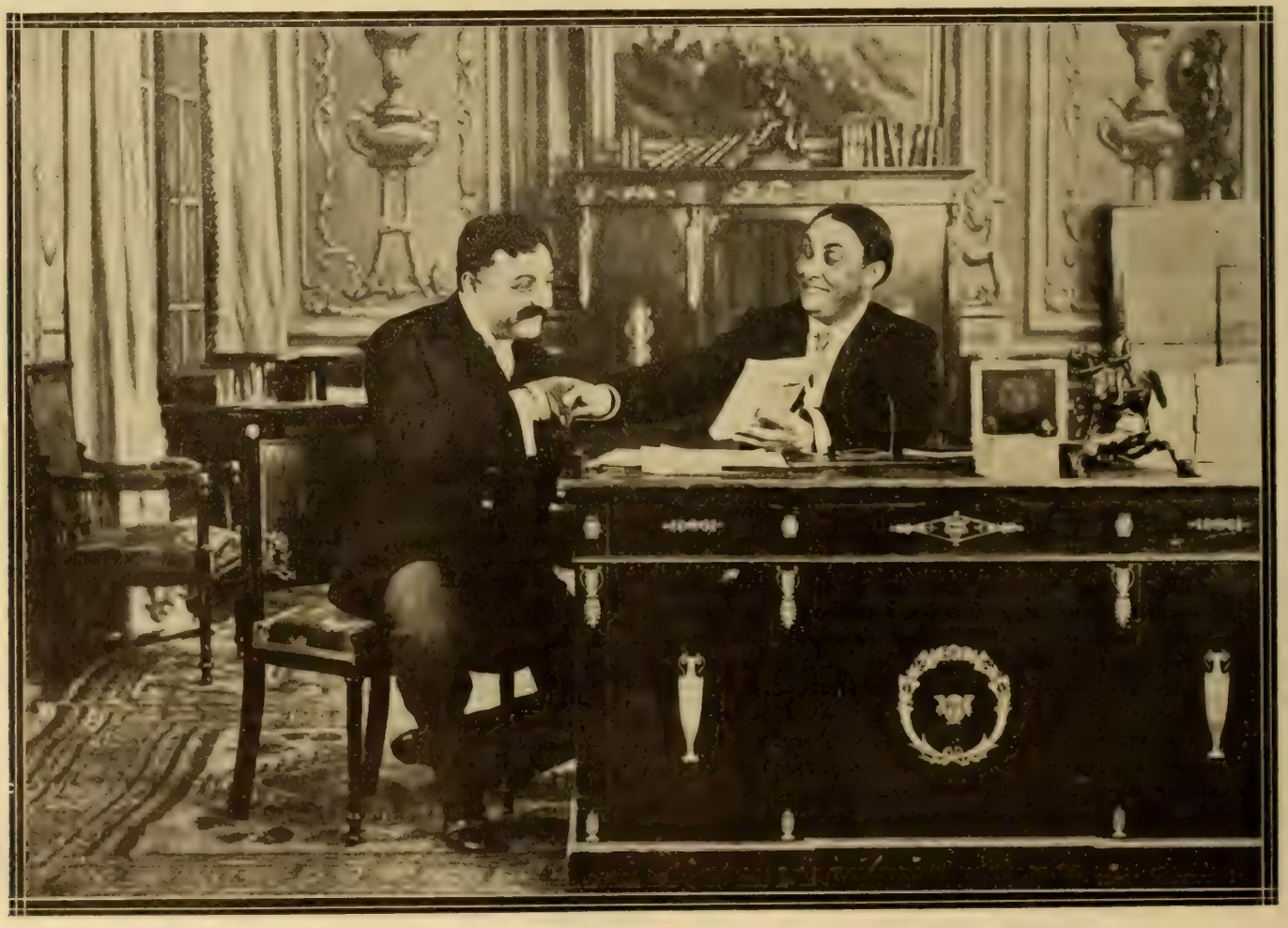
GAUMONT of late has been producing a series of subjects based on real life portrayals. Fifth among them is "The Evils of Impure Literature," which I viewed in George Kleine's private projecting room the other day. So far as a one-man's opinion goes, this film should be in great demand, as it affords a powerful object lesson on the dangers attending the reading of prurient literature by young people of both sexes.

The subject is a delicate one, but the Gaumont people have succeeded in preaching a great visual sermon without once offending refined good taste or the nice sensibility of pure minds.

The care taken by the author to prevent his own daughter of tender years from reading his famous work, while thousands of other girls, just as pure and good, are exposed to the temptation, shows a selfishness that happily is not often possessed by men of letters. But there is no improbability about the case of Paul Miral, the French author, whose Gospel of Love (that is the title of his work) created a sensation in literary circles, and secured for him the honor of being elected a member of the Society of Arts. What mattered it to the learned and distinguished members of the society that thousands of homes had been polluted by the work, since its literary merit appealed to their critical tastes! Good morals, forsooth! That factor of the equation remained for the church and good fathers and mothers to solve. But in the case of poor little Kitty of this story, the only child of a struggling widow, there was no guardian angel to snatch from her hands the poisoned work, and she went down in her tender maidenhood into the valley of dark shadows, to return, mercifully, a repentant Magdalene to her forgiving mother.

The scenes showing the interview at the Miral home, between Kitty's mother and Madame Miral, wife of the author, will appeal to all mothers. The interior shows luxury and gilded ease, and we see the fine scorn of the visitor when she notes these evidences of wealth and remembers that they have been secured at the expense of bleeding and broken hearts. When she has told her story, the tears of both women intermingle. The author enters at this juncture and is amazed at the spectacle. When he is introduced to the visitor the latter gives way to an outbreak of passionate reproach, accusing him as being the author of her girl's ruin. In a climax of rage she hurls the Gospel of Love at his head and is forcibly taken from the room by a man servant.

The home-coming of Kitty reveals fine, talented acting. The mother is seated at the supper table, but the meal is untasted, while she gazes abstractedly into space and is lost in thought. The door opens slightly, then a little more, and Kitty comes slowly and noiselessly in—like a shadow. The mother neither sees nor hears. She is thinking of her lost one. Kitty tries to speak, but her lips fail her. She tries again, and there is a slight sound, for we see the mother start and we feel that she thinks it a figment of her fancy. Then Kitty's lips frame in pleading tones the single word,



Scene from "The Evils of Impure Literature"—Gaumont Subject, Kleine Release.

"Mother," and the elder woman gazes in affright, as if at an apparition.

In self loathing Kitty throws herself at her mother's feet, but she is gently raised to the mother's heart and is caressed with pitying touch. Then Kitty feels so undeserving of this great forgiveness and love, so foul a thing in comparison with this saintly mother of hers, she is obsessed with the conviction that she is not fit to breathe the same air. And we see her try to break loose from her mother's arms and go back into the night. But the arms clasp her more tightly, while kisses and tears are showered on the wan face.

Then that supper scene, where the starving child is waited on by the mother. I have rarely seen more subtle acting than is shown by the impersonator of Kitty. Those big, tired eyes, how they watch every movement of the mother and center often on her face, as if to read her very soul, and ascertain if it is possible that she—such a thing as she—can be taken back and be forgiven and the past forgotten. And we see the lines on her face grow softer and her eyes grow big in wonder, as she becomes convinced that her mother's love has done all these things.

I should like to see this picture presented with a musical program arranged by Organist De Carlisle, of the Grand Central Theater, St. Louis. It affords a splendid opportunity for all who delight in "playing the pictures."

The release date will be fixed some time in the near future.

"THE CHAINS OF AN OATH"—(Vitagraph).

By Louis Reeves Harrison.

A PHOTOPLAY well worth seeing for the powerful contract enforced between the lives of plain people in Russia and America, and for the remarkable character portrayal by Miss Edith Storey. An audience is often wearied by the sight of a peasant girl or squatter's wife in a photoplay, daubed with face powder, rouge and lip-salve, more outrageously slapped on than by the soubrette who gets "fifteen per" for singing through her teeth "By the Light of the Silvery Moon" at a vaudeville performance. Miss Storey is a wholesome girl of strong physique and natural conduct, who does not cause such a rule as that assigned her in the Russian play to appear like a drawing all out of proportion. The average actress makes up for a peasant as though she expected to appear in an operatic chorus and looks as much like one as a [illegible] like a woodland nymph. A very large part of the art of the motion-picture actress is subservient to accidents of person, such as form, features and nerve in emergencies, and too few of the ladies much photographed are really worth it because they depend upon artificial aids rather than open-air exercise for magnetic personality.

Acting is not subject to the conventional exactitude of painting, sculpture and poesy; it is largely an art of the individual, and a woman who carefully preserves her natural endowment of health by well-known means will be more effective in a picture than the creature who smirks and frets because photo-dramatic roles call for a self-expression or self-repression only reachable by women in fine control of their physical mechanism. Miss Storey's training has been that of an athlete while she has had small opportunity in the flimsy and commonplace cowboy, "hoop-la" drama that hits the lowbrow bing where the bones are thickest; she has been in a fine preparatory school for better things to come in Vitagraph production.

It is not an easy matter to truthfully portray the character of an Indian squaw or Russian peasant woman—both crushed and hopeless creatures—relegated to almost purposeless existence by the brutality and degradation of the male of low order. Dull, utterly miserable, dragging out an existence of semi-slavery without a redeeming spark of kindness or sympathy from the lords and masters, women of this class are not supposed to have anything that is heroic in their natures, whereas the reverse is the case. The suffering they endure enobles them in an inconspicuous way. The peasant girl in this play is bound by oath to marry a brute in her own class on the eve of departure for America to earn money for a father in extremity, and she not only performs her unselfish duty but respects the promise exacted from her to wed a man who is not her natural choice.

On reaching America the girl finds herself in a civilizing

Scene from "The Chains of an Oath," by the Vitagraph Company of America.

environment that appeals to all that is fine in her, is put in contact with the most unrestrained and complicated existence for women in the world, but she preserves her natural poise in spite of bewildering sensations aroused by her new surroundings. Charmed by the attractions of unchecked self-government, she improves rapidly, acquires an education and forms an intuitive attachment to a young man worthy of her in her superior condition. He declares his love and she is drawn to him by all the impulses of her sex, but is compelled by conscience to consider the prior engagement—a mere detail for the civilized woman—and resolves to fulfill it. There is no faltering, no tension, no attempt to compromise with her ideas of right and wrong; she leaves a tender note for the man she loves and goes back to the gloomy country of her birth ready for the sacrifice. She returns to her home and announces her readiness to keep faith from principles higher than those displayed in loftier circles of society and this forms the best part of the story, though there is relief at the end.

The producers are to be congratulated on a wise choice of type, and the young actress upon the art of concealing art that gives her impersonation a delightful fidelity to truth.

"FROM THE BOTTOM OF THE SEA"—(Imp).

THIS is the first two-reel Imp release. Briefly, it may be summed up as a sugar-coated educational picture dealing as it does principally with the operation and maneuvering of a United States submarine war vessel. Perhaps the principal difficulty of making a picture of this kind is the obtaining of permission from the government officials to allow a moving picture company such unlimited use of one of their vessels. In "From the Bottom of the Sea" we have one of the most interesting nautical pictures that has been produced in many a day and millions of people will marvel when it is finally released.

Scene "From the Bottom of the Sea" (Imp).

There has been woven around these naval maneuvers a story of heart interest that will keep it from being a dry educational picture to those who prefer human interest in the pictures. The story is a simple one, dealing with the love of a young ensign for the daughter of a United States Naval Lieutenant. The young man's love is reciprocated, but her father withholds his consent, for the reason that the young man has not yet made his mark. Hovering about is an attache of the Diplomatic Corps of a foreign power. He is a much older man than the young ensign and far more able to undertake the responsibilities of matrimony. But the lieutenant's daughter has made her choice and the lucky man is the ensign.

News comes that the ensign has been detailed to command a submarine torpedo boat. The lovers are pleased with this news, for they hope that soon this first commission will give the ensign an opportunity to prove his worth. He pays a visit to the submarine lying at the wharf accompanied by the unscrupulous diplomat, whom he does not suspect of any evil design. While in the hull of the deep sea vessel the foreign attache manages to steal the ballast tank blow valve, which is a part of the compressed air apparatus used in sinking and raising the vessel. Carefully concealing this beneath his coat the attache leaves the vessel in company with the ensign. The ensign returns later with the father of his sweetheart who is to go with the young suitor on the first trial spin and instruct him in the ways of handling the craft.

From this point forward the film becomes extremely interesting because of the maneuvers of the submarine boat.

Scene "From the Bottom of the Sea" (Imp).

We see the perfect handling of this remarkable craft as it rises and dips beneath the waves, completely submerging itself and rising again with an exactness and certainty that leaves little doubt in the mind of any beholder as to the practicability of the modern submarine. Following the thread of the story, there is trouble below with the vessel when an attempt is made to rise. The men are shown undergoing the physical and mental hardships incident to such a perilous predicament, all of which is done in a remarkably realistic way.

The acting, of course, is good, but what helps it immensely is the remarkable interior setting of the submarine vessel, which is pictured herewith. This interior setting deserves more than passing notice. The producers exerted every effort to make it an exact counterpart of the interior of the U. S. S. "Octopus," a submarine vessel stationed at Newport, R. I., where the picture was taken. A photograph was taken of the interoior of the "Octopus," measurements were carefully taken down and the scene was made with these as a pattern. Several days of painstaking work resulted in this stage setting, which cannot be commended too highly. So careful were the Imp people in arranging this scene that all the machinery represented was genuine and practical mechanism. Steamfitters were employed to cut and join the pipes, the valves and gauges and other mechanical parts. The scene in itself is a lesson on the interior construction of a submarine boat. We get an idea of the working of the periscope, which is an instrument that enables the sailors

to see what is going on above the water line, while they themselves are 18 feet below. We see the water-depth gauge and the workings of compressed air apparatus in discharging torpedoes, rising and lowering the craft, etc., etc.

The point in the story is reached where the sailors are beginning to feel the terrible effects of their imprisonment. One of them goes out of his mind and unless something is done by some volunteer all hands will perish. This is the opportunity for the young ensign to make his name, and he is not long in realizing it. As the inspiration comes to him he volunteers to make his exit through the torpedo tube and go for help above. It is a desperate chance, but the only one. Into the torpedo tube he goes fearlessly. The heavy breech is closed and locked and he is propelled far out into the water by the great force of compressed air and is shot above the waves as by a catapult. He quickly reaches the parent ship which usually accompanies submarines on trial trips. This boat is equipped with a complete diving apparatus and other paraphernalia for the quick assistance of disabled submarines. It is not generally known, perhaps, that modern submarines are tapped on the side for a fresh air supply. A diver descends from the boat with an air tube, which he screws into a tap on the side of the submarine, and at once a fresh supply of air is pumped to the men within.

By these heroic means did the young ensign rescue the vessel and all those on board, including the father of the girl he loved. The villainous naval attache is confronted by the young ensign and accused of his murderous act which, no doubt, is the end of his official usefulness. After this the two lovers are gratefully united by the lieutenant and the young ensign honored and applauded by the seamen.

A CALIFORNIA FISH STORY.

Hungry Fish Nibble at Gaston Melies' Bait.

Mr. Gaston Melies has just returned to New York from Santa Catalina Island, Cal., where he spent a fortnight's vacation in drawing from the Pacific Ocean specimens of fish unprecedented for size in that locality. The photo herewith gives an excellent view of Mr. Melies and his haul, of which no less an authority than the Los Angeles Express has the following to say:

"AVALON, Oct. 8.—G. Melies came in with another catch of nineteen yellowfin tuna today, all landed on light tackle while fishing from the launch 'Heral.' His catch yesterday of a yellowfin tuna weighing thirty-six pounds is the record so far this year for this species of fish."

Mr. Melies will return shortly to the studio in Santa Paula.

JAY HUNT WITH ECLAIR.

Mr. Jay Hunt, for some time a director with the Vitagraph Company, has joined the Eclair forces at the Fort Lee Studio.

BERTRAM ADLER FULLY RECOVERED.

Friends of Bertram Adler, advertising manager of the Thanhouser Co., will be pleased to learn of his complete recovery from a severe case of typhoid fever. Mr. Adler is again back at his desk after six weeks in Lebanon Hospital, New York. We are glad to see this energetic young man once more on the job and sincerely hope that he will not be obliged to go through such an ordeal again.

The Los Angeles Tragedy

Insane Jap Attacked W. N. Selig and Francis Boggs—the Latter Instantly Killed—Selig Slightly Wounded.

By Jas. S. McQuade.

MOVING picture circles in Chicago and throughout the country were shocked last week by the news of the shooting of William N. Selig, president of the Selig Polyscope Company, and of Francis Boggs, general manager of the California plant. It was circulated at first that Mr. Selig had been shot dead and inquiries from anxious friends all over the city were received by 'phone at the general offices on Randolph Street. Finally it was learned that Mr. Selig was not seriously wounded, but that Mr. Boggs had been shot through the heart by an insane Japanese.

A telegram from James L. McGee, manager of the plant at Edendale, was received at the World office Monday, October 30, and read that Mr. Selig was doing nicely and that he would be out in a few days.

In the suspense that followed the first tidings of the affair, it was brought home with telling force to the minds of every one in the film business here that Mr. Selig's removal from the manufacturing field would mean a disastrous blow to the picture industry. The magnificent confidence he has shown in the future of moving pictures by investing over a million and a quarter in his Chicago and his Los Angeles plants has served as a stimulant to all his colleagues, while his liberal expenditures on productions have done much to raise pictures to their present high standard. That Mr. Selig has been spared is cause for great thankfulness and rejoicing, although we mourn with him over the untimely end of that sterling friend and manager, Francis Boggs.

Francis Boggs.

Francis Boggs joined the Selig forces in Chicago about four years ago, last September. He was a well known and capable actor and a successful stage manager at the time.

During the first three months spent in the Chicago studio, Mr. Boggs produced several successes, among them being "The Two Orphans," in a single reel. He had shown such aptitude for his new work that Mr. Selig sent him to Denver and through Colorado, where he produced a number of scenic and Western subjects. These proved so successful that in January, 1909, he left on an extended trip through the South and Southwest, taking with him a selected company. Winter quarters were established in New Orleans and there he produced several pictures that were marked by artistic touches hitherto unknown to the silent drama.

Mr. Boggs had by this time shown such ability as manager and producer that Mr. Selig gave him free rein to travel where and when he pleased, and so the entire Southwest was traversed until the company reached California. There Mr. Boggs confined himself at first to the production of Western pictures, which added considerable fame to the Selig output. He wrote to Mr. Selig, advising the construction of a Western studio, and stating as his opinion that California would ultimately have resident companies from every manufacturing plant in the country. Mr. Boggs was the first to produce a moving picture in California, and his vision at the time, of present day conditions there, was prophetic.

The first attempt at a studio was a yard, at the rear of a vacant store building, in the crowded downtown section in Los Angeles. Shortly afterward a bungalow was purchased in Edendale, a suburb, with the sanction of Mr. Selig. That was the beginning of the present Western plant, which is conceded to be the most beautiful producing studio in the world.

Mr. Boggs extended his product to dramas of a general character, and the high quality of the films turned out by him was widely recognized. His ambition was to make the silent drama fully as realistic as the spoken play.

He was a tireless worker, many day working 18 hours and never less than 12. He was a great student of literature and of the drama and read all that he could find printed on the art of photography. He had a remarkable talent for writing scenarios, and turned them out at surprising speed. The last time he was in Chicago I learned that he had completed three on his way from Los Angeles.

Mr. Boggs was one of the most loyal and kindhearted of men. No one on his large force ever saw him in a temper. He was considerate to all and had a winning personality that endeared him to his associates. That a man of his lovable qualities should have been singled out as the target for an assassin's bullet is something that can never be reconciled with our sense of justice. While we stand mute with sorrow at his grave, our hearts cry aloud, "I cannot understand."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

FROM a local correspondent comes an advertising scheme now being put out by a five-cent theater in the Bronx. In the accompanying letter he says:

> Knowing that your valued publication has always stood for the elevation of the photoplay theater, and, if my recollection serves me right, has even advocated an increase in the price of admission from 5 to 10 cents, I enclose you a ticket which has been circulated by the thousands in the immediate vicinity of this particular theater, which has only 299 seats.
>
> I think an article based on ruinous competition in general and the enclosed ticket in particular, might have the effect of bringing this manager to his senses, besides acting as a warning to all other managers who might be tempted to do the same thing.

The ticket, evidently run off by some local job printer, states that it will be accepted with five cents as the admission for two adults and one child, except on Saturday and Sunday. This is probably figured at two cents each for the "grown-up persons," as the ticket phrases it, and a penny for the child.

A Matter of Comparison.

This sounds pretty cheap, but the card states that the theater is under new management and possibly the new proprietor is willing to let his receipts go for awhile to get back the crowd the last management drove away. It means about five dollars a house, scarcely a profitable patronage, but there may exist local conditions which make this the most effective means of attracting attention to a changed condition. Proportionately it is no cheaper than the card given below, which the correspondent may see distributed any morning if he will look out of his office window before eleven o'clock. The other day the writer stood for ten minutes watching the distribution and in that time more than a dozen people came past the theater to the corner, obtained a card and went back to see the show.

Name and Address of Theater

Seat Coupon

Name and Address of Theater

THIS TICKET AND

5c admits one adult to any seat, 5c

if presented at box office between 9 and 11 o'clock A. M. on date stamped on back.

Stay as long as you like.

VAUDEVILLE PRESENTED at 10 A. M.

The house prices range from ten to twenty-five cents, and the reduction is more marked since the card will admit to the twenty-five cent seats.

The Five and Ten Cent Theaters.

The Moving Picture World more than advocates the ten-cent theater. It looks forward to the time when the dollar photoplay theater will be an established institution, following the advance in quality of the films, but there will always be five-cent theaters in localities that will not support the ten-cent house, and ten-cent houses for those who cannot afford fifty cents or a dollar. It is the entertainment for the whole family.

The distribution of reduction tickets, if inexpertly handled, tends to emphasize the cheapness of the entertainment. The three-for-a-nickel show will not gain the respect even of the five-cent patrons and it is a bad beginning for a new management. No sweeping reduction should be made for any night show. Get the women and children into the matinees and the night business will take care of itself, provided the show is right. And remember that a woman values something that looks like a bargain. Do not throw out the tickets. Let some of the shopkeepers in the vicinity do the distributing, advertising a coupon with each purchase. Give them some posters to put in the window and get the benefit of the window display. You can cut both ways.

Just in passing, the man who charges five cents if he can get half as many patrons for ten, is cheating himself and spoiling his chances. Save in the poorest localities, the five-cent price is no business getter and it does keep away numbers of persons who argue that you can't get much for a nickel.

Another Good One from Blanchard.

J. M. Blanchard, president of the Blanchard Amusement Co., of Sunbury, Pa., sends in another of his folders, a one-color sheet in green ink on a yellowish paper that throws the color up well. "The Colleen Bawn" and "Lost in the Jungle" are supplied with cuts, while "An Old Sweetheart of Mine" carries only the Edison trademark. The front page carries a three-line announcement of the coming Essanay Baseball reel. Mr. Blanchard seems to think that it perhaps crowds the page, but this is a mistake. There is plenty of room and the announcement gains in importance from the position. The top of the first page is decorated with a stock cut of an elephant's head, and the title, "Toddles." For a moment the reader is at loss to know whether it is the sign of the Philadelphia Athletics, whose token is the elephant, or something else, and it takes the last page to advise them that Toddles is the Selig elephant. A second line in six-point, "in 'Lost in the Jungle'," would have been more distinctive. Along the same lines the Kalem cut might have been tagged "Lake Killarney" and the other animal cut similarly labeled. A caption more than doubles the value of a cut. It makes it plain that there is a reason for the cut and that it is not merely put in to fill up.

But by and large the folder is capital and the display so good that Mr. Blanchard should give the printer a cigar now and then; not the boss, but the man who did the actual typesetting.

One novel idea is a clock-face cut with the hands at the hour for opening the night shows, one face showing half past seven and the other nine. In this picture fashion it sets the hour more definitely than 7:30 or 9:00 could possibly do.

Businesslike and Effective.

W. L. Jennings, of the Lyceum Theater, Monroe, La., sends in a four-page folder in black with the statement that the sheet is the result of a suggestion made in this paper. He had the Selig "Two Orphans" on Nov. 2, and Edison's "Foul Play" on November 9th. No attempt is made at display advertising beyond a quotation from Mr. McQuade's article on "The Two Orphans," but the manager has picked up the one paragraph best calculated to excite interest. The rest of the sheet is given over to the story of the reel. Five thousand of the folders will be distributed in addition to newspaper advertising. These sheets will serve the double purpose of exciting interest and making clear the points of the two reels. The simple recital of the story is better calculated to interest than a lot of slushy puffery.

As a general thing it is well to give the casts of the special productions and these are generally available to the advertiser, either in the manufacturer's bulletin or through correspondence.

This is the day of personality in the film and the manager can add to the interest by playing up the personality of the stars. Keep posted on the personalities and pass the information on to the patrons.

Posters of Personality.

In this connection it is noted that the Exhibitors' Advertising and Specialty Company has just issued a series of ten portrait posters of as many licensed stars which sell for twenty-five cents each or two dollars for the set of ten. They are one-sheet size with a halftone picture of the player, the name of the company, and "To-Day." The posters are in tint with portraits in black and are really handsome.

Behind a frame they can be used repeatedly, or they can be stretched and brought out whenever wanted. The habit of folding posters and sticking them away in some odd corner until wanted is a poor one. If you use frames, get sheets of pastepoard cut to the right size, and put the poster down with glue. It is better to pay five or ten cents for a sheet of board than to pay twenty cents for a new poster. Varnish the face to protect from dust and it will more than last the season out.

Another good way is to paste the back of the poster as it lays face down on a flat surface. On this press cheap cotton cloth. When the paste has dried, varnish the face of the

poster with transparent varnish and attach wooden rods to the top and bottom. If you get the right sort of varnish and do not get it on too thick you can roll the posters and stack them away until wanted. Keep the pasted cloth stretched until dry or it will wrinkle.

This applies, of course, only to stock stuff used more than one day, but the live house should have from fifty to one hundred pieces of stock stuff with which to vary the display.

Don't Be Hackneyed.

Don't let your lobby display become stale. One New York house has had the sign "Special Show To-Day" on view so long that it is torn and weather stained. It long ago ceased to mean anything to the few regulars who patronize the place and now it cannot attract the passerby. Instead of getting business, as the proprietor imagines, it is a danger signal. No man who runs his lobby like that has the enterprise to give a good show, and this battered sign is an index to the place.

But a sign does not have to be as stale as that to lose value. Keep changing the paper that supplements your poster of the film. Get enough on hand to vary the display daily and do not hang out each morning the stuff you had the day before. The stock paper comes in handy, but don't get barely enough for one display. If you advertise "A Western Reel To-Day," tell them to-morrow that you've something else. Don't hang up the same old "Great Western Picture To-Day" as regularly as you unlock the front door. Give variety to your display in the lobby as well as to the display on the screen. They are of equal importance.

And **study** your display. Try and get something that will make people talk. In some states the display of lethal weapons in posters is prohibited by law. Don't paste a piece of white paper over the gun. Make use of the prohibition to get a laugh. This paper has already reproduced a poster in which the guns are replaced by bouquets. If it has not been done in your town, try that. If you can't paint flowers, get the nearest paper hanger to give you some odds and ends of floral paper, or buy a roll if you have to. Perhaps the ticket seller can make paper flowers and will fake up some real bouquets. Try that and then tell the local papers about it. It ought to be good for a line. Suppose that your poster shows the heroine covering a burglar with a frankfurter sausage—a real one—don't you suppose that the joke will attract attention? And attention is what you are after, isn't it?

Motion Is Effective.

If you can, keep things moving in a double sense. Something in motion will catch the eye more quickly than any still display you can make. The flashing electric sign is worth a still sign with three times as much candlepower, and the same thing applies to your lobby display. It takes a little thought sometimes, but you can accomplish a lot with an electric fan or a clockwork movement.

If your operating room backs up against the street end—it should not—cut a window and let the crowd see the operator at work. If you get a crowd you'll get some of them in the house, and a crowd always is an asset in or out of the theater.

One effective exhibit that a live wire made was some bits of film obtained from the exchange. These were placed in a frame with a double glass set in a shallow box painted white and with a couple of globes to light the interior and display the film. The back of the box was painted black and lettered in aluminum, "What the Motion Picture Looks Like."

It was placed with the lettering facing the street and the frame side fronting the box office, but not so close that it blocked the way. Hundreds went into the lobby who could not have been attracted by a display of a thousand posters, and being inside, they kept on going toward the screen.

Do not let any special display stand in the lobby long enough to get stale, but keep the people looking for some new stunt; keep everlastingly at it and when people think of motion pictures they'll think of your house because you've made the two inseparable. Be busy all the time.

An Exchange Advertisement.

It does not properly belong to this department, but "Flickers," the house organ of the United Motion Picture Co., an Independent Exchange at Oklahoma City, Okla., attracts attention because it does not devote all the space to talking about "us." There are four outside advertisements and about two columns of house advertising. The rest is given over to news editorial and business booming, but the latter is not done at the expense of the former.

In the issue at hand are items relative to the opening of a new house, a write-up of Miss Dorothy Davenport, of the Nestor Company, a report of a legal decision as to child actors in photoplay theaters, and a spirited reply to a newspaper attack on the pictures, notes of coming features, and some shop talk, besides a half-column of humorous personalities and a report on business conditions.

A Good Editorial.

It has some things it wants to say and it pays the reader to look them over with other matter of general interest. It is a trade paper in miniature, well edited and well written. The editorial replying to one denouncing the showing of Beattie trial slides is worth reproducing. It runs:

[illegible] no right to call the kettle black.

LECTURES ON MOVING PICTURES.

Mrs. M. L. Metcalfe a Successful Speaker on the Subject.

Mrs. Mary Lawton Metcalfe, at a recent meeting of the educational department of the Richmond County Fair Association, delivered a most interesting lecture on moving pictures. The title chosen for her address was "Moving Pictures, the Lever for Progressive Auxiliary Education." Mrs. Metcalfe is one of the best known clubwomen in the United States and has achieved no little fame as a writer and lecturer on timely topics. In her address just mentioned she makes several telling points. She said, for instance:

"Modern education first aims to focus the **attention** of children.

"Modern education demands that **interest** of the child shall be engaged.

"Modern education aims to develop **thought** and **expression** of the child. Modern education distributes **pure ideals.**

"Modern education concentrates all its influence to strengthen the Love and Preservation of Human Life and that of animals.

"Modern education aims to provide auxiliary and ethical collateral work to demonstarte the manifold avenues to Progress and Success through **right thinking** and **right doing.**

"The minds of children must be fed with **ideas** and **pictures** progressively, until in the vigor of **maturity,** the individual brain is so charged with **desire to produce,** that **spirit-mind** dominates matter; and each generation pays tribute to men and women, the very **bulwarks of spiritual strength.** There are living agents of **conscious force,** for **uplifting suggestion to establish liberty, justice, equity and truth.**

"The Ten Links in **moral and mental development, which can be taught and idealized through the moving picture apparati for national and international education, are identical with those of the young folks' library.** They are namely:

"First.—Moving pictures to develop **interest and cheerfulness.**

"Second.—Pictures to suggest **imagination, ideality.**

"Third.—Pictures of **kindness and sympathy.**

"Fourth.—Pictures of **emulation** and **industry.**

"Fifth.—Pictures of **courage** and **resourcefulness.**

"Sixth.—Pictures of **observation** and **investigation.**

"Seventh.—Pictures of **thought** and **reason.**

"Eighth.—Pictures of **patriotism** and **fidelity.**

"Ninth.—Pictures of **ambition** and **tenacity of purpose.**

"Tenth.—Pictures **dominated by spirituality and culture."**

Mrs. Metcalfe delivered a most interesting and timely lecture on moving pictures at the convention of the New York Clubwomen, which had extended a special invitation to her. The convention took place at the Astor Hotel in New York City on October 27th.

Mrs. Metcalfe has a thorough grasp of her subject and, as her delivery is eloquent and persuasive, she will not lack for invitations to speak on the subject of moving pictures.

ANOTHER PICTURE OF RANCH LIFE.

The Tournament Film Company, of Toledo, O., announces that it will soon have ready for release another interesting picture of ranch life. The title of this subject will be "The Round Up on the Y6 Ranch." This suggests a plenty of rough riding, cattle driving, and the sports and diversions in which cowboys indulge on such occasions. The new picture will be ready in about fifteen days.

Working the Sound Effects

By CLYDE MARTIN.

IT is not always in the larger cities that you find the best talent in this line of business but often in some of the smaller towns you will find talent hidden from the rest of the world. Not that I consider Burlington, Iowa, off the map, but in this little city I had the pleasure of hearing two of the greatest finds in the Middle West, Mr. Ross Bolick, a pianist, and Mr. Frank Streedbeck, a drummer. These two young men are working at the Palace Theater under the able management of Mr. Lawrence Blank and, believe me, they know what sound effects are and how to use them. The boys are original when it comes to working cues and I give credit to Manager Blank for leaving most of the work to the musicians and letting them work out the effects to their own notions.

It is often the case that a manager will have capable musicians in his theater, musicians who, if left alone, would work out original effects and cue music. But the manager, nine times out of ten, will insist on the musicians working on his ideas instead of their own and possibly this manager will know as much about music as a Missouri mule.

I have always found that when the music is left to the musicians, and the manager lets them know that he has confidence in them, they will take a great deal more interest in their work and get better results.

Manager Blank, of the Palace, in Burlington, is a talented musician himself and between the three of them they are putting on music and sound effects that are showing a marked increase on the daily deposit slip. The Palace is showing to good business at all times and credit must be given to the musicians for holding up their end. Manager Blank is a man that spares no expense on his show; he is one of those strong believers that the show is what gets the money and any detail that can be worked out in effects is secured at any expense. Not long ago the Palace was featuring a war story, I forget the name of the picture, but one of the principal scenes showed the fife and drums. On this occasion Manager Blank secured the services of a man to play the fife and the boys worked hard on the scene and made it a big success. To some people, the drummer looks like an extra expense, but Manager Blank not only employs a drummer but often employs two or three extra people on a night to work the effects.

Several months ago the Palace showed the picture of the "Dubuque Regatta" and from all reports the picture fell flat. On a short stay in Burlington a few weeks later I suggested to Mr. Blank that it would have been a novel idea to have used a motor cycle back of the screen during the picture of the motor boat races. The idea looked good to Blank and he immediately wrote for a return date of this picture. He brought it back and advertised it extensively. That night he engaged a man with a motor cycle, instructing him to watch the picture closely and as the boats came to the front of the screen to take off the muffler and get the effect as near correct as possible. Would you believe me, the audience went wild over the picture and Blank is bringing it back for a third time; and still there are people that say "sound effects are no good." One of the Burlington newspaper reporters said that Blank had the picture down so fine that the audience could get a whiff of gasoline as the boats went by.

This is only one example of detail work. My tip to the exhibitor is: try the most unreasonable things and watch the box office receipts.

L. J. W., Ohio, writes: "I have been drumming in this state for nearly four years, most of the time in picture houses. I have always had a desire to work with a complete outfit of sound effects, but if you know the salary conditions in Ohio you would not say that the drummer should buy his own effects. The manager of the theater where I am working has the idea that I should buy an outfit of effects, but I cannot see it at my salary of ten per. In one of the issues of the Moving Picture World you made the statement that it was up to the drummer to furnish the effects. What would you do if you were in a position like this? As I have it figured out, a good set of effects would cost not less than sixty or seventy dollars; that would mean six or seven weeks this winter without a salary. Please do not publish my name or town."

No, old scout, I wouldn't publish your name on a bet, but I will try to give you a little advice. If you have been drumming for four years you must be a pretty fair drummer, but from your letter I believe that you must be a very poor manager of your own interests. If I were in your place I would not think of buying a set of sound effects on a salary of ten dollars a week. It is true that a good outfit of effects would cost no less than sixty or seventy dollars and it would seem out of the question for an exhibitor to expect a drummer to purchase such an outfit on the small present of ten dollars a week (I would not call it a salary).

As a rule, I believe the drummers of the country are the poorest paid people in the picture business and still their work can make or break a scene. Your state is to my notion one of the worst in the country as far as salaries in picture theaters are concerned. There are many parts of the country where a drummer can get good money, so take a tip from me and get out of a cheap place, then when you get to making good money you will find that it will pay you to have your own sound effects. A man that carries a complete outfit is bound to get the money in the long run. I trust that you will look at this letter in the right light and I will be glad to hear from you again.

Harry Aiken, Pennsylvania, writes: "I have been taking considerable interest in your sound effect letters in the Moving Picture World and I believe you are doing a great deal of good in this department. I notice you have asked for suggestions and I am going to offer one. Don't you think it would be better to work effects on the feature nights only, so the audience would not get tired of them? I have given this matter considerable thought and I believe you will agree with me."

I try to be as agreeable as possible, Mr. Aiken, but I am sure I cannot agree with you on this point. If sound effects draw crowds to your theater on the feature nights, why won't they draw on any other night? Then again, it is a decided fact that audiences do not tire of effects because every program that comes to a theater has different stunts for the drummers and effect men to work. There is a wide field to working sound effects and there are always surprises in store for the audience. If your effects tire the audience, it is a safe bet that the effect men have allowed themselves to get in a rut and are not on the job looking for new stunts and surprises. Think this over, Mr. Aiken, and I believe you will see where I am right.

Mr. G. W. B., Indiana, writes: "I am using a five-piece orchestra in my theater and I will say that I believe they are as good as you will find anywhere. I have a great drummer, who knows his business and makes most of his own sound effects, and I certainly agree with you when you say that the music and effects are half the show. I am not after any publicity, but merely want to thank you for the help you have been to myself and musicians. If your travels ever bring you in this part of the country we want you to come and see us. Keep up the good work."

Thanks for your kind letter, Mr. "B." I am sure it will be a pleasure for me to come to your theater the first time I am in your territory. I am glad my little letters have been of help to you and I feel sure that your musicians have some original ideas that would be of interest to the readers of The World. Let me hear from you again.

Drummer, St. Louis: I am sorry, but I cannot answer your letter through the columns of The World; if you will write me again and give me your name and address, I will be pleased to try and help you.

NEW FILM SPLICING DEVICE.

A. J. Wellman, of Catletsburg, Ky., has invented a clever device for splicing film. By adjusting the film in the machine, removing the emulsion and applying the cement, a lever is pressed down hard, completing the operation and obtaining a splice that will hold. The little machine is not expensive and should be in all exchanges and operating rooms.

BROADWAY THEATER, EVERETT, MASS.

By Henry.

Among small town theaters worthy of special attention is directed to the Broadway Theater, Everett, Mass., owned and operated by the Everett Amusement Company. The Broadway was first opened to the public February 8, 1909, at which time it had a seating capacity of 392 persons. It proved to be a good business proposition from the first and it was not long before a larger seating capacity was needed.

In order to accomplish this the company was reorganzied and, in July, 1909, the house was remodeled, its capacity being increased to 610 persons. As will be seen by the accompanying engraving of the front a neat and simple style of architecture has been followed. In the interior decorative scheme green and gold predominate. A feature is eight panel paintings done by a well-known Boston artist, depict-

View of Broadway Theater, Everett, Mass.

ing allegorical subjects. Eight hanging electroliers afford ample illumination.

The Broadway is provided with a commodious stage, 25 feet wide by 15 feet deep, and equipped with three sets of scenery. The operating booth is six feet by nine feet and is asbestos lined throughout. The throw to the screen is 82 feet and a 12 feet by 15 feet picture is projected. A new Powers No. 6 was installed on September 1 and equipped with a Gundlach-Manhattan lens, giving a steady, brilliant picture. Electric fans regulate the ventilation, providing an abundance of pure air at all times. Ample means of egress is provided by seven exits.

The Broadway presents three acts of vaudeville and four reels of independent pictures, supplied by W. E. Greene's film exchange, Boston. The vaudeville is of good quality. An admission of 10 cents is charged, with 15 cents for reserved seats. The house opens for an afternoon performance daily at 3 P. M., and at 8 o'clock for the evening performance. Mr. Walter Proctor, known throughout Massachusetts as the "wonderful blind musician," is always to be heard at the piano. Mr. George Fisher, an excellent violinist, aids in playing the pictures.

To Mr Nathan Brown, general manager at the Broadway, belongs a greater portion of the credit for making this house what it is—a really meritorious example of photoplay theaters. He personally supervises all programs. He has gained the respect and confidence of the public to the extent that the Broadway was selected by the Board of Aldermen of Everett, on July 4, 1910 and 1911, for free picture shows for Everett school children. Coming from a Boston photoplay house, where he held the position of manager, Mr. Brown brought with him both experience and ideas, enabling him to meet the strong competition that besets him on every side, and he is to be complimented for his success in placing pictures upon so high a plane as that maintained at the Broadway Theater in Everett Mass.

THE PICTURE IN MONTCLAIR.

When the wise people in the cultured town of Montclair decided not to permit a moving picture theater in their enlightened community, how little they supposed that they were helping along the very cause which they were supposedly hindering. While taking care to turn the pictures out at the back door, they left the front door open through which the moving pictures have made an auspicious entrance.

In the Presbyterian church and not in an abandoned store, under the guidance of a clergyman rather than a distasteful (to the Montclair people) "coming exhibitor" the first exhibition was given one recent Sunday night. A fire-proof booth was erected and a first-class apparatus installed therein, and all exits indicated by red lights. At the first service held under these proper conditions the church was filled.

The pastor, the Rev. George J. Becker, gave connecting talks to such pictures as The Prodigal Son, Pharaoh and Paul and the Centurion. Every second Sunday night is to be given to this experiment and great interest will await the outcome as results may show six months from this time.

This is not only an experiment in the church use of the moving picture, but is destined to prove the value of the pictures as a permanent addition in an attractive and educational use only, as being distinct from the show. With the pictures thus dedicated to highest purposes, in the hands of non-profit seeking people, in that money-making is not the immediate incentive, the outcome will be very enlightening

Cultured Montclair now looks upon the pictures they despised; they will, no doubt, from this time declare that they fought against the abuse rather than the use thereof, and under the guidance of an educational institution both pictures and people will be put to the test.

NEW IDEA FOR POPULARIZING PLAYERS.

It has remained for the Melies Company to introduce a novel way of popularizing their leading players. The idea is a clever amplification of the present mode of introducing the characters at the beginning of a reel, just before the action commences. It has been the custom, up to now, to flash upon the screen a full-size portrait of the actor in character or in costume, but the scheme of showing the actor first in proper person and immediately afterward in character is something that is entirely new.

The new Melies way is to first show a full-length portrait of the leading player in his everyday clothes, and with his name prominently displayed. This portrait quickly dissolves into another of the same actor in costume for the part about to be played. It is a great idea and one that will be immensely popular with audiences, since it puts them on a more familiar basis with the phantom folks whom they always seem to want to know more about. This artistic innovation is the idea of Mr. Gaston Melies, who applied for a patent on it a month ago. The first picture in which this dissolving effect is to be used will be the regular Melies release of Nov 2, entitled "Right or Wrong," in which Mr. William Clifford will be seen in regular attire, fading gradually into the leading made character. Following Mr. Clifford, Miss Frances Ford will appear as an ordinary mortal and straightway undergo the same metamorphosis into the principal feminine character. On the same reel will be a picture entitled "Mexican As It Is Spoken." In this one the process will be reversed; the playlet will be acted first, after which will be seen a portrait of the leading character as played by Mr Henry Stanley. This portrait will dissolve into one of Mr Stanley in regular conventional garb, closing the picture.

The Sales Company entertainment committee covered themselves with glory by the manner in which the ball was conducted. A few more affairs of this kind and they will be summoned as masters of ceremonies at the next Coronation.

CHICAGO LETTER.

By Jas. S. McQuade.

W. N. SEELEY, owner of the Majestic and Crystal Palace theaters, Dayton, Ohio, called at the World office last week. Mr. Seely also has charge of the government theater in the Soldiers' Home, in Dayton, about 10,000 soldiers being inmates at present.

Mr. Seely originated the idea of getting up the picture "A Martyr to His Cause," in which J. J. McNamara figures, and had it made by the Essanay Company. He is handling the picture throughout the United States. As will be remembered, the film was released October 8.

It is being shown in licensed theaters and the local unions of the American Federation of Labor have charge of the sale of tickets, about three weeks in advance of the opening. The picture is exhibited in one theater in each of the smaller towns visited. In a city like Chicago, several theaters will be used.

The picture was exhibited at the American Theater, Cincinnati, the week of October 8. This house seats 1,500 and 11,000 tickets at 10 cents each, had been sold before the opening. Up to the present date, 37,000 tickets have been sold in Cincinnati.

The next city to have the picture was Indianapolis. There the Casino, managed by Walter Baulby, was chosen, and the picture was shown during the week of October 15. The sale of tickets before the opening was 60,000. Toledo, Dayton, Cleveland, Detroit and Buffalo will follow.

A special committee of the National Board of Censors passed on the film favorably, so Mr. Seely informed me.

The Saxe Bros. Enter St. Joe, Mo.

The Saxe Bros., of Milwaukee, have extended their enterprises to St. Joseph, Mo., where the work of converting the Schlitz cafe building into a moving picture theater was begun last week. The cost of remodeling the structure will be about $20,000. The house will be opened about December 2. The lobby of the theater will front on Edmond Street. The entire end of the building is to be torn out and the facade will be built higher than the present roof line. The lobby proper will be of a general half-dome shape, and at the sides and above will be immense symbolical figures of stucco. Large ornamental globes will surmount the building on the Edmond Street corners, and the entire frontage will be covered with electric lights. The lobby will be forty feet in width, and finished in marble and stucco.

The first floor seating capacity will be 650, and 350 more will be accommodated in the balcony. Loges will extend along the sides of the building at balcony height, as far as the stage. Two stairways will lead to the balcony, and there will be two balcony exits and numerous ground floor exits, independent of the entrance doorways.

The Decorators' Supply Company, of Chicago, have charge of the work.

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Chicago Film Brevities.

The Moving Picture League of America has summoned its local representatives in the various cities to be present at a meeting at the Southern Hotel, Columbus, Ohio, on Wednesday, Nov. 1, for the transaction of important matters pertaining to the league. The meeting has been called by President M. A. Neff. William J. Sweeney, owner of the Standard Theater, will represent the Chicago Exhibitors' Association. The Ohio State League will also meet on the same date and at the same place, to attend to their annual election of officers. It is expected the National League will, among other things, consider the constitution of the organization.

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Louis Brown, manager of the Pilsen Theater, 1554 Blue Island Avenue, called at the World office last week. He reported that he ran "The Two Orphans" about a week ago to fine business, at 10 cents admission.

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Andrew Karzas, proprietor of the Monogram Theater, 3520 South Halsted Street, visited the World office last week. Mr. Karzas uses Independent service furnished by the Standard Film Exchange, and is very well pleased with his business. His house, which seats 500 people, has just been newly decorated.

E. E. Fulton, the well known jobber in moving picture machines and supplies, and also as Lubin's Western representative, has moved from his old quarters, at 208 N. 5th Avenue, in the Northwestern building, to the large and conveniently located quarters formerly held by William H. Swanson & Company, at 154 W. Lake Street.

H. C. Jurgensen, manager of the Columbia Theater, Waterloo, Iowa, made a pleasant call at the World office one day last week. Mr. Jurgensen is a strong supporter of the Moving Picture World, and praises that publication for its reliability and progressiveness. "There can be no doubt, if you want to know all that is going on in the moving picture business, there is but one way to find it out, and that is through the columns of the World. I have been a constant reader for more than two years, and I would feel lost if I had to console myself with any other publication," said Mr. Jurgensen. He says that the exhibitors of Iowa are suffering seriously because the ladies refuse to remove their hats, although these exhibitors are giving them shows that last nearly an hour. He stated that all previous efforts of the exhibitors to get together, in order to have a law passed to compel the ladies to be a little more reasonable, have proved fruitless.

Among the Chicago Shows.

By Chas. A. Young.

I HAVE seen the Kalem Company's "Colleen Bawn" several times since its release, each time in the theater which was the best in its neighborhood, and have been impressed by the class of people who attended the show.

The first time I saw it was the Wednesday following its release, at the Jefferson Theater, on East 55th Street. Mr. Gollos' houses have been mentioned in The World before, so I need not say anything about his successful management, but I do wish to express my appreciation of the very excellent projection of his operator, Mr. Lee A. Forbes, who is putting on the curtain one of the best pictures I have ever seen. He is using but 45 amperes of alternating current on a picture not less than sixteen feet wide, yet he secures a brilliant picture with a very soft, pure, and white light. The machine in use is a Powers No. 6—of course the pictures are fascinatingly steady—with the two-wing shutter, which gives a bright picture with only a slight trace of flicker, which is not at all tiring to the eye. Mr. Gollos has the distinction of having one of the first two Powers Sixes to be brought into Chicago, its serial number being 40, and has recently supplemented it with a new machine of the same model. Operator Forbes is another operator who is in love with the "Number Six," and says it is the best machine ever built. The attendance at the Jefferson for the "Colleen Bawn" was over 5,000, without a matinee. Gollos says it broke all records.

The following Sunday I saw the old Pathe "Passion Play" at this house, and was most impressed by the steadiness of the picture, which is rarely equaled even today by the best American makers. Evidently Pathe mastered the art of perfect perforation before the machine makers made perfect sprockets and intermittent actions, for I have never before seen this old film put on so steadily.

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The Madison Theater, on 55th Street, not far from the Jefferson, is also projecting a very good picture. Powers No. 6 is in use here also, but with a three-wing shutter, which cuts too much light and has considerable flicker with the alternating current. I should think the two-wing shutter would improve their picture, which needs little other improvement.

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The Woodlawn Theater, on East 55th Street, is also putting up a good picture. Operator Williams handles his light well, and the picture, projected by an old Viascope, is perfectly steady. Licensed service is used.

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The Marion Theater, at 35th and Halsted Streets, showed to something like 1,400 people with the "Colleen Bawn," at an admission of ten cents, which has never before been done in this neighborhood with one picture. This is doing pretty well for a little house that seats but few over 200.

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The Colleen Theater, on West 47th Street near Halsted, also showed the "Colleen Bawn" to capacity business. The first show started at one o'clock, and after that it was a continuous grind for the house employees and manager until after eleven; the last show was advertised to begin at 10:30 p. m., and did so to a full house. The picture at the Colleen Theater is fairly steady and clear, a Motiograph machine

being used. The house itself is very pretty, and worthy of its name, for it is as dainty as the "Colleen Bawn" herself. It is worthy of note that the patrons of the Colleen Theater have suited their behavior in it to suit the house, as this is a Stockyards district and refined demeanor not to be expected of its residents. More proof that a pretty home for the picture brings out the best in its neighbors and patrons.

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The Arena Theater, across the street from the Colleen, seems to have a pretty hard row with Independent service, for they find it necessary to show four reels, two of which were so nearly junk that they ought to have been cut up for leaders. Projection is not utterly bad, and the operator tries to do his best with a very inferior equipment. The light was bright enough, but a wobbly lamp made it impossible to control. It seems foolish for a manager to try to attract a crowd with mere quantity, and show four reels for a nickel, when his competitor is getting more people and showing but two. Up to date operating room equipment (including good film service) and good operating are the essentials of success, and those who try to succeed in any other way are foredoomed to almost certain failure.

* * *

I attended Burton Holmes' lecture, "Two Ways Round the World," Sunday afternoon, and must say I was disappointed. His stereopticon slides and projection were beautiful, and in fact I have never seen any work of the kind that was superior, but the motion pictures—well, they were far inferior in every way to the slides. Credit is given to Oscar B. Depue in the program for the motion pictures and projecting, but I distinctly recognized several licensed releases in the program. The pictures of "Growing Flowers" were of the Gaumont school of photography, and could hardly have come from any other laboratory. One colored Pathe film, of a "Water Buffalo Races in Madura" was included, and later I recognized the Gaumont, "A Raging Sea." After this was the Eclipse film of a trip up the Eiffel Tower, which was shown by Lyman Howe last summer. Some of Gaumont's sea and shore studies were also shown, but I had not seen them before, and could not recognize them individually. As for Mr. Depue's own films, I certainly expected better photography and newer prints than those shown. One film had interest more for its historic value than its intrinsic worth, being made ten years ago during the Russo-Japanese war at Port Arthur. It was badly worn and rainy, and it seems to me that Mr. Holmes should by all means have a new print of it. The other films were mostly dark and contrasty, and suffered very much by comparison with the commercial films shown. The motion picture projection was not at all as good as that of the slides. The machine was, I think, an old Edison, with an aperture with square corners, and not by any stretch of fancy could it be called flickerless. I am very much surprised indeed to find that a lecturer of the reputation of Burton Holmes could be content with the projecting standards of four or five years ago. It isn't any commendation for the motion picture trade to those who attend Holmes' lectures, but not the regular picture theaters, to see pictures that hurt the eyes, as they naturally reason that Mr. Holmes must have the best of everything, since he gets a dollar a seat for his lectures.

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The Calumet Theater, at 58th Street and Calumet Avenue, is another house which has no nearby competition, but offers a good show. Pictures are well lighted, clear and steady, and well accompanied by the pianist. Manager W. P. Baker certainly has the crowds coming to his little house, and I guess they go away satisfied; at any rate they ought to be.

Saw a sign on a theater the other day that ought to be good for a catch-word for other managers: "Tonight's show will fill your eye." This seems to be an Indiana "Hoosierism," but it is peculiarly appropriate to the picture show, so I'll pass it along for what it is worth.

AN EXHIBITOR'S LIBRARY.

Lecturers and exhibitors looking for lectures and press matter on great feature films will find it to their advantage to order the lectures which the Moving Picture World has printed and published for "Dante's Inferno," Milano Films Production; "The Crusaders or Jerusalem Delivered," World's Best Film Company; and the Pathe "Passion Play." These booklets are indispensable to a proper presentation of the feature films named, and their cost is only one dollar per booklet. "The Passion Play" book is in its second edition, a sure sign that it has been useful to exhibitors. All the booklets have been specially prepared by W. Stephen Bush.

NEW GREAT NORTHERN STAR.

Carl Alstrup, Famous Comedian, Now Appearing in Motion Pictures—"The Actor as Soldier" His First Photoplay.

The Great Northern Film Company announces that it has finally succeeded in securing the services of the famous European comedian, Mr. Carl Alstrup, for picture plays and that his first appearance is in the comedy subject, "The Actor as Soldier," released November 4. Mr. Alstrup's humor is said to be of the contagious kind and it is predicted for him that he will become one of the foremost of photoplayers.

From the following brief description of Mr. Alstrup's first picture there is a hint that all predictions will come true:

Smith's time to become a soldier under conscription has arrived. Smith is an actor, and we see him at a farewell dinner given him by his pals. He makes a bet that on the following Monday morning he will be back with them, exempt from all military service. Off he goes to the barracks,

Mr. Carl Alstrup.

and soon we see him attired in his new garb. He adopts all sorts of tricks in order to win his bet. In his squad he does everything wrong. His rifle always gets on the wrong shoulder; his fingers get jambled in the barrel. On sentry duty, he wraps himself up with all manner of apparel to keep out the cold. Before the commanding officer at mess, he appears as Hamlet, or Napoleon, and is always giving one the impression of a mad actor. Taken before the surgeon, he is examined and his antics procure for him the coveted document informing all and sundry that "Mr. John Smith is unqualified for military service on account of mental disability." Armed with this, he repairs to the restaurant, where his friends have assembled in the hope of winning their bet. But they are doomed to disappointment, for at the stroke of time agreed upon, Smith enters and collects ten to one all round.

The sentiment of the Canadian public is that too much Yankee heroism at present is being exhibited in the animated picture theaters in Canada. As a result, the Overseers' Club of Ottawa has appealed to the recently elected Anti-Reciprocity candidate for Parliament, Mr. A. E. Fripp, to urge the manufacturers to reproduce some pictures of English and Canadian heroism, which will have a direct effect on the patriotism of Canadian children. A few more pictures of foreign interest, such as Edison's "The Battle of Trafalgar," etc., will be of great interest and value to the Dominion of Canada and England.

Observations by our Man About Town

SOME men who essay to manage motion picture places never succeed in getting beyond the sphere of a common barker. Their chief occupation is standing near the box office or the ticket taker and shouting "This way in!" or "This way out!" Why not devote the same energy to making their places so attractive that the people will find their way in without the assistance of such cheap tactics? Get away from the Midway methods and throw a tone all about the place of amusement.

* * *

It is a pleasure to visit a picture house under a management that aspires to be dignified, although it may be presumptuous to an extent. Especially is it gratifying to run across a manager of enterprise. I found several during my jaunts about the city who made use of the naval demonstration with excellent results. By advance bookings they secured subjects in keeping with the times and greatly enhanced the box office receipts. One place I visited featured a picture called "Our Navy" and the effect it had upon the audiences rivalled the patriotic ardor displayed on the banks of the Hudson while the naval vessels were in review. The enthusiasm was intense and the patrons left the house in splendid spirit. Timely subjects is the keynote.

* * *

The success of motion pictures is not entirely dependent upon the foresight of the manufacturers of the subjects. The manager who can time his attractions is an equally important factor. If a manager can season his programe he becomes the greatest of chefs to the public taste. Too many are carried away by the so-called clamor for something new. They do not understand the public appetite. It does not really ask for something new, but a change—something seasonable. For instance, one manager might think that subjects based upon the current revolution in China would be a great hit for the next few weeks; another perhaps might pick the scenes and incidents attending the Italy-Turkish trouble in Tripoli a winner; but the pulse-feeling manager will put on stories pertaining to the Thanksgiving season and make good, even if he should be compelled to go back to the old productions for subjects. The human taste is surprisingly regulated by the calendar seasons. Warfare and bloodshed do not appeal to the average amusement seeker with the same force as the story based upon simple life, the pumpkin and the turkey, at a time when the latter are holding sway, and the wideawake manager wants "'Way Down East," or some country-like topic on his program.

* * *

But, after all, the motion picture man is a puzzle to the average thinker. It is frequently difficult to believe that he means what he says. A few days ago I happened to drop into a courtroom when a man well acquainted with the business was on the witness stand, and I heard him testify that he never knew or heard of the Motion Picture Patents Co., and never knew of a Licensed film exchange.

* * *

Yes, Mr. Anxious Inquirer, the moving picture cameras were in play on the war fleet assemblage on the Hudson, and we expect to see some mighty fine reproductions of incidents attending the grand display. No, they will not be absolutely in detail. That would not do. The vessels behaved themselves admirably, and the cameras were faithful in that respect. As to the rest? Well, you know, boys will be boys.

* * *

"Seeing Washington" was on a program I saw the other night, and one of the spectators remarked it was a pity the moving picture people had not produced such subjects before. They were produced. Perhaps not so elaborately, but just as effectively as at present. About nine years ago, Mr. "Tim" Hurst, the ex-umpire of base-ball, had moving pictures of Washington and New York taken and quite extensively exhibited. Other pictures of the cities were taken prior to that time, but not in what is known as the "tour" style. There are thousands of people who consider some present-day productions as innovations, and it is for that reason I think that many oldtime pictures could be successfully reproduced. I heard a man say the other day that he could think of no more interesting subject than a picture showing Broadway in New York, from the Battery to Columbus Circle. Another thought a picture taken from the front end of a train passing over Brooklyn Bridge would be both interesting and exhilirating. Both subjects are among the oldest of the camera products. The desires expressed give evidence that moving pictures have won over many people who at one time paid no attention to them.

* * *

A Chicago Alderman says: "I will introduce an ordinance in the city council establishing a regular board of censors and providing for a charge of $1 for each picture examined. This will defray the expenses and tend to keep out objectionable pictures **because of the fee.**" Glory be to that alderman. Any picture maker whose samples are worth only one dollar ought to be censored.

* * *

I understand that a grocer sitting in a London picture theater was notified of a fire at his place of business by an announcement flashed upon the screen. Now, you wideawake nickelodeon managers, get busy! There is a new field for you. I was sitting in a Brooklyn nickelodeon the other night when the doortender walked down the center aisle shouting, "Somebody's baby is crying!" Four or five women seated well toward the picture screen left their seats and started a Marathon to the place where the baby carriages were stored. All but the owner of the crying baby soon returned. I heard several people in the audience remark that some means should be devised to notify the mother wanted and not cause a stampede. What is the matter with having each mother leave her name on the sleeping baby and then have the manager flash a slide: "Mrs. ———'s baby is crying."?

* * *

Better still would this system work for the benefit of the young physician who is trying to build up a practice. When he enters the nickelodeon let him leave his card at the box office. The manager can have in stock a slide requiring only the filling in of the name. Suppose it should read like this: "Dr. ——— is wanted." If properly worked, the patrons of the place would soon conclude that Dr. ——— was building up a lucrative practice, and quite naturally seek him in case of necessity.

But such schemes should be worked with caution. I once knew a physician who tipped an usher to call him from the theater at a time when it would attract the most attention. Sometimes the usher forgot his mission and, in his impatience, the doctor would leave the theater without a summons. As a result his reputation suffered to an extent. Several times when the usher approached his seat and touched his shoulder I heard women say, "Isn't it too bad that Dr. ——— cannot be permitted to enjoy an evening's entertainment. He must be doing an awful business." But every time he went out without a summons I heard someone say, "There goes Dr. ——— out for a drink. Why couldn't he wait until the close of the act?"

* * *

Smiling Frank Howard, of Boston, was in town this week. He looks well and says he feels so. Mr. Howard still clings to the moving picture, although he no longer runs an exchange. He has an interest in a number of theaters and is making money.

* * *

Mr. P. G. Williams, the well known vaudeville manager, stated in a newspaper interview recently that motion pictures have been a great help to vaudeville business. At a hotel a few nights ago another manager took exception to the statement and said it would be more proper to say vaudeville has helped the pictures. He cited one of his theaters where he ran vaudeville and pictures with average receipts of $1,000 a week. Subsequently he ran only pictures and songs and claimed the receipts dropped seventy-five per cent.

London Letter

By E. J. M.

THE sensation of the week has been a scathing attack upon Kalem's "Rory O'More" in a widely circulated weekly journal, "John Bull." The film is referred to in the following terms:

> "Some few days ago we were invited to witness a private exhibition of a cinematograph show at the establishment of Markt & Company. The film illustrated Samuel Lover's historical romance of "Rory O'More," and the different characters and incidents were so true to life that the pictures may be said to represent the climax of sentiment and brutality. We can conceive of no exhibition which will do more harm in fostering ill-feeling at the very moment the hatchet should be buried between this country and the Emerald Isle, and we sincerely hope proprietors of cinematograph shows will have the good taste to exclude it from their lists."

"John Bull" is a paper which boasts a circulation of nearly a million copies per week and its opinions carry considerable weight. However, Markt & Company, who handle A. B., Lubin and Kalem films over here, managed to get a decent bit of cheap advertising for the film by reprinting "John Bull's" comments in the form of a poster, large quantities of which were distributed throughout the country. The poster of course invited the public to see the film before passing any opinion on it.

No mistake about it, Markt & Company are doing grand work on behalf of their American clients, for the enormous amount of gratuitous advertising that they manage to get is astounding. They are hard workers, too, and spend a lot of money in bringing their goods to the notice of exhibitors at every available opportunity. Not only do they keep several men constantly employed in traveling about among the exhibitors—"talking" A. B., Lubin and Kalem—but they also spend a small fortune every week on special printing and postage.

For the last three or four months J. M. Downie, right hand man of B. Nichols, London manager to Markt & Company, has spent most of his time on the continent, where he has been hustling round his firm's agents and keeping them up to the scratch. Mention of Mr. Nichols reminds me that he will pay another visit to the States in the course of the next few weeks. Seeing that he has just broken all records for an American subject in Europe with "Rory O'More," he should be assured of an even more cordial welcome than he usually receives, which is saying a lot.

I hear, also, that H. A. Spoor, European agent of the Essanay Company, will shortly be in your midst again for a few weeks. H. A. S. created a good impression immediately he landed here for the first time two years ago. The fact that he was not too proud to act as his own office boy, and trotted around with his films under his arm, made him many friends and stamped him with the hallmark of a worker. I well remember the first few months he was here. Never once did you meet Spoor without one or two films tucked under his arm. He has splendidly fitted up offices now, and a large staff as well, so there is no need for him to do quite so much porterage work, but his reputation remains, for those first few months of donkey work which he was not ashamed to do has made heaps of friends and he is now reaping his reward. Mr. Spoor is in Berlin at the present time getting his branch in that town in order, but I understand that he will most certainly be among you before Christmas.

There is a possibility of several of the English film people paying their first visit to the States in the near future. Horace Andrews, managing director of Andrews Pictures, Limited, is on the lookout for one or two American agencies, and he will be one of the first to make the trip. Others who are talking of making the trip are E. S. Williams, managing director of the E. S. Williams Bioscope Company, Limited, who is also after agencies, and J. Williamson, managing director of the Williamson Kinematograph Company, Limited, well known as manufacturers of printers, perforators and cameras. Mr. Williamson is one of the "Old Brigade" in the moving picture industry, having commenced making films in 1896. He has traveled pretty well through Europe, but has yet to make his first visit to the states. You will remember, however, that his son, Alan J. Williamson, paid a flying visit to New York and Chicago in the fall of 1909. The latter is now connected with the Spencer Theaterscope Company in Australia, and his brother-in-law, H. A. Crowhurst, is with the Lyman H. Howe Company at Wilkes-Barre.

The first batch of negatives taken by Captain Scott's "South Pole Expedition" arrived here a few days ago and within a few hours the finished prints were projected on the screen in Gaumont's showrooms in the presence of a distinguished company of public men including Admiral Sir Albert Hasting Markham, who commanded the "Alert" in the Arctic expedition of 1875. Taken as a whole the films are of excellent quality; certainly they are miles ahead of those obtained by the Shackleton Expedition two or three years ago. It is unnecessary to enumerate here all the scenes in these South Pole films, but special mention must be made of the parts depicting the approach to the ice barrier and some members of the party climbing a glacier and an iceberg. The scenes mentioned are of much interest.

Sweet are uses of advertisement. An enterprising firm of photographers has sent a special messenger to "Scott's Expedition, somewhere in the Antarctic Circle," with a reel of photographs of Captain Scott's children as a present to the gallant captain. The company in question is one which is reviving the old Kinora reels; if one can judge by their advertisements, which are given out on an extensive scale, the drawing room novelty of a few years ago is again coming into favor.

The Natural Color Kinematograph Company has entered an action against a firm of the name of Biocolour, Limited, for infringement of patent rights. It will be an interesting case, but as the matter is sub judice I must not comment upon it at the present moment, but I will take care to keep you fully posted when the case is heard in the courts.

Edison's "Battle of Trafalgar" created quite a furore over here, many complimentary references to the film being made in the daily papers. Over 150 copies were sold.

Mr. Paul Panzer, Leading Member of the Pathe American Players.

A PITTSBURG PICTURE COMPANY.

F. D. Allison and Charles A. Taylor, of Pittsburg, Pa., have organized the Pittsburg Film Manufacturing Company, another Independent concern, with offices at 441 Market Street, in the "Smoky City." Both gentlemen are well known in the motion picture business. Mr. Allison has large picture interests in Pittsburg and Mr. Taylor is one of the oldest exchange men in that city. The company will be incorporated for $250,000 and ample financial backing is assured. Excellent studio accommodations have been secured out of the city and a producing force is already at work. A New York office will be established later, but at present all releases will be made from the Pittsburg office.

Projection Department

Edited by F. H. RICHARDSON.

Bad Practice.—Of late there has come into general use in many of our large cities a practice which is distinctly wrong from any and every point of view. I refer to the attempt to make of the operator an errand boy by requiring him to return the films to the exchange and get the new "show." So universal has this practice become in some cities that the service is required by the manager and accepted by the operator as a matter of course. The manager has come to regard the service as a part and parcel of the operator's duty, and the operator has accepted it, albeit with much grumbling, as such.

Getting and returning the films is no more a part of the operator's duty than is cleaning the office cuspidor. No manager would dream of exacting that service of the operator, yet will cheerfully demand the performance of the errand boy stunt. Indeed, he will feel deeply aggrieved should the operator even presume to utter a protest against it.

Returning the films and getting the new show is not the easy thing it appears to be, as many an operator can inform you. In New York City it may be anywhere from one to twenty miles from the theater, or the operator's home to the exchange. At the exchange it is no unusual thing to be compelled to wait one, two, three and even four hours for the new "show." Perhaps, taking one day with another and one exchange with another, the wait will average two hours. Taking an average of the time getting to and from the exchange might result in one and one-half hours. Therefore we see that in New York City the operator who performs this service is expected to put in three and one-half hours daily for which he receives not one cent of pay. Indeed, we know of cases where the manager has kicked on paying the necessary carfare.

We would like to have Mr. Manager explain by exactly what process of reasoning he arrives at the conclusion that returning and getting the show is any part of the operator's duty. Is it for the reason that you figure that, right or wrong, you are able to compel him to shoulder the burden? If that is your notion, don't you think it a pretty unfair thing to do, remembering the fact that you are not paying the man a salary which could hardly be called princely.

Absolutely the only plausible excuse we have heard advanced by managers for demanding such service of the operator is that he is better able to choose the show than anyone else except himself.

This is not necessarily true, but allowing, for the sake of argument, that it is, why do you not then offer to pay him for doing what is your own work, and no one's else? It is worth at the very least one dollar per day and carfare to perform this service. You would not dream of imposing such work on your ticket seller, or even an usher, without offering added pay. Why then seek to thus impose on the operator? Operators' unions that refuse to allow their members to carry slides and reels to and from exchanges have the entire and hearty sympathy of the editor of this department.

Books.—From many places have come letters asking advice as to the purchase of a set of books, two in number, being put out by the American School of Correspondence, Chicago. It seems that the school offers the two volumes, purporting to be a complete work of instruction in the field of animated projection, together with a certificate entitling the purchaser to consult the experts of the school for a term of one year, on any subject pertaining to the work of projection, etc., for the sum of ten dollars.

In response to a letter of inquiry, a set of the books has been sent the editor of this department for examination and review. The two volumes are substantially bound and together contain about 600 pages, fifty or more of which are full-page scenes from different photoplays, therefore of no particular value. About as many more are consumed in index, review questions, title pages, etc., leaving approximately 500 pages of matter.

After careful examination I am unable to find where the works will prove of material value to the operator in his actual, practical work. On the other hand, at a reasonable price, I would recommend them for purchase as an addition to the library of the manager or operator, since they contain a considerable amount of rather general information in compact form. For instance: we find a good number of different forms of intermittent movements illustrated. This is very interesting, even though not of very much practical value to the operator. The work throughout, whenever it treats of operating room matters, shows the lack of actual practical operating experience. Perhaps I can give some idea of the style of the work by quoting. Under heading, "Operator's Duties," the book says: "The operator is usually held responsible for the delivery to the theater of the film for projection. If in a city where the film exchange is visited, the operator makes the visit, returning the old film and bringing the new to the theater. If in a town distant from the exchange, he is responsible for the packing and shipment of the old reel and the receipt of the new one and its delivery from the express office to the theater. Such deliveries may be daily or once a week. Being thus the messenger to the film exchange to obtain the picture film, he is also made responsible for getting the song slides, and not only the slides but the sheet music for the singer which is supposed to accompany the song but sometimes does not except after a special effort to get it. If title posters are used, the operator is held responsible for their delivery also, as being something substantially a part of the film reel. Being thus in charge of the signs for the theater front, it is good if he can improvise signs with a brush and a sheet of paper when occasion requires, or when the title poster for a particular reel cannot be obtained as usual." Continuing under "Preparing for Projection," the book says: "On going into his iron-bound cage to prepare for the projection of films and lantern slides for the afternoon or evening, the operator should turn the motion head at a good fast rate for the 'feel' of the machinery." This is followed by some very good advice as to what to do to prepare for the day's run. However, the operator will hardly care to pay ten dollars to get the foregoing class of information, even though there be other things of considerable actual value.

The most I can make of the set is as stated in the beginning. As an addition to the operator's library they are good. As an actual help in practical operating room practice, they are lacking. I would consider them as a quite complete general reference work to the business as a whole, but not complete enough or practical enough in any one branch to serve as a work of instruction for practical men. Unless the "consultation" privilege be considered of large value, the price quoted is excessive.

The duty of reviewing them is distinctly distasteful, since I myself have on the market a book of instruction; hence, reviewing another work of similar purpose in a measure lays me open to the charge of bias. However, I consider it as one of the duties of the position I occupy to give the information asked by our correspondents. I think those who purchase the set will agree that what I have said is fair and right.

It seems almost impossible to get men such as head schools and similar institutions to understand that the fact that a man is an electrical engineer by no manner of means qualifies him to give instruction and information in such form as to be of value to the average operator. They cannot seem to grasp the simple fact that only the man who has served time at the crank of a projector is in position to give competent instruction to the practical operator, no matter how fine a technical education he may have in electrics, optics, etc. The operator who has arrived in town at 6 p. m. got his stuff to the church, or whatever place the show is to be given, unpacked, carried his wires across the street, shinned up a pole and hooked on near the transformer secondary of a 2,000 volt primary, set up his machine and put on a good show at 8 o'clock understands **practical** things. He may be short on theory, but he knows what is wanted and how to get it. To give adequate instruction one must have both practical experience and theory. The writers of the set of books in question apparently lack practical experience, and it shows in the work.

Motor-Generator Sets.—The following article is furnished the Department by the Western Electric Company, who have our thanks for the same. It will be interesting reading

to those contemplating the installation of motor generator sets and will also enlighten those interested in understanding the action of the Mercury Arc Rectifier.

"As practically every operator knows, the best D. C. pressure for a projection arc is 51 volts. This voltage at 20 amperes gives 5,000 candlepower. At 25 amperes it supplies 6,500 candlepower. At 30 ampers, 8,500 candlepower. These figures are the results of tests made while using a ⅝ inch cored carbon for the upper and a ½-inch solid carbon for the lower. The negative or lower being set a trifle ahead of the upper and the whole being tilted back at an angle of 30 degrees. These candlepower figures are the same for the above-mentioned voltage regardless of the kind of D. C. supply; i.e., whether motor generator set delivering 50 or 51 volts or the regular D. C. supplied by the lighting company and cut down to 50 to 55 volts by a resistance or a Mercury Arc Rectifier.

With A. C. the usual arc voltage is 35, with an amperage of 40, which only gives approximately 3,500 candlepower. By using a moving picture transformer on A. C. there is a saving of from 75 to 90 per cent. over a rheostat, but while economy in current is thus accomplished, it is at heavy sacrifice of candlepower as compared to D. C. This, of course, is not such an item, except when competition is keen, when the necessity of having the best light becomes very obvious.

When D. C. is furnished and the cost of current is low enough to make the use of rheostats not prohibitive, the value of a motor-generator set becomes simply a question of local management. When, however, the cost of current is in excess of 3 cents per Kw. hour and the daily performance lasts more than four hours, then the use of a motor generator set is a means of economy, the amount saved being proportionate to the voltage of the supply.

An idea of the saving can be gained from the following table. Column A showing the voltage, either A. C. or D. C., supplied by the light company. Column B showing the Kw. hours taken from the feed wires when a motor generator is supplying 50 volts with 25 amperes at the arc. Column C shows the Kw. hours used when 50 volts 25 amperes is secured at the arc by means of resistance:

A	B	C
110	1.90	2.75
220	1.90	5.50
440	1.90	11.00
550	1.90	13.75

When the candlepower question is not important and only A. C. is furnished, the use of a moving picture transformer will effect a greater saving than that effected by a motor generator, as a moving picture transformer will deliver 35 volts and 40 amperes at the arc and save about 85 per cent. as compared to a rheostat, but it must be remembered that A. C. will not give as good light as D. C., as has been shown.

Where A. C. is furnished and the necessity of plenty of candlepower is urgent, two ways are open to the operator, viz: a motor-generator set or a Mercury Arc Rectifier. For the benefit of your readers who may not be familiar with either of these pieces of apparatus, I will describe them.

The motor-generator is, as its name signifies, a motor and generator (dynamo). Your supplied current may be either A. C. or D. C., as the sets are made in both types. The generators are wound for a 50-volt output. The field rheostat regulates the voltage so that when running at full speed any voltage from 20 to 65 may be secured. The size of the set determines the amperage. It is with one of these sets that Mr. Cundy, of Leadville, Colorado, gets this voltage without the use of a resistance. The simplicity of these sets is a very important feature, for every operator has his hands full with the projection, and he need not give any attention to the motor-generator other than the usual daily cleaning and oiling. Another very important feature is the field rheostat. With this he can govern **absolutely** his voltage and through that his amperage. The Mercury Arc Rectifier is a more economical set, but it can only be used on alternating current. The theory of a Mercury Arc Rectifier is briefly as follows: The A. C. voltage is stepped down by a transformer and then by means of an exhausted tube having a mercury electrode and two graphite electrodes, the transformation from A. C. to D. C. is effected. The graphite electrodes are connected to either side of the line and also through resistance to one side of the load. The Mercury electrode is connected to the other side of the load. When the current is turned on, the mercury vaporizes and a current flows from first one graphite electrode to the Mercury electrode, then when the alternations reverse the current it flows from the other graphite electrode to the mercury electrode. Thus you see it always flows to the mercury electrode even though the supplied current alternates; as a consequence a continuous current is obtained. The efficiency of a rectifier is higher than the motor generator set, being 71% when delivering 55 volts. A few words regarding the cost of operation of a rectifier will be interesting. For instance, with 30 amperes at 55 volts you will get 8,500 c. p. with a consumption from the mains of 2.15 Kw. If 110 volts were used with resistance, 3.3 Kw. would be used. If 220 volts were furnished and used with resistance supplying 30 amperes, 6.6 Kw. would be consumed, while the amount used by a rectifier would remain the same, regardless of the line voltage.

From the above it will be seen that in these days of keen competition, it is almost necessary to use the current that will give the best light and as experience has shown that D. C. gives by far the better light, the use of either a Mercury Arc Rectifier or a motor-generator set is practically the only thing left for a house running over four hours daily."

I would like to have discussion from managers and operators on the matter of exact efficiency results as between the rheostat (on D. C.) and motor-generator sets, voltage 110. For 220 volts there can be no question as to large saving through use of a motor-generator set.

Condenser Lenses.—New York City writes: "Kindly let me know correct formula for finding size of condenser lenses to use under different conditions; also if a Powers Six head can be used with a Powers Five lamphouse."

By size I presume you mean focal length of the lenses. There is no formula that will fit all conditions. I wish there was. Yes. you may use the Powers Six with the No. 5 lamphouse, but it would be much better to get the whole No. 6 outfit with the two-door lamphouse.

In Multiple.—Taunton, Mass., writes: "There is only one thing I do not find in the handbook, viz: how to calculate number of amperes when rheostats are in multiple. One operator claims right way is to add number of ohms that the rheostats are rated for together and divide by four. Another says that is not right. Please tell us the proper method of finding amperage with rheostats in multiple, two alike, or four, all rated differently."

Treat each rheostat as a separate resistance. Subtract 35 from the line voltage if it be A. C., and 45 if it be D. C. Then follow the formula on p. 9 for each rheostat and add all amperage together for total. Suppose you have one, two and one three ohm rheostat; line voltage, 110; current, D. C. $110 - 45 = 65$. Sixty-five divided by two equals $32\frac{1}{2}$, the amperage of the two-ohm rheostat when in series with an arc. $110 - 45 = 65$, and sixty-five divided by three equals $21\frac{2}{3}$, the amperage of your three-ohm rheostat when in series with an arc. $32\frac{1}{2} + 21\frac{2}{3} = 54$ 1-6, the total amperage. You must remember that when rheostats are in multiple they are in effect working entirely independently of each other, the same as are the water pipes, p. 39 of the handbook. Each lets through its entire capacity under the given voltage, the currents being combined on the lamp side.

The Argument.—Leadville, Colo., writes: "The World just received and the article by Norfolk read and digested. First of all I want to say that, with the additional explanation that he gives, I will admit he is right as to his own outfit; but as regards mine he is in exactly the same place as before. I will ask him once more to look at my diagram and notice that I am using A. C. for my motor, and also that it is an induction motor; also that I have absolutely no connection between my motor and generator. My machines, like those of Norfolk's, are on the same shaft, but with this exception and the fact that my generator is shunt wound also, our outfits are entirely different, so that I still maintain that Norfolk has not given us a solution to the problem, although I will concede that he has certainly demonstrated his ability as an electrician. I hope you will give as much space as you can to this letter, as the argument was opened in the department and I should like it finished there. My previous letter, I think, gives my idea, but I am waiting for corrections."

The argument has done good, I am sure, Leadville. That such sets are practical and work well cannot be disputed. My original contention has not, however, been overturned, except in part. It has been upset to the extent that an isolated dynamo of the ordinary type can be used thus by the addition of field control. Yet I am not quite sure that the term "ordinary" exactly applies. I still believe the machine must be built for the purpose. At least the connections have to be special.

A very large question remains however, viz: What is the efficiency of such an outfit? If, as is claimed, it does not exceed 65%, then there would be comparatively small saving in such an installation working on 110-v. D. C. service. We would like this feature of the problem to be discussed by our readers in these columns.

Connecticut.—We wrote the State Police Department of

Connecticut calling their attention to the claim made that they would refuse to pass operating room walls of concrete or brick unless the same be asbestos lined. We also called their attention to the absurdity of such a proposition, as either brick or concrete is far superior in every way to the ordinary wall of asbestos used in operating rooms. We are in receipt of the following reply, quoted in part, signed by Arthur L. Story, Assistant Superintendent, State Police Department: "We can say that about all the booths in use in this State are made of asbestos, conforming to the rules and regulations of this department, a copy of which we recently mailed you. We would probably not object to a booth properly constructed and made of concrete, if in our opinion the same is safe, fireproof, and conforms to our rules and regulations."

If the State Police Department of Connecticut can set forth any valid reasons why they should object to walls, properly constructed, of concrete, or of brick, we certainly would be pleased to have them do so. We repeat that either concrete or brick is superior to asbestos from any and every point of view, except the one factor of weight where adequate foun-dation cannot be had. We do not believe the courts would uphold the department in refusing to sanction such walls. This paper wishes to see the motion picture exhibition business get away from the makeshift stage and settle down to stable, permanent things. The asbestos room savors of the makeshift. Concrete or brick walls betoken permanency and they also spell safety if there is ample vent and adequate, properly installed wall shutters. Without these two latter things, no operating room is or can be safe, no matter how it is constructed or of what it is made.

Rectifier.—Pennsylvania (name of town suppressed) asks information as to the mercury arc rectifier. He is referred to p. 206, Oct. 21 issue, and to a letter in this issue for such information as is at hand. We might add that reports show the rectifier to have given excellent satisfaction wherever used.

Cleveland on Parade.—Below is a somewhat belated picture of the Cleveland Operators' Union, I. A. T. S. E. No. 160,

on parade last Labor Day. They make an excellent showing. The Cleveland union is a live wire. I hope to be able to pay them a visit some of these days.

Information Wanted.—Mason City, Ia., writes: "We are using two American Standard No. 4 machines, each driven by individual motors. Referring to articles on page 108 and 109 of Moving Picture Handbook, wish you to kindly advise us, when placing new bushings on the star and intermittent sprocket shafts, what if any rules are to be followed to have the bushings set correctly and in perfect alignment with the cam shaft. We have been having trouble on both of our machines in that the lower loop would lose to such an extent that after framing two or three times it would be all gone, and stop, the film catching fire in a few instances before the machine could be stopped. The intermittent sprocket seemed to fail to pull the film down over the aperture plate in time with the lower sprocket, although the intermittent sprocket and star wheel seemed to be in perfect alignment with cam shaft; however, at times, the outside roller in door, over intermittent sprocket, seemed to fail to work. Kindly give us such information as you can as to the cause of same and how the trouble can be averted. The picture on the screen seems to run nice, smooth and steady, except for the loss of lower loop and getting out of frame."

The fault lies not in the machine but in its not being properly adjusted. The film is held to the intermittent sprocket by two rollers, one of which shows through on the front of the gate. Just above this roller will be seen a cross bar in the center of which is a screw, with locknut. This screw determines by its position the distance of the rollers from the intermittent sprocket. If too far away, as is probably the case with your machine, the screw should be backed off a little. These rollers should set about twice the thickness of a film from the sprocket. Inside the metal box at bottom of gate are two more rollers which hold the film to the lower sprocket. These, too, should be twice the thickness of a film (about) from the sprocket. Their distance is governed by a screw at top of the box. On this screw are two locknuts, one almost out of sight behind the metal of the box. Loosen both and adjust until rollers are as above.

The intermittent shaft may be lined in several ways, but probably the quickest and simplest is to lay a narrow straightedge, having perfectly parallel sides, across the ledges of the insets holding the shaft bushings, sighting across top edge to lower edges of intermittent sprocket. You could also take a piece of metal the width of the film track and file one end exactly square. Lay it in film track and adjust shaft until teeth on opposite sides of sprocket touch the end of it at the same time. To do this it would, of course, be necessary that the sprocket be square with the film track and when thus it would necessarily be in correct alignment with the camshaft.

Spotlight.—California (name of town suppressed) writes: "I have an extra lamp house and arc (Edison) which I want to make a spot light out of, or, in other words, a lamp for spot light use only. My throw is ninety feet. What size condenser should I use and how far would my arc have to be from the condenser to make a spot large enough to cover one man? Of course, to make the spot light larger I would move the arc nearer to the condenser."

I very much doubt that you will be able to get satisfactory results with an ordinary lamphouse. I don't believe you can get the lamp far enough back. Moreover, I am not sure that you can get the desired result with a 4½-inch lens—diameter, I mean. Spot lights are equipped with a 6-inch lens, you know. You might send and get a lens about 10-inch focal length and try it, but I have my doubts. If any brother has done this trick, let him speak.

Insertions in Handbook.—Milwaukee, Wis., writes: "How would it be to give us in the Moving Picture World a brief mention of the few items with which we can append to your handbook as a miniature revised edition that can be penciled in, though really there is not very much to append. Even for a first edition, I must say you have nothing to blush about. I was in Seattle, Tacoma, Deer Lodge, Butte, and Miles City two weeks ago, and everywhere the projection was good. In one place in Tacoma, and one place in Seattle, the projection was very fine indeed; still they do not do any better than Milwaukee, which, as I have said, has the best in the country. There are a number of new picture houses springing up in the community and we wonder if they will all make it go."

I'm afraid I cannot do that, Milwaukee. I already have about all one ordinary man can attend to. For a first book, the contents of which had to literally be evolved, with very little to refer to in the way of printed information, I am not ashamed of the work. There are ideas galore published in the department from week to week which you can pencil in if you wish.

Believes in Pictures.—From San Francisco comes a letter signed Wm. E. Dugan, "a preacher who believes in pictures." Mr. Dugan orders a handbook and says: "I read The World regularly and enjoy it, particularly the Projection Department and Comments on Films. I am using motion pictures in our church work and do my own operating. Use an Edison machine. Have reduced my troubles to two, viz: it is difficult to get sufficient good Biblical and educational films. I use comedies also for entertainments, but it is the fact that very many otherwise good subjects are spoiled by the introduction of drinking scenes. I am troubled with condenser breakage. Can hardly run one entertainment without breaking a lens. They always break in cooling. Have tried every suggestion made in the department. Use 45 amperes, 110 volts, A. C. Cannot get satisfactory light with much less."

Brother Dugan is one preacher who does not allow senseless prejudice to cloud his common sense. Because there have been and still are bad films is no reason why the whole motion picture industry should be condemned, as some preachers seem to imagine. There are a great many bad preachers—some few of them have been very bad indeed—but we don't condemn all preachers on that account, do we? The Kleine Optical Company, Chicago, Ill., issues a very complete catalogue of Biblical and educational films. Possibly it might be of service, but subjects listed in that

catalogue are exceedingly scarce and hard to get. It is about the only suggestion of value I can make in that connection, except that you might write to the General Film Co., 200 5th Ave., New York. They intend to establish an educational department, I am told. You say the lenses always break in cooling; presumably after the entertainment. If this is correct, make a box large enough to cover the entire lamphouse and put it on as soon as the show is done. This will, or should, stop the breakage, as it will make the cooling off process very slow. Be sure your vent screen in top of lamphouse is clean.

Chicago, Ill., writes: "Have noted the discussion that has been taking place in the Department concerning operating projection arc without resistance and have been much interested therein. The thing is entirely practical, but is, in my opinion, not of much value where D. C. is concerned. With A. C., it is another story, since we there accomplish two valuable things at one operation, viz: transform A. C. to D. C. and save something through elimination of resistance. It would also be of much value with D. C. but for one thing. It may be stated as a fact that a motor-generator set, except it be a very high priced one, cannot be expected to exceed an efficiency of 65 %. We therefore lose 35 % in the machine motor-generator itself. With the ordinary rheostat we waste about 60 %. We therefore effect a saving of approximately 15 per cent. by use of a motor-generator set costing more than $200—probably considerably more. Now suppose our arc light bill to be fifty dollars per month (which would be excessive for a large percentage of houses, though some exceed that figure), how long would it take to pay for the outfit through the saving effected? Fifteen per cent. of $50 is $6.50. The saving would, therefore be only about $75 per year. By the time the outfit paid for itself, it would be worn out, or very nearly so. With A. C., however, such a set is most excellent. We save the fifteen per cent. and get D. C., instead of A. C. That is really worth while. These figures are not meant to be anything more than approximately correct."

While you are correct in the main as to the efficiency of motor-generator sets, you are entirely wrong as to the average light bill. Fifty dollars per month might cover the bill of the storeroom show running evenings only and using only one projection machine, but it would probably require $80 to pay the juice bill if the same house runs matinees. The larger house running from 9:30 a. m. to 11 p. m., using two or three machines, would probably pay $100 to $150, according to size and illumination. Since the motor generator would only supply the projection lamps, not all this could be figured but enough would be supplied by the set to bring the ratio of saving considerably higher than you have put it. The Western Electric letter, published elsewhere, is, I believe, about correct. We will welcome discussion on this point.

Has a Jonah.—Harrisburg, Pa., writes: "Have charge of operating room of house playing to daily average of 600, except Saturday, 1,000. Run two reels licensed. Powers Six. Have refused flatly to run a film in less than fifteen minutes, no matter how big the crowd. Have had one broken condenser lens in six months. Take them home and place in oven of cold kitchen range. Leave them there for two weeks or a month. It toughens them. On Saturday my Jonah arrives. Use 110-v., 60-cycle A. C. It is that usually, but so many small shops which use A. C. close Saturday that the voltage climbs and the amperage goes down so that I cannot get enough resistance with Powers Inductor. Light is yellow."

You are mixed in your dates, Harrisburg. If the voltage climbs, the amperage would increase at the arc. That should brighten your light instead of making it yellow. However, the fact that small consumers shut down would not or should not effect voltage. A dynamo produces steady pressure, or should, and amperage according to need, up to its capacity. The yellow light would either indicate low voltage, with consequent low amperage, than the reverse. However, from the information at hand I can only conjecture as to the trouble. The best guess I could make (only a guess though) is that the light company, having a light A. C. load that day, uses a smaller generator, producing a little lower voltage than the regular machine.

Light Trouble.—Clymer, Pa., writes: "Am in trouble and know of no one I had rather come to than you. Am using a Powers Six with Little Giant Current Saver, both new. My light on screen is brown on both sides, with a sort of bluish color in center. Both colors run from top to bottom. Have tried moving lamphouse back and forth, adjusting carbons at different angles and about everything else I can think of. Current is 110 V., A. C. Have the current saver hooked on the 55 line. Throw is 52 feet; picture 12 feet. Tried one 6½ and one 7½ and two 7½-condenser lenses, but it made no difference. Use Electra ⅝ cored top and bottom. Had fine light with old machine which was Powers 5 with grid rheostat. Carbons burn ragged crater. Use same carbons and condensers I did before."

I think from what you have said there can be small doubt but that the trouble lies in the Little Giant. Of this, however, I am not certain. The case, as you put it, is very puzzling. I am referring it to the makers of the Little Giant. The fault is not in the projection machine.

OPERATORS' LAW FINALLY KNOCKED OUT.

A decision of the Appellate Division of the Supreme Court has been handed down in the appeal of the Commissioner of the Department of Water Supply, Gas and Electricity from the Supreme Court decision upholding the decision of the lower court to the effect that the law requiring applicants for moving picture machine operator's licenses to be citizens of the United States and to serve a six months' apprenticeship is unconstitutional.

Inquiry at the office of Commissioner Thompson elicited the information that this decision is final and that the board of examiners are receiving applications for licenses and examining candidates without reference to citizenship or previous apprenticeship. The only stipulation is that the candidate be 21 years of age.

LEVI'S SPOT-LIGHT SLIDE PATENT ALLOWED.

The Levi Company, of New York, has been notified by its patent solicitors that the U. S. Patent Office has allowed letters patent for the very clever song-slide spot-light idea which that company is exploiting.

PHOTOPLAY LYRICS.

The Scenario Writer

Anyone kin do it—easiest thing there is
Fill up yer fountain pen; git right down tu biz.
Don't weaken on excitin' dope; make the cowboy save
Th' pretty, helpless maiden from th' fiendish Injun Brave!

It's all yu need fer movin' pictures.
Bunch 'em up! All of 'em fixtures!
Blankets, red-paint, fuss 'nd feather,
Gamblers, sheriffs wearin' leather—
All th' go, in th' M. P. show.

Anyone kin do it—not so very hard.
Make th' Western miner go a-stealin' from his pard.
Show 'em pannin' out th' gold, way up in th' hills.
One sneaks up behind his pal, fires away, an' kills!

It's all yu need fer movin' pictures.
Work 'em up! They're faithful fixtures!
Boots an' buckles, belts an' dirks,
Pistols, bottles, spurs an' quirts—
All th' go, in th' M. P. show.

Everyone is doin' it—workin' overtime.
Lonely little newsboy sells paper fer a dime.
Sole support of family; takes money home tu ma,
Wealthy stranger follers, an' newsboy finds his Pa!

It's all yu need fer movin' pictures.
Pull th' wires! Hear's grand, ole mixtures!
Ancient shanty, children cryin',
Slow starvation, mothers dyin'
All th' go, in th' picture show.

Write us today for full working instructions for making our H. & H.

Aluminum Screen

A perfect screen without cloud or glare

The Hadfield-Hall Company
WAUSAU - - - - WISCONSIN

Comments on the Films

Licensed.

"The Tars Ashore" (Lubin), October 25.—Any audience will get much fun out of this film. In truth, it is all fun, and the way the two sailors see the fair would do credit to any two people out for a good time. The pictures of the fair are well worth seeing. A great deal of sport centers around the mascots, a duck and a pig, but the second day the unfortunates are roasted, a rather ignominious fate for two such promising mascots.

"The Lost Freight Car" (Kalem), October 25.—Whether it was so intended or not, here is an illustration of a story that went the rounds years ago, telling how a freight car was lost out of the middle of a train and never missed by the crew. The conductor in this picture loses his place, but later, when searching for the car, he saves the president's special from disaster, and then finds the car. To make his joy complete, his sweetheart's father, the objecting yardmaster, gives his consent. It is a novel, and somewhat sensational film.

"How the Telephone Came to Town" (Edison), October 25.—Here is a hint for workmen who are interrupted in their endeavors to set telephone poles, when determined females jump into the holes and defy the workmen to proceed; the solution is simple. Obtain a live mouse. Drop it in the hole and observe how soon room is made for the pole. As a character study this film is a great success.

"Aunt Hulda, the Matchmaker" (Vitagraph), October 25.—The character of Aunt Hulda in this film is a delightful representation of an old-time Southern mammy. She cleverly succeeds in effecting a reconciliation between the two estranged lovers, and as they sit joyously in the parlor Aunt Hulda sits quite as joyously by her kitchen fire, chuckling over her ruse which brought them together again.

"A Woman's Slave" (Eclipse), October 25.—Perhaps this film may be considered a fair representation of Kipling's famous poem, "The Vampire." The woman is shown as a heartless being, who drives the man to theft to secure jewels for her adornment. He is rescued from her clutches by the abiding love of his mother and the humanity of a jeweler. There is something appalling in the cold selfishness and cruelty of the woman.

"Championship Baseball" (Essanay), October 25.—Fans all over the country who couldn't see the world series of games will thoroughly enjoy the events in the games here pictured. They can obtain a fair idea of the way the game was played. The most thrilling plays are reproduced.

"A Revolution in the Bachelors' Club," October 25.—A farce dealing with a bachelor and a beautiful woman. The result of the mixup is a revolution in the club which surpasses words. It goes to prove that the most vehement woman-haters can be cured.

"The Traitor" (Pathe), October 24.—A dramatic, but very improbable Sicilian picture. The traitor loved his friend's wife and very craftily got him out of the way. He contrived to bring about a quarrel between his friend and a third man, whom afterward he incited to shoot. When his friend lay dead, he led the police to the hiding place of the murderer. They set the hut on fire. The man escapes and takes refuge with his victim's wife, who had sworn to marry the man who would take vengeance on her husband's murderer. Yet she hides him from the police. The reason for this will hardly be understood by American spectators. The passionate friend now comes with the police, discovers the man hiding behind the bed on which the corpse is laid out. The murderer is led away. The passionate man, being alone with the wife, attempts to kiss her. She repulses him and he is using force when the corpse arises on its bed a well man and chokes the other man insensible.

"Nomadic Tribes of El Kantara, Algeria" (Pathe), October 24.—This is a beautifully tinted travelog, showing the Gorge of El Kantara with its fine roads and steam railway. It also shows some very interesting views of nomadic tribes which live in the vicinity. We are shown primitive methods of churning milk, grinding corn, etc. It is very interesting.

"A Gypsy Bride" (Melies), October 26.—A conventional story of a father who disowned his son for marrying a Gypsy. Later, his son's illness softens the old man's heart. A feature of the film worth noting is the fact that the young American trounces the impertinent Gypsy who wanted the girl to marry him, but the Gypsy does not attempt murder or anything else desperate. He merely takes himself away and the young man takes his bride away from the camp.

"Lost in the Jungle" (Selig), October 26.—Here is a real thriller. The obdurate Boer father orders his daughter to marry a neighboring young man. She falls in love with a young Englishman, returns Hans' necklace and is ordered away by her father. Lost in the jungle she is beset by a leopard, but succeeds in beating him off with a large knife, even though lascerated. Then comes Toddles, her pet elephant, and takes her back home, where her stern father relents and the wedding bells chime merrily. The jungle scenery is remarkably well suggested, and there is a fascination about the film difficult to describe, but quite apparent when it is seen. The photographs are not so good as Selig's last jungle picture, but it is clear that the producer has benefited by practice. The thrill when the leopard attacks the girl could not have been heightened; he has reached the acme of art in such a scene.

"A Rural Conqueror" (Lubin), October 26.—A society comedy in rural surroundings, which the acting of Miss Lawrence and Mr. Johnson keeps alive and very funny. The situation is rich when it reaches its best, and the spectators fairly roared. There was one big man among 'em who bellowed. Johnson plays a rural character, Reuben, very much in love with Marjorie, which part is taken by Miss Lawrence. They are not farmer people, but country people of means. Marjorie doesn't see very much that's romantic in simple Reuben; he tires her, so she makes fun for herself by avoiding him. She invites a girl friend to visit her, then her cousin Grace comes. Both these girls have sweethearts and both get lonesome, so the two men are also invited. The resultant pairing off leave Marjorie out in the cold again. She tries, without success, to break up the lovemaking and, as for Reuben, so much of it around him makes him crazy. He would like to try it with Marjorie, who comforts him with apples, till he jumps the hedge to get away. He now puts on "royal raiment" and gets her to go for a ride in a rural "chariot." In the middle of a stream, he unharnesses the horse and Marjorie is left in the chariot till she consents to marry him. It is very funny because of Mr. Johnson and of Miss Lawrence. The comedy is surely a success.

"Too Many Engagements" (Essanay), October 26.—A lively comedy in a fashionable restaurant. Two adjoining small private dining rooms are shown and in each Bob Crandall, stock market plunger, is trying to entertain a girl without letting either know of the other. The train of circumstances that brought about the situation is amusing and so is the result. The spectators laughed and seemed to enjoy it. Bob had just made "a big haul" on the market and he invited Grace to help him celebrate. Grace had another more pressing engagement and had to refuse, so he got Rose. Grace found that her relative was not so sick after all and telegraphed at the last minute that she would be at the hotel to meet him. He didn't succeed in keeping the two from getting wise, but he made a verp sporty attempt. It cost him several big tips to the hotel employees and he deserved better success. It is fresh and played mostly by new players. It's a pleasing comedy.

"The Long Road" (Biograph), October 26.This picture is a life portrayal more because its significance is true of human hearts, than because the outward incidents that are utilized are probable. Some of them are not probable, yet in the picture they are made convincing. In all of its scenes the artistic faculty of a true "maker," in the Carlylian sense, is plain. The picture from first to last is full of beauty. There is, indeed, so much in it, and its subordinate parts, often

extremely beautiful in themselves, are so strongly kept auxiliary to the action that one feels, after he has seen the drama, that it would be pleasant to view the scenes again, slowly and disconnectedly, as works of art, for the sake of the detail. For instance, there is a scene in a convent. Two or three sisters are in the foreground talking; one is holding a baby's layette. The situation depicted is poignant and demands one's whole attention. Not until this situation is completely unfolded does the spectator's eye notice that, in the background, there is a spiritual-faced sister at an embroidery frame, making of her work a ceremony. He notices it only as the scene is slipping away to give place to the next.

Perfection on the formal plan is not of primary importance and those who attain to it are apt to get nothing else. Both "The Winter's Tale" and "Robinson Crusoe" are very faulty when judged by formal perfection. This picture is faulty, but it is valuable for its humanity. The first scene shows a little quarrel of two lovers. Pride in both widens the breach till the man marries another, and the girl enters a convent of the Sisters of Mercy and takes up good works as a vocation. The man suffers financial reverses, hasn't the character to bear up against them, goes the downward course till he is shot, by accident, in a saloon on the city's lower East Side. This is the weakest part of the story; it is in fact, conventional, or at least, seems so. The object of the scenario in picturing him thus was to furnish scenes that would bring the nun in her lowly ministrations directly in contact with the man and his family, particularly at the time of the man's death, for the sake of showing its effect upon her, of showing her heart. One feels that it was the easiest way to do it, and that perhaps a better, truer way might have been found, though one must admit that it was possible as pictured, and it was the surest way, perhaps.

The great beauty of the picture lies in what the producer has been able to make his players show. He had very excellent material to work with. Especially fine is the scene in the church during the wedding ceremony. The center of interest is the girl and the way her character reacts in the situation. The young lady who takes this part very skilfully portrays a conflict of emotions bordering on hysteria. In previous scenes she has amply prepared us for just this. The effect is heightened by the girl's mother, who sits beside her, thoroughly understanding, apprehensive, on guard. It is mighty fine. If all the pictures had been as true as this it would have stood as a work of art unashamed beside our very best. As it is, it keeps a pretty high average all through.

"Grandfather's Violin" (C. G. P. C.), October 30.—Grandfather had been a countryside fiddler. His son-in-law was a rough, greedy peasant and he hid his savings from him in the body of his old violin. After his death his daughter's husband in a drunken rage drives his wife and son away. The boy attempts to earn a living for both with his grandfather's violin. This gets broken and the savings are found. It is well acted and makes a very acceptable picture; not very original, but pleasing.

"A Burlesque Bull Fight" (C. G. P. C.), October 30.—The second part of this split reel is a play bull fight in which a hornless sheep is the bull and children are the actors as well as the player spectators. It is lively and amusing. There is no brutality about it at all. The sheep isn't plagued and he does some lively butting.

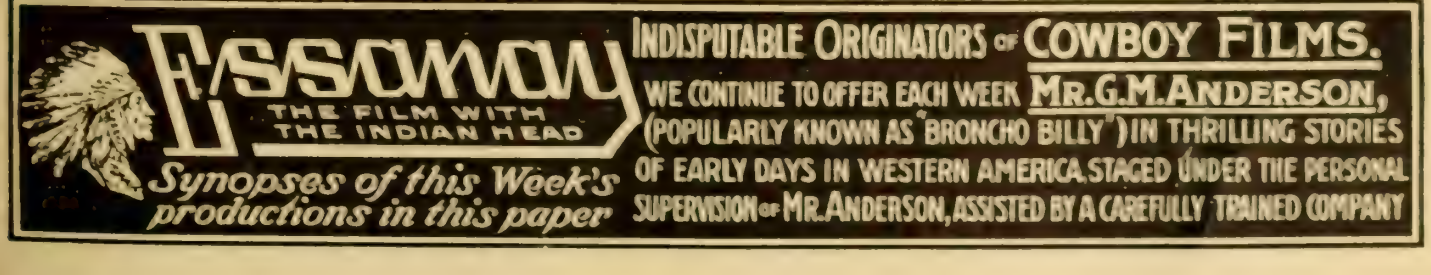
"Captain Barnacle, Diplomat" (Vitagraph), October 30.—Capt. Barnacle, wise from experience, is in a position to be the guide and philosopher to others through the tangles of courtship. Captain B. tries to help his friend Dan, who is too much of a goody-goody to suit the girl of his choice. He gets him drinking a cool stein of beer and Capt. Ruggles brings the girl past; it doesn't quite capture the lady, so they get him mixed up in a street scrap, but even that doesn't win her. Then Captain Ruggles, her father, forbids the marriage. That does the trick. Captain Barnacle and his friend are the same fine old salts and made more than one good laugh. But the rumpling scenes are a bit too heavy. Mr. Costello is better at other parts, as a rule, I recall a [illegible] Mr. Johnson to keep such a situation alive. The audience laughed, but only at one or other of the seamen.

"For Her Brother's Sake" (Kalem), October 30.—This story, told so often as it has been in outline, and in which a brother is helped by his married sister who makes her husband jealous, needs to be told in very fresh and interesting surroundings to make it truly worth while. In this case, the brother and sister are entombed alive by a cave-in of a mine in which she was hiding him. Her taking him there in this case was very unconvincing, however. As for acting in the picture, it is fair all through. The sheriff perhaps is the most interesting individual. Those who like a typical, conventional Western that is not very lively will like this.

"The Kid from the Klondyke" (Edison), October 28.—This is a character comedy and not a formal Western. There is no scenery in it; it is a hotel lobby, parlor car, automobile and city picture, and relates the comic experiences of a breezy young man who had made a big roll of greenbacks and a bank account of startling size. He fell in love with a pretty hotel stenographer who was possessed of originality and humor. How he fell in love, scraped acquaintance, proposed and was sent to Chicago to ask Papa is told freshly and is very amusing, as are his adventures on the Pullman. A "sharp" traveler learned of his roll and tried to get it. This sharper rapped, in telegraph alphabet, a message on a glass to the girls who were his accomplices. The letters jumped up on the wall and spelled out, "He has a big roll; it's easy"; but the kid understood. The way Papa was compelled to give consent to the wedding is not new, but serves to end the comedy. The fun comes almost wholly from the Kid, who does very well. The stenographer was well chosen and does creditably. It is a good, amusing comedy.

"Regeneration" (Vitagraph), October 28.—These regeneration pictures are of inestimable value when they picture life truthfully enough to convince. Their purpose is to show the human qualities in man as triumphing over the bestial. But they, above all other kinds of pictures, must be sound, must ring true. Very few of them move us so deeply that we remember them or find them useful; they seldom have the clear, true note. In this picture, two people are turned from evil ways and take up humanity again through fear of being stumbling blocks to a little child. This child, left by the death of its mother without protection, fell into the hands of a fast woman, mistress of the child's father, who had deserted its mother, his wife, years before. The finding of the child, with its concomitant circumstances, kept the woman from drowning herself. The state of the woman's mind when she had brought the child to her home is not clear. The imagination is left to grope its own way into the situation. Perhaps her soul had been startled into wakefulness by its emotional reaction from the suicide idea which she had entertained. She reforms at once so that she can be worthy of keeping the child. Cigarettes and whiskey go by the board, while the child is still sleeping. One can't help contrasting this with a French picture of about a year ago called "Sans Familie," I think, in which a little French lad, adopted by a rough American miner, slowly, step by step, works a great change in the big-hearted man's manners and ways of life. This picture provided means by which the father recognizes his child. He takes it away from the woman, and he, too, reforming, leads a better life. The child eventually makes the man marry the woman, which is a habit and custom with such pictures. Now, everyone knows that regeneration is a hard and painful change, and no picture that ignores its difficulties can in any vivid way realize our human lives to us. A new player, Miss Gardner, takes the woman's part and gives bright promise of fine work. Miss Lewis, who already has won laurels, plays the deserted wife.

"The Peril of the Plains" (Kalem), October 27.—The story told in this picture is thrilling. Indians descend upon two


ESSANAY
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
(POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES
OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL
SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

children and make them captives. Another band burns the cabin of their parents, but the people escape. The father and mother throw the Indians off the trail by diving under water and breathing through reeds. The children get inside a large basket and start it rolling down a hill. These two episodes are sufficient to make the picture, but there is an Indian fight and a repulse to come yet. The title of the picture is amply justified.

"A Painter's Idyl" (Selig), October 27.—The idea back of this film is excellent. The Yosemite Valley is shown ever before the artist as he works on his picture. The growth of the picture on the easel before him and its reproduction of the valley is beautifully done. There is a love story, with the intervention of a city girl, but eventually the two young people discover their great love for each other. Probably all goes well afterward.

"An Island Comedy" (Edison), October 27.—This story of an estrangement between two lovers has its happy ending on a pleasant island. The trouble came through a young man growing confident over his position with the girl. He strikes a bargain with the young woman's brother and the young woman is left alone upon an island. The young man lands on the same island; the boy gets away with both boats and finally the young man produces a tempting luncheon. The sight of the luncheon is too much, for it is long after breakfast. The girl surrenders and speaks to him. Then there is an end to difficulty. The previous estrangement is forgotten and Cupid has opportunity to perform wonders in healing wounded hearts.

"Kitty and the Cowboys" (Vitagraph), October 27.—This film is not the best comedy of the week, but there is always plenty of humor in the rough though good-natured horseplay of the cowboys in it, and it faithfully reproduces a number of entertaining schemes. The way the butt of all their jokes, Fatty, succeeds in getting even is amusing. He dresses as a woman, having previously announced that his sister would arrive on a certain date. The supposed woman deceived each one of them and turns the trick very neatly. But they end up by ducking the joker in the watering trough nearby. The audience laughed and seemed to enjoy it.

"Pals" (Essanay), October 27.—Whether the intention was to deliver a sermon on jealousy or not, that is what the producers did in this film. It represents a young man becoming jealous of his friend because he sees him and his fiancée often together. There is a fight, following which the wonderful dream presents to the jealous man his true situation. Eventually, however, the friends make up and agree not to be jealous of each other longer.

"Mother Is Strong on Hypnotism" (Pathe), October 27.—A new version of the time honored and somewhat worn mother-in-law joke. The aforesaid lady studies hypnotism and practises it in compelling the poor abused husband to do her bidding. She gets in wrong after a time, however. Until she does, the stunts which the unfortunate man performs under her direction make everyone laugh. The comedy is broad, but lively and there is no lack of vigorous laughter.

"Logging and Milling in Sweden" (Pathe), October 27.—A scenic film which faithfully reproduces these important operations in that Northern country. The work is well done and there is much interest in it. It is a good film.

"Funeral in Annam" (Pathe), October 27.—On the same reel with the above is another short scenic which is interesting. The audience can see what a funeral is in that faraway and altogether strange country. As a travelog, it is a success.

"Fridolin" (Gaumont), October 28.—The story of a page to the Countess of Savern, who, though he was unjustly accused of infidelity by Robert, the Count's huntsman, was proved true, and the plotter himself fell into the trap he had laid for the page. The settings in this picture are attractive. The story is taken from Schiller's famous ballad. The audience shows very strong sympathy for the page and is disposed to applaud the fate of the cruel huntsman.

"The Principality of Monaco" (Gaumont), October 28.—This picture is of much interest since it illustrates accurately the famous gaming place of whom everyone has heard, but few have seen. The tropical foliage is especially well reproduced. Indeed, the film, though short, is one of the best travelogs of the past two or three weeks.

"Saved by the Flag" (Pathe), October 28.—A conventional love story with the scene laid in Mexico and a chase as its chief feature. A young American wins the affections of a girl from her Mexican lover, who is a general in the army. Later, on a false charge, he sends a number of soldiers to arrest the American. He and his bride mount a carriage and ride furiously for the frontier, which they reach just in time to escape the soldiers. Seizing the American flag, they wrap themselves in it in a very spectacular way and defy the Mexican authorities to take them. There is a good deal of go in this chase.

"Love's Victory" (Lubin), October 28.—This picture brought round after round of applause. Such a wedding is sufficiently unusual to hold the attention of any audience indefinitely. The father objected to the match and refused to allow his daughter to marry the man. There was a "framed up" plot to make her think the young man was untrue. The real interest begins when the young people meet during the absence of the father, discover what has been done and, seizing a handcar, go flying down the track while the others pursue in an auto. Seeing a minister, they stop long enough to take him on board and the wedding is solemnized while the handcar is distancing the automobile. There is novelty enough in this picture to make it popular. More than that, it is a new situation and for that reason it pleases.

"In Frontier Days" (Pathe), October 26.—No one can question the excitement which this picture causes. The Indians bear down upon a party of emigrants making their way over the plains in wagons. And a wild dash for safety begins. There is such riding as is seldom seen, even in a film. Then comes a lively fight, with a thrilling rescue which results in driving the besieging Indians away. The details are carefully worked out and the film is satisfactory in every way. In one theater where this picture was seen the enthusiasm of the audience burst all bounds.

"Outwitting Papa" (Essanay), October 31.—There is much fun in this farce-comedy and the audience had several good laughs; but the situation itself isn't very amusing—it is too forced. It is intended, of course, to be extravagant; and depends for its fun on the humanity that the players contrive to put in their acting. Ethel's papa objected to Tom, but told him that, if he could elope with Ethel before two weeks were up, he could have her and welcome. He then put prison bars on Ethel's window. Tom gets the help of a dentist and gives papa laughing gas enough to keep him quiet until after he and Ethel have had the knot tied by the dominie. The audience enjoyed it, but it is not likely to be long remembered.

"Madge of the Mountains" (Vitagraph), October 31.—The preliminary statement in this picture is not so interesting as it ought to be; it isn't convincing enough. The situation is this: Madge, daughter of a Tennessee moonshiner, asked permission to nurse young Brownlee, who had come to the mountains in search of adventure, and had been shot while taking part with a sheriff's posse in an attack on her father's distillery. Her father had just been killed. By the time the elder Brownlee arrived the two had fallen in love. He attempts to keep the two lovers apart, but is not able and in the end, after Madge has come to the East to find why the young man has not kept his promise to come back to her, he gives in. Miss Gardner's characterization keeps the picture interesting. The elder Brownlee is a fine picture of a type of aristocratic gentleman. The picture is acceptable, but can hardly be very popular.

"Captain Brand's Wife" (Selig), October 31.—Prettily posed scenes in artistically chosen settings give a pleasing atmosphere to the early parts of this picture that adds to its interest. It is an Indian and chase picture, with a capture and rescue by a scouting party of U. S. cavalrymen; but is so well planned and conducted that the interest is kept alive all through by small incidences, realistic and unexpected. In this it reminds one of a strong Selig, "Apache Kid," released last summer. It is exciting. The love story is well acted. It will be a popular picture.

"Little Ingin" (Selig), October 30.—The Selig Company, some weeks ago, released a picture telling a tragic story of a little Indian lad whom a white man had adopted. This picture gives the comic possibilities in the same situation. The whole Indian family, brave, squaw, and older son, comes on a visit to "little Ingin" and the people who had taken him to their home. Of course, they were not accustomed to front-door bells, table etiquette, nor to sleeping in a bed. Neither was "big Injun" accustomed to seeing the decanter on the sideboard and not making free use of it. Before the family gets rid of "little Ingin" and his very inconvenient relatives, there are "doings," sometimes a bit forced, but nearly always funny. The audience certainly laughed and seemed to enjoy the picture.

"Somebody's Mother" (Lubin), October 30.—She was "somebody's mother" to the little ragged newsie and he did what he could to protect her from the gang of young ruffians who were tormenting her. The spectators had seen her in her better times and knew that she had come by slow degrees, and through no fault of her own, to live in

"Tatterrag Alley." Even from her garret in this unspeakable district, she is soon ejected. But at this point, her son returns from the Klondike, a rich man. The newsboy is the means through which her son is able to locate her. The story has a pleasing sentiment, its slum scenes are intensely interesting. Aside from the old lady and the little ragged newsboy, however, there is nothing new or above commonplace in the characterization. The player who takes this old lady's part is a very good actress. She alone, with the help of the boy in his interesting make up, saves the picture, and makes it worth while.

"Pathe's Weekly—44" (October 31).—The breadth and interest of the "Weekly" are well known to millions. It is to be expected that some weeks, because of specially important events, it will be much more eagerly scanned than at other times. But it always maintains its interest, whatever the week. The Pathe camera men have shown themselves good reporters and that they have a quick sense of what is news.

"The Reform Candidate" (Edison), October 31.—Politics as a good subject for filming has been neglected by American film makers. This is hard to understand in view of the constant cry of scenario editors to give them something new and modern. In a democratic republic like ours the political life is always rich in interest and it surely is not without its comedies and dramas. The subject of the film then was well chosen. There is no originality in the plot, which has been worn into shreds by the muck-raking division of the magazine writers, not to speak of the playwrights for the legitimate stage. Nor can much be said in praise of the way the plot is developed. Palpably impossible situations and incidents abound in the play. Even a child in arms must be tempted to laugh at the idea of the candidate for Mayor of a large city meeting the president of a large corporation in the back room of a saloon and receiving from him a thousand shares of stock as a bribe. The woman reporter abstracting the shares from the inside pocket of the candidate is another bit of clumsiness. The editor too was more of a caricature than a type of real man. Barring these defects the play has merit; the mob scenes were well worked up, the acting was above the average, the artists portraying Edith, the woman reporter, and Curtis Greer deserving special mention. The young man, who posed as the reform candidate was evidently embarrassed by his part and tried to compromise with it by endeavoring to look pretty.

"The Widower" (Gaumont), October 31.—The plot of the story is meager rather than simple and this detracts something from an otherwise praiseworthy effort. The best part of the picture is the number of fine outdoor settings, in the selection of which this company seems to be singularly fortunate. The old mill and the scenes on the water are extremely pretty, the acting of the parents and the children of the widower is good, the parts of the widower and his proposed fiancée are not so well taken. Small blame, however, attaches to the actor, for the parts had no possibilities even for an artist of the greatest talent. One always likes to see pretty scenery and good photography, but they should always be a means and never an end. Here the story is subordinated to scenic effects and the climax, if climax there is at all, is distinctly disappointing.

"Love in the Hills" (Biograph), October 30.—The characters in this picture are the same in type as those in a recent release of the Biograph Company, "The Revenue Man and the Girl." The backgrounds and scenes also are similar. The players who act the picture are different. On the whole, it is not so successful, being, by its very nature, more suitable for the story teller than the picture maker. This is most noticeable where one of the picture's characters plays on the violin and the effect of his music is shown in the heroine's charge of attitude toward a city man who is visiting the hills. She didn't love him, but under the music's spell, she thought she did. We don't hear any music when the shiftless genius of the hills scrapes on his old fiddle. We suspect that it's pretty dismal sound; but in the next scene we see the girl listening and then we see her fall into the arms of the city man. It doesn't seem very effecting. The two plan to run away together and this speedily brings the story to its climax—the discrediting of the city fop and the girl's recognition of the worthy qualities is a sturdy young mountaineer, whom, without knowing it, she had really loved from the first even while she had repulsed and made fun of him. This, the player's work had shown rather skillfully. The manly mountaineer's part is also very well done as is, in fact, each of the parts. The picture has a good deal of humor, for the fiddler too loved the girl and he thought to win her with pumpkins. That is a very commendable addition, quite true of rural life. The picture will stand, because of the good things that are in it.

Independent.

"The Noble Red Man" (Bison), October 24.—A tragic love story set in an Indian village. It is full of local color and, for human truth and naturalness in presentation, equals the best Bison pictures. It shows the village chief giving his daughter to a valorous brave whom she didn't love. Her protests and those of a third warrior, her accepted lover, are of no avail. There is another girl who loves the valorous brave, and, later, because he repulses her advances, she stabs him. The warrior who was jealous is accused. He thinks that his sweetheart has done the deed, and so accuses himself. He is being burned at the stake when the real culprit in remorse admits the guilt and is cast out of the tribe. The lovers are then reunited. It is told effectively and with considerable dramatic beauty. One "leader" telling that the culprit was about to confess wasn't needed and took something from expectancy. It is a fine picture.

"Toto and the Dummy" (Itala), October 28.—Toto, the impecunious artist, had a mechanical dummy for a drapery holder. He was moving again. His creditors were at the door peeping in. They saw him cutting up a corpse and turned in the fire alarm. Flood and disaster followed. It is fairly lively.

"The Rearing of Pheasants" (Itala), October 28.—An instructive industrial film showing how pheasants are cared for, from the chicks to marketable birds. There are some very pretty pictures on the film and the audience seemed to be much interested in it.

"The Early Life of David Copperfield" (Thanhouser), October 17.—Such a picture as this depends largely on characterization, and also on the atmosphere that is given by costumes and settings. In both, the Thanhouser Company has been very successful and is worthy of high praise. The story is well acted and made clear—how could it help being interesting? It is a masterpiece. Perhaps Aunt Betsy is most praiseworthily pictured, but all of the parts are well done.

"Little Em'ly and David Copperfield" (Thanhouser), October 24.—Second in the series of Dickens' great novel. This, of course, is a seaside picture. It has the good qualities of the first film. It is a sadder story and was harder to act convincingly. It is, however, very successful and effective. Some of its scenes are very highly commendable. Little Em'ly is charming, and the other characters are very well portrayed.

"The Loves of David Copperfield" (Thanhouser), October 31.—This is the third in the David Copperfield series. A very great deal of matter is crowded into this part. It doesn't grip quite so powerfully as the first two parts, but that isn't saying that it is weak. It is very interesting and good.

Taken as a whole, the three reels are very much worth while. The novel has been done before. No comparison is needed. Spectators may prefer this character as portrayed in one and that character as portrayed in the other. But most will be very much pleased and delighted with these other motion pictures of our best novel.

"Their Burglar" (Thanhouser), November 3.—Their burglar came to steal, but accepted a note from the bride-to-be, who mistook him for the butler. He is chased by the police and has to deliver the note to escape. The note said, "If you still love me, come and get me." When the hero arrives, the girl is ready and the two elope, after making the burglar a present of the wedding presents he had come to steal. She was to have married a count, but he was left in the lurch. There are some good jokes in it. The story is not very strong; it doesn't convince.

"Big Noise Hank" (Nestor), November 1.—The situation in this picture is due to the character of two men. Hank Rouser (played by Mr. Sprague) is a cowboy terror, and Julius Jones, a timid city man (played by Mr. Waldron), owes him money. The fun begins when "Big Noise Hank" determines to collect it. He camps out in the Jones sitting room. Jones, ostensibly gone on a long journey, is locked in the bedroom. Jones' man tries to get him things to eat

ARRAH-NA-POGUE IN 3 REELS—DEC. 4th

and drink, but can get nothing past Hank's eagle eye. Meanwhile, Hank is having a fine time, when complications bring in the police. There are a good many laughs in it and it has life. It pleased the audience—at least made them laugh.

"Mutt and Jeff and the Lady Stenographer" (Nestor), November 4.—Our two friends get jobs with an insurance company. Mutt is given canvassing; Jeff has a private office. Mutt has many vicissitudes; Jaff makes a date with the stenographer and takes her to a nickel theater. She gets mad at that and lets Mutt cut Jeff out; but her rather tough father is following. Poor Mutt gets a knockout with a sandbag.

"The Suitcase Mystery" (Nestor), November 4.—On the same reel with "Mutt and Jeff" and also helped by subtitles. It gives an interesting but very slight account of a misunderstanding. Two thugs overheard a woman complaining to the police that a short man had snatched her suitcase. The two meet a short man carrying a suit case and rob him of it. It contains rag dolls and a couple of old Teddy bears. It is so slight that one wonders why it is pictured.

"A Few Minutes with Steeplejack Lindholm" (Imp), October 30.—The title of the picture describes it. Mr. Lindholm's job was painting a flag-staff on the roof of a tall building near the Battery, New York City. He is also shown doing other jobs in ticklish places.

"His Dress Shirt" (Imp), October 30.—A pretty home-life, quarrel-comedy over the young husband's dress shirt which his pretty wife forgot to send to the laundry. The acting of the principals gives it much charm. It's a little life portrayal, quite fresh and very acceptable.

"King, the Detective" (Imp), November 2.—A very strong detective story, well-designed and full of interest from first to end. The players all deserve commendation, but the guilty chaffeur was especially well "put over." The picture begins with a love story. The daughter of the murdered man had contracted a clandestine marriage, and her husband was seen climbing into her house the night the man's chauffeur killed him. The great detective very cleverly saves this young husband from suspicion. It is a good picture, well worth seeing.

"Following Cousin's Footsteps" (Solax), November 1.—Bashful Georgie from the farm knew that Cousin Frank was reputed to be a great "lady killer," and in his simple heart he wanted to be one too. Cousin Frank had Georgie come on a visit to the city and there he got much valuable experience. The way Georgie proved to be a better man than his cousin is, in the picture's atmosphere, quite convincing, although at first, as a student of city ways, he furnished a good deal of amusement not only to his cousin but to everybody, with whom we may count the spectators. It is a theatrical piece, but has good comedy spirit, and the producer, by careful treatment, has perhaps got all the value possible out of the situation. Georgie is played by a good actor, but there is no one in the cast whose work is not very commendable. All the players are also pleasant people—in plain words, the girls are pretty and there is quite a bevy of 'em. It is likely to be generally popular, for it's a very amusing comedy.

"The Stronger Man" (American), October 30.—It takes a producer who knows his business to put over such pictures of Western life as the "Flying A" has been releasing of late. They nearly all have had good scenarios behind them and have presented pictures of life freshly. Also they have illustrated ideas more or less universal and true to human life regardless of the setting. This story is not so strong as the better "American" pictures. It has an idea and one worth while, but it is one often pictured. Merely telling, as it does, that the stronger man is not always the one who can get "the drop" first nor even the one whose physical endurance is greater, it hardly rises above an acceptable commonplace. In this picture it is the girl, the bandit's sweetheart, who is the judge between the sheriff and her lover. She finds the former a man and denounces the latter.

"The Water War" (American), November 2.—Cattlemen are naturally conservative. They once were free-footed over nearly all the West. The coming of civilization with its farms and fences, its irrigation waterworks and canals hampered them and was often the cause of bitterness. In this very melodramatic picture, the owner of a nearby ranch fought desperately to keep a party of engineers from completing a big dam. The ranchman's daughter fell in love with the young chief engineer. That was necessary, of course, as was the villainous jealousy of one of the cowboys. The ranch outfit killed one of the engineering party and this precipitated the war. In a hot skirmish across a lot of big iron pipes, the ranch owner and the engineer are badly wounded. This puts an end to the strife, the ranchman's daughter even permitting the engineer to be brought to the house for care and nursing. He recovers and, at length, the big dam is finished. Very interesting pictures of it are shown as the engineer takes the girl about it. The villain attempts to dynamite it, but is caught. While the engineer is grappling with him, the girl throws the dope sticks overboard. The engineer then throws the villain down the embankment. It is a thrilling and fairly artistic picture, though the American Company has turned out much more human work. The photographs are only fair; some are poor.

"Apples and Destiny" (Powers), October 31.—An apple-pie comedy in which the "fruit of Eden" caused the downfall of Sis's beau. The beau called while Sis was making apple pies. Pa found two tramps in the orchard and they wouldn't get out. Pa went for his gun. The tramps, meanwhile, had departed, and the beau had taken their place in order to fill out the last pie. The rest doesn't need to be told. It is lively.

"The Book Agent" (Powers), October 31.—Shows the tricks of a nifty book agent. The story started as a squib in the newspapers and has been done before in motion pictures. A telegram to the police at the next station on the railroad would have been sufficient to bring the money back to the green grocer whom this book agent cheated. There is a certain amount of amusement in the picture.

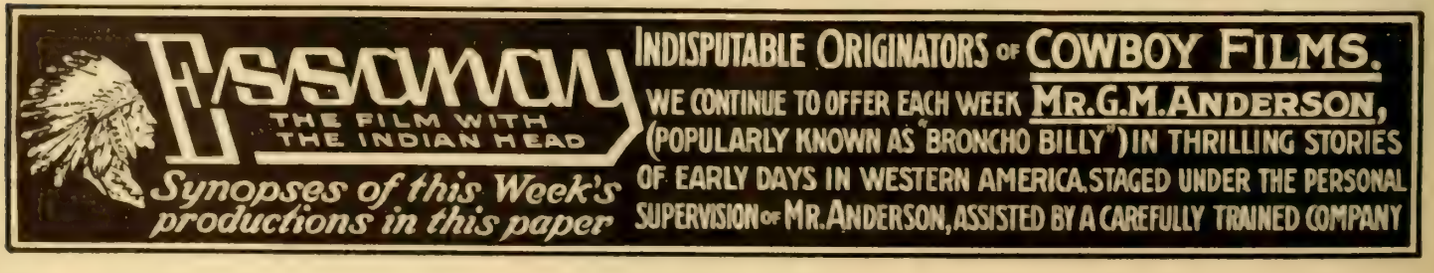
"Pride of the West" (Powers), November 4.—A softly toned, very pretty scene opens this picture. The sheriff's daughter was pretty; she wasn't bothered with camera consciousness, and she was a good shot. The story is conventional; one can see through it from the start. It is a speedy picture, however, and will be acceptable to many audiences.

"Bill and the Bear" (Lux), November 3.—The pet black bear is the interesting feature of the picture. His rescue, or apparent rescue, of men from the water is very remarkable. That those men were wanted by the police is of no importance. The two comic policemen are also amusing. It makes good light entertainment.

"Tommy's Camera" (Lux), November 3.—Tommy's fond parents were so proud of Tommy's school record that they gave him a camera. He snapped it on the cook and butler having a glass of wine together; on Papa and Mamma having a little tiff, and on Sis and her beau on a bench in the garden. The members of the family gathered to see the result. Each took up a picture and thought he or she had "something on" someone else, but later there was trouble. There is amusement in it.

"Foolshead's Holidays" (Itala), November 4.—Recounts the many disasters of Foolshead, the student, when his clandestine wife determined to go with him on his vacation home. It is not slow. It is not so good as some of this series.

"A Father's Heart" (Eclair), October 30.—The bachelor lamplighter adopts a little foundling girl whom he picks up and who had just been abandoned by its mother. This baby grows up into an attractive child of about ten years. The mother tries to get her back, but the man won't give her up. The man and woman decide to wed as a solution of the difficulty. It should not have been hard to make the picture convincing. There is, however, a large gap in the continuity of the action, between the mother's desertion of her child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and her coming to claim it again, and this makes the mother's acting seem to overdraw the situation almost painfully. The theme has been used a number of times before and several times more effectively. It can hardly be a very popular picture, yet it is acceptable.

"The Cattlemen's War" (Bison), October 31.—Two ranchmen, owners of adjacent properties, quarreled over an unbranded calf that both claimed. The dispute started with the cowboys of the respective herds and the hot-headed owners took up the quarrel in earnest. One or two lively revolver encounters ensue. Much smoke rises up, but happily there are no casualties. The son of one of the ranchmen and the daughter of the other were engaged to be married before the war began. The sheriff, in vain, attempts to smooth matters over. The young lover buys a cow and presents it to the father of his sweetheart. Both fathers then are brought to see how little a matter they were quarreling about. The picture is not very dramatic and the photographs are so poor that less is got out of the situation than might have been possible. There is plenty of shooting and smoke in the picture, however.

"A Young Squaw's Bravery" (Bison), November 3.—In this picture, a Sioux maiden very bravely and very craftily rescues her lover who had been captured by the Cheyennes. It is exciting, though there is no one part of it that seems very fresh. The arrangement is new and it is well acted. The part of the Sioux maiden is taken by a new player, Anna Little, who does very well. The photography is not up to Bison standard. There is clear focus near the camera, but in the background there is only light and black shadow.

"Judas" (Ambrosio), November 1.—A psychological study of passion rather than a religious story is pictured on this film, although the Master, with the Apostles, is shown in some of the most important moments of His life. In exquisitely beautiful pictures, we see Him first preaching on a hillside, then at the triumphal entry into Jerusalem, then in the Garden of Gethsemane at the time of the Passion and, a little later, at the time of his arrest. We are also given a heart-rending picture of the Saviour in the distance, carrying the heavy cross up Golgotha. The story is an entirely hypothetical explanation of the reason for the treachery of the false apostle. There is a woman in the picture, Priscilla, who had fallen in love with Jesus and had been repulsed. Judas conceived a passion for her. For vengeance, she works on Judas, by a promise of her love, until he is ready to betray Jesus. The woman sees the progress of the Saviour with the cross up Golgotha and, overcome with repentance, climbs to the top and falls at the foot of the cross. We see three crosses, but only the feet are visible. The last scene shows Judas' hands tying the rope. We don't see him hang himself, but we see the rope tighten. The picture is very artistically done; almost all the scenes are full of poetry and very beautiful, especially that in which the Mount of Olives is shown; the pictorial balancing of this scene is perfect. The player who takes the part of the Saviour doesn't appear to be acting; his work is restrained, simple and reverent. He is never seen close to the camera; there is nothing whatever in his part that should offend. Judas and the woman are the only important figures that appear "close up." A great actor and actress were needed in these parts, but, as they are, they are very acceptable.

"A Mixup in Suit Cases" (Reliance), November 1.—A comedy of Summer time, with Arthur Johnson in the leading role. With very poor photography, its worst fault is that the threads of the story are not kept quite distinct and a little confusion results. But it is very lively and as the chief purpose of a farce-comedy is to make smiles and laughter, it is likely to be a success.

"The Actor as a Soldier" (Great Northern), November 4.—It was the actor's idea to manage it so that he could get out of military service. You can't make soldiers of some men. The actor played the crazy man; he overdrew it a bit. One could hardly have fooled the medical board into thinking him mad and have them let him go. However, it is a laughable picture and makes a good farce.

"Field Day at Fort Riley" (Champion), October 30.—Fort Riley is a large government post in Kansas. This interesting and instructive picture shows artillery drills, firing the field guns, also an infantry sham battle in extended order and also field sports, races, hammer throwing, jumping. It's a very good film.

"The Cowboy's Pies" (Champion), November 1.—A very pleasant comedy of Western life, but in no sense a typical "Western." It is a truly human story as fresh and delightful as the pies the two girls made for their neighbors, the cowboys. It is not only amusing, but entirely good natured and the audience seemed to take much pleasure in it. It is ably managed and is throughout a very commendable picture.

"The Tale of a Cat" (Rex), November 2.—Little motherless Robert, a delightfully human lad, son of a rich father, made friends with a stray cat. It had the homeliest face possible. The housekeeper gave the cat away, despite Robert's protests. The washwoman took it home to her little blind girl. From her, it ran away. She could hear it, but she could not see it, so it lead her on, till she came to Robert's home. The story tells how Robert's father brought the little girl in and how he employed her mother as housekeeper and the two children were friends. A leader gives a very good moral. The qualities of the picture are very pleasing. Little Helen Anderson is the blind girl and the naturalness of the two children and the good photography of the poetic backgrounds make a very acceptable and worthy picture.

SPLENDID PICTURE PUBLICITY.

Publication has just been completed in a number of the larger daily papers of the country of a series of articles upon the various phases of the motion picture business written by the Frederick J. Haskin newspaper syndicate, of Washington, D. C. The series consisted of twelve stories, which were compiled by Mr. Louis Brownlow, staff writer for the Haskin Syndicate. Mr. Brownlow spent a week in New York gathering data for the series and the result was very satisfactory, being altogether the most comprehensive story of the pictures that has ever been printed in the secular press and singularly free from error or mis-statement.

The fact that this series was printed in forty newspapers of the first class in such cities as Baltimore, Buffalo, Pittsburgh, New Orleans, Philadelphia, Cleveland, San Francisco and Rochester, not to mention Shanghai, China, would indicate that there is a strong demand for information relating to pictures and gives some idea of the field covered by the stories in question.

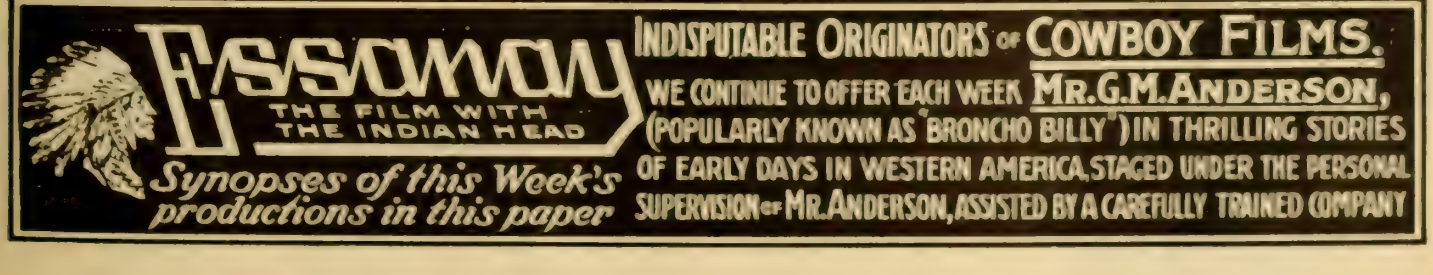
Mr. Haskin is entitled to the thanks of the picture fraternity.

ECLAIR PRESENTS MME. BERNHARDT IN PICTURES.

Time and again it has been suggested that the last word in motion picture enterprise would be to induce Mme Sarah Bernhardt to pose for the motion picture camera. While it has been noticed that the Divine Sarah appeared before the camera, it has not been generally announced that the Eclair Company was the fortunate company to secure her services. That, however, is the fact about the matter and that fortunate company now announces that it will soon release the picture in which Mme. Bernhardt appears, which will be "Camille."

It is also announced by the same company that Mme. Rejane has been secured for a motion picture revival of Sardou's comedy, "Madam Sans Gene."

In both pictures the stars are supported by a distinguished cast.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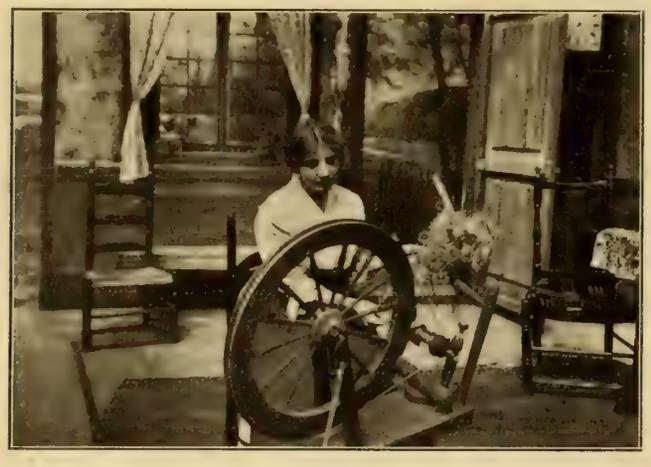
Manufacturers Advance Notes

"A HEROINE OF THE REVOLUTION" (Solax).

A pretty story and a probable one, finely selected outdoor settings, fair and capable actresses and a most faithful portrayal of colonial life constitute the merits of this reel. A spirited young American girl, whose lover is one of the country's defenders, is the central and most charming figure of the tale.

She witnesses the capture of an American mounted messenger by British troops. The messenger had been sent by Washington, who had learned of the approach of a strong corps of the enemy, the presence of which he wants to be made known to one of his generals, whose soldiers are in the path of the enemy's line of march. Facing great dangers, the girl, a perfect and fearless rider and graceful withal,



Scene from "A Heroine of the Revolution" (Solax).

dashes away on her horse which she had left at a neighboring farm. Her movements are noticed by a British cavalryman, who sets off in hot pursuit. The race is long and arduous, likewise exciting. When the girl's strength is about to give way, with her pursuer close upon her heels, she comes in sight of the very American regiment she had come to warn. Her mission is fulfilled; she has saved the American detachment. The last scene shows the lovers united at the end of the war.

The picture is worthy of special praise by reason of the painstaking care employed to give a true reproduction of the costumes, the uniforms and the furniture of revolutionary times.

TWO CHAMPION PICTURES.

A view of the second of the Champion Company's series of Fort Riley pictures, released Oct. 30, entitled "Field Day Sports at Fort Riley," proved that subject one of consuming interest to the Moving Picture World representative. The picture gives in addition to the sports some further views of the maneuvers which occur at Uncle Sam's big military farm. There are field batteries in action, companies and battalions in skirmish drill and soldiers on the march back to camp after a day's hike over the prairie. The sports are concluded with a lively boxing match in which two huskies give an exhibition of considerable skill with the mits. Altogether it is a picture that is worth while.

We desire to call attention, particularly, to a coming Champion comedy to be released under the title, "The Cowboys' Pies." Aside from being a good photograph, this picture is one of the best comedy subjects of any made by independent manufacturers. The story is good and it has been pictured in a most satisfying manner. Being a cowboy story, there is some riding, but that is only incidental; it's the comedy features that count. Briefly: Two girls go to their uncle's ranch for their vacation. The nearest neighbors live five miles away. The girls mount horses and go for a ride, when they come to a ranch house. A bunch of boisterous cowpunchers have finished their breakfast and ridden off to the range just before, leaving a note on the table for the ranch cook, advising him to make some pie. The girls discover the note and proceed to make pie. A lot of fun follows and in the end the girls get caught, each losing her heart to a cowboy. There is not a dull moment in the picture.

FARMING WITH DYNAMITE.

Prominent among the exhibits at the State Fairs this year has been a black tent in which the DuPont Powder Company conducted an exhibit which attracted much attention from the farmers. The principal feature of this exhibit was, of course, motion pictures, although there were also shattered tree stumps and boulders and the implements used in their demolition. The pictures, which were made for the powder company by the Industrial Moving Picture Co., of Chicago, are remarkable in many ways. First is the risk incurred in their production. It is known from long correspondence with the powder company, that the contract was turned down by several other moving picture concerns as

Scene from "Stump Blasting" (Industrial M. P. Co.).

soon as they knew what was expected of them. Yet, in spite of the imminent danger, the pictures are excellent and the views taken at close enough range to clearly show the work of the dynamite. "Farming with Dynamite," as the film is called, shows the effective use of this explosive in tree felling, stump and boulder blasting, tree planting, ditching and deep ploughing. It should prove an excellent advertisement for the DuPont Company and shows to what advantage the motion picture can be used in the industrial field. Holy writ tells of the swords of the ancients being turned into ploughshares in times of peace, but it remained for the most modern methods of education to show us the most modern weapon of destruction being diverted to the useful purpose of tilling the soil.

THE EXHIBITORS' BOOK OF REFERENCE.

Many exhibitors preserve and bind their copes of The Moving Picture World, because as a book of steady reference it is simply invaluable. There is nothing to take its place. If your files are incomplete, they are next to useless. As a rule just the copies that are needed are among the missing. If you have the bound volumes not a line can get away from you. Volume 9, July to September, 1911 (3 months), is now ready and will be sent on receipt of $1.50; postage 60 cents extra or express charges collect. An exhibitor without complete files of The Moving Picture World is like a sailor without a compass.

ANNOUNCEMENT No. 14

Talk No. 5 on Exclusive Service

STOP DAY DREAMING

FACE your facts squarely, and plan on the plain logic of those facts.

Mr. Exhibitor, if we asked you to state unreservedly your first need as to service, the first thought to flash into your mind, in our judgment, would be

A NON-CONFLICTING SHOW OF STANDARD QUALITY

We are so firmly convinced of the basic value of this principle that we hazard the opinion that not exceeding 1% of the exhibitors of this country would take issue with us on that point.

After the point of non conflicting service is settled, there remains but one thing in quality service which affects the interest of the exhibitor. *Advanced Booking.*

Continued success in the show business rests upon these elements. These elements are the facts we would have you face squarely. These are the elements upon which you must build if you are seeking lasting success in the business.

You could not go into any business without a fairly safe promise of success, but as a choice between two propositions, the one surrounded with conditions which *insure* every necessity in your enterprise, must command your interest and support. *Exclusive Service* as applied to the picture business, is exactly *that. An Insurance.* It is a guarantee against those thousand ills so familiar to every Exhibitor. It is the answer to the prayer uttered in *that dream of the service ideal.*

Exclusive Service means a non-conflicting show of quality.

Exclusive Service means Advance Booking.

With these elements guaranteed, you hold a franchise to success. The Compelling influence of these factors, the very essence of the National's proposition has caused it to become the centre of interest in the *Picture World.* That the National by virtue of the merits of the proposition has become the centre of interest in the *Picture World* no man can deny. To *Excluive Service* is it indebted for its position of prominence and leadership.

We are moving slowly forward, granting Exchange Franchises in territory as rapidly as the detail of our enterprise permits. With *Exclusive Service* we dare not put territory in the hands of any but those financially strong, for every *National Exchange* must carry the programme from the first day it begins business. Our obligation to Exhibitor makes this policy imperative. It is this feature which protects the Exhibitor. Correspondingly protection to Exhibitor means success for the Exchange. In the *Film Business* 'tis an axiom that it is no *trick* to get business, but a great one to hold it. *National Exchanges* procure and hold business because we endow them with all the elements of successful operation.

EXCLUSIVE PROGRAM

MONDAY
Plantation
Clarendon
Mono

TUESDAY
Rose
Deutsches Biograph
Helios

WEDNESDAY
Federal
Mondia
Latium

THURSDAY
Washington
Hepwix
Film d'Art

FRIDAY
Mohawk
Cricks & Martin
Aquilla

SATURDAY
Oklahoma
Deutsches Bioscope
Savoy

SUNDAY
California
Messters
Comerio

NATIONAL FILM DISTRIBUTING COMPANY

145 West 45th Street, New York City N. Y.

"MY BROTHER, AGOSTINO"—(Lubin).

Decidedly unique in the substance and structure of its plot is a photoplay soon to be released by the Lubin Company under the title of "My Brother, Agostino."

Its uniqueness lies particularly in the astonishing fact that one woman falls madly in love with another. The way in which this situation is brought about is entirely logical and has happened more than once in real life.

Tomasino was a young Italian. He was a waiter in a popular Italian restaurant and his earnings supported as happy a little home as can be imagined. Then Tomasino fell ill. For a while he struggled against ill health for the sake of his family, but he became worse and finally could struggle no longer. He had to take to his bed. Poor little Rosiana, his wife, didn't know what to do, but she wasn't a woman to give up. She had a stout little heart and an active mind and between them they solved the problem.

One day little Rosiana dressed herself in her husband's clothes, and, all trembling with excitement, called at his place of employment. "I am Agostino's brother," she said. "I will do his work until he is well again." "If you are half as good a waiter as Agostino," said the manager, "you will be satisfactory." So Rosiana did her husband's work and every week she brought home his pay, supporting the little home, buying medicine and instilling hope into the heart of Agostino.

Scene from "My Brother Agostino" (Lubin).

Enter now Rosa, a beautiful dancer. Rosa had left her husband, who was a lazy good-for-nothing fellow. She saw the supposed brother of Agostino. What a handsome man she thought him! Rosa was mistress of all the arts of coquetry. She became acquainted with the supposed young man. Before long she was violently in love. Of course, Rosiana could not tell her the truth. That would have meant losing her position and then what would become of her sick husband?

One day Rosa's husband saw her and the supposed young man. Jealousy, fierce, violent, raving jealousy up in his Sicilian bosom. He determined to kill them both. But there was no murder. A series of startling surprises occur from this point onward and the tangled situation is as cleverly unravelled as it was fabricated.

A really unusual story very cleverly and absorbingly presented.

"A GYPSY'S LOVE"—(Shamrock).

Reviewed by Jas. S. McQuade.

During my stay in St. Louis I visited the plant of the St. Louis Moving Picture Company, on 25th and Montgomery Streets, and spent a pleasant afternoon with G. P. Hamilton, general manager; O. E. Goebel, president, and Horace E. Vinton, editor of scenarios and dramatic producer. I learned from Mr. Hamilton that eleven negatives had been completed at that time, and that the first positive print made by the company was in readiness to be viewed in the projection room. This I found was a full reel with the title "A Gypsy's Love."

The story of this drama is away from the beaten track and it is connectedly told in the pictures. Mr. Hamilton informed me that he was indebted to Miss Dot Farley, the leading lady of his stock company, for the scenario and that attractive young lady is to be commended for having furnished an interesting film subject and for her artistic acting in the title role.

The settings, which are chiefly out of doors, have been admirably selected. One of the largest gypsy camps in the world is shown, advantage being taken of the presence of the great Zingari aggregation in the vicinity of St. Louis, at the time the picture was being made. Here one sees real gypsies, both men and women, with their peculiarities of aspect, dress and manner, and there are views of them in camp and on march.

The photography throughout is excellent, possessing the soft clearness that is pleasing to the eye, while the pictures are steady and show good definition. There are several nice touches of art in the filming of the story. One that will appeal to everyone by its pathos as seen at the close. The gypsy has returned the lost child to her parents. She has loved her as a mother would. Now she is alone and desolate. Heartbroken, she seeks solace from Nature. We catch a last glimpse of her in the fields, where the winds whisper consolation and the flowers smile in brotherhood, and we feel that the dark clouds are being lifted.

The story opens with a spirited encounter between Jack Langley and a burly ruffian who has insulted the gypsy girl, in which Jack's immaculate white flannel suit gets badly soiled with mud. The gypsy is charmed by Jack's handsome face and manner, while he pays the homage customarily extended a pretty girl. They meet several times and she falls in love. Jack acts honorably and makes no advances.

One day when the girl is passing a church a wedding party marches out to the carriages in waiting. She almost faints when she sees that Jack is the groom.

Years pass and Jack is the proud father of a little daughter. The latter wanders away one day, while the nurse sleeps, and is discovered by a band of gypsies. Our gypsy girl is one of them, and she takes care of the child, not knowing its relationship to Jack. Some years afterwards she reads a newspaper article and learns the truth. There is a mental struggle, during which love for the child prevents her from restoring it to the parents.

Fourteen years pass and the child has grown to maidenhood. The gypsy has cared for her education and upbringing with all the love and solicitude of a mother. Now conscience rules that the bereaved parents be presented to their long lost daughter. Restoration is made and the gypsy is blessed by the overjoyed father and mother.

SPECIAL CEMENT FOR CELLULOID FILMS.

The One Drop Oil Company's Bull Dog film cement is now made in two styles, adapted respectively for use with non-inflammable and celluloid films. The first, for the N-I film, is well and favorably known. The second, for celluloid film, is comparatively a new product, and has some distinctive features which commend it to the exchanges. It is a very satisfactory article on celluloid film, cementing it firmly, and without the warping which occurs when the old N-I cement is used. Its greatest distinctive feature is that it will not stick the film for which it is not intended, and if applied to a non-inflammable film does not hold at all. This affords a ready means of determining the character of a film, whether ordinary or non-inflammable, particularly useful in the inspection rooms of the exchanges. Of course, when non-inflammable films are encountered, the other cement must be used. Samples of both products will be furnished by the One Drop Oil Company to any interested exchange on request.

DE WITT C. WHEELER IN A KALEM PICTURE.

In reviewing the Kalem picture, "The Engineer's Daughter," in a recent issue, one of the interesting features of the picture was overlooked. We have been since informed that the character of the engineer, which was so well portrayed, was taken by DeWitt C. Wheeler, the well-known song-slide maker. Wheeler is to be congratulated, for his was the best bit of acting in the picture and we utterly failed to recognize him in his make-up. Mr. Dobson, one of the camera experts of the Kalem Company, claims the authorship of the scenario.

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The Eye Comfort System of Indirect Illumination

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Even illumination throughout your theatre can be obtained without a light in range of vision.

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Our engineering department will furnish you, free of expense, reports and recommendations on request.

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Gentlemen:—Send full information regarding lighting of our theatre.
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NAME ..... *ADDRESS* .....

TAFT TOPICAL BY ESSANAY COMPANY.

Exposition Ground-Breaking at San Francisco Is Background of Excellent Views of Chief Executive.

What are probably among the best motion views of President Taft yet taken are promised in the Essanay Company's coming topical film, "President Taft at San Francisco, Breaking Ground for the Panama Pacific International Exposition." The film includes many other notables, among whom is Mme. Lillian Nordica, the world-famous singer. There are also excellent views of San Francisco, touching many points of interest and showing the remarkable progress in the rebuilding of the Western metropolis since the earthquake.

In the preliminary scenes of the Taft picture are shown views of the rebuilt Market Street, the ferry building at the foot of Market, views along the beach and at the Cliff House.

Lillian Nordica Singing National Anthem.

This old landmark, which was burned several years ago, has been rebuilt, the new building differing little from the outlines of the old. A complete panorama of the city of San Francisco is shown from Lone Mountain. Lone Mountain is marked by a gigantic cross which marks the spot where Gaspare de Portola discovered the site of the present San Francisco, in the year 1769. Interesting views in Chinatown are also shown.

The Taft part of the film first shows a review of the troops, followed by city, state and national officials escorting President Taft and his suite to the reviewing stand, where the president reviewed several regiments of troops. Views of the enormous crowd in the stadium and of Taft speaking, follow.

The ground-breaking ceremony will cause some mirth. It is easily cognizable that it has been some years since the president handled a shovel, but he gets away with it effectively, if not in very fine style. The spade is not an ordinary one. It is of solid silver and bears the legend:

Used by
WILLIAM HOWARD TAFT,
President of the United States,
Oct. 14th, 1911,
In Turning the First Spadeful of Earth
for the
Panama-Pacific International Exposition
To be Held in
SAN FRANCISCO,
1915.

The Essanay photographers were courteously granted a most advantageous position in making this part of the ceremony and excellent close-up views of the president were obtained. Thinking, perhaps, of the millions who will see him in the motion pictures the president waves his hand several times to the camera and smiles broadly.

After raising the banner, the flag of the exposition, the president steps to the background and Madame Lillian Nordica, whose sweet voice has thrilled thousands, closed the ceremonies by singing the national anthem, "My Country, 'Tis of Thee."

The spadeful of earth turned by President Taft and also the spade will be preserved to posterity and will be on view at the exposition when it opens in 1915.

The film closes with an exquisite view, tinted in orange and red, of the setting sun through the Golden Gate.

The film runs 1,000 feet and will be released Thursday, Nov. 16th.

THE TISDALE ENTERPRISES.

The rapidly increasing demand for feature film productions throughout the country has given birth to the Tisdale Feature Attraction Syndicate, of Chicago, a Feature Attraction booking establishment, the business of which will be to provide various moving picture theaters throughout the country with an exclusive service of the best feature films. The Tisdale company is rapidly developing its circuit and has co-operated with several of the best manufacturers of feature films in preparation for the coming season.

F. M. Tisdale, manager of the Tisdale enterprises, and well known throughout the country as showman and theater advertising expert, is the president of the company. F. R. Martin, formerly assistant representative in Chicago of the Moving Picture World, has been appointed general manager. The company has established offices in suite 401-2-3, Chemical Building, 117 N. Dearborn Street, and already the business shows signs of great activity.

REWARD OF $25 OFFERED.

On the night of Monday, Oct. 30, a Powers No. 5 machine, serial number 5181, was stolen from the Mirror Theater, 1634 Broadway, Brooklyn, N. Y. The proprietors of the Mirror offer a reward of $25 for information that will lead to the arrest of the culprit and the return of the machine.

President Taft After Breaking Ground.

President Taft and Nordica in Grand Stand.

SCENES FROM PANAMA GROUND-BREAKING CEREMONIES AT SAN FRANCISCO (Essanay).

IN ONE YEAR YOU CAN MAKE

100% ON YOUR MONEY

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FILM CO.
"Feature Films & Nothing Else"

"THE CRUSADERS"

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IT all depends on how much time you devote to booking your film. Even if you handle it carelessly and only use it as a "side line" it will pay you ten times as much in dividends as you can possibly derive from the ordinary investment. It is a sure winner. There isn't the least element of speculation about it. Exhibitors everywhere are eager to book the greatest moving picture ever made. Churches are anxious to have it. So are schools, colleges, clubs, societies, etc., etc. Letters are piling in upon us every day, asking, begging, demanding bookings on "The Crusaders or Jerusalem Delivered.

OUR PRICES ARE ABSURDLY LOW

If we doubled our prices on state rights it would still be a golden investment opportunity for you. If you can't buy it yourself get some of your friends interested. Show them the marvelous money-making possibilities of such a feature film. Form a little company and own the rights for one or more states. We'll help you find the right men to handle the film if you haven't time to do it yourself. We've done everything else to make your road easy. We've issued posters in all sizes and designs from half-sheets to magnificent 8-sheets, as well as heralds, banners, dodgers and all the other advertising matter.

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WORLD'S BEST FILM CO.

30 North Dearborn Street **CHICAGO**

"CAIN AND ABEL" (Vitagraph).

The makers of this film undertook a great responsibility in endeavoring to portray such an extraordinary incident which marred the earliest days of the world's history.

The first tragedy which cursed humanity presents so many unknown phases of thought that it was incumbent upon the producers of this scene to draw upon a most wise and discriminating imagination. In doing this it is pleasant to record that violence has not outraged the subject, while differences of opinion may repeatedly arise, it must be remembered that where detail of description is lacking the most reasonable presumption of "what might have been" is allowable.

The consecutive order of the Biblical account has been preserved and a desire to faithfully follow the original is evident. The character of Abel is presented with suitable

Scene from "Cain and Abel" (Vitagraph).

simplicity, but it is a question if that of Cain is not a little over-wrought; an excess of acting tends to exaggerate the manner of even the guilty one in a tragedy of this kind. The angel of the flaming sword is good thought, and no profane handling of so delicate a personality is shown. In its place as a Biblical picture Cain and and Abel is capable of easy descriptive accompaniment, as it runs parallel with the original account, and is not spoiled by superfluous addition or conspicuous shortcomings. The angels demand of Cain for the whereabouts of his brother, whose dead body throws off its stone covering when told "The voice of thy brother's blood crieth unto me from the ground." It is, perhaps, the best seen. It is wise that no attempt was made to interpret the "branding" of Cain; to finish the story with him facing the future under the curse is sufficient. The film possesses an even tenor and as such is acceptable, especially when the primitive conditions are taken into account.

BERNSTEIN RESIGNS FROM YANKEE.

Isadore Bernstein, the well-known and energetic young film personality, has severed his connection with the Yankee Film Company, after one year of affiliation with that concern. Friends of Mr. Bernstein are wondering what next he will do. Of course he will do something, because it is as impossible for him to remain idle as it is for a duck to keep his feet from getting wet. Mr. Bernstein, at his residence, 859 Huntspoint Avenue, New York City, stated to a World representative that before he does anything, he is going to take a well-earned rest. He will spend a week or two in the mountains, and while there will consider which is the better of two offers that have been made for his valuable services.

Mr. Bernstein is one of a number of pioneer moving picture men, who know the business from every angle. In the early days, he sat at the high table at 116 Nassau Street. Since that time he has been engaged in various branches of the trade. For a long time he was manager of the Improved Film Exchange and the Paramount Film Exchange, both of New York City. Later he went on the road, selling films to exchanges, and in that was singularly successful on account of his genial personality and wide acquaintance in the trade. A year ago he entered the Yankee Company as publicity man. At the time of tendering his resignation we find him in the higher position of General Manager. Isadore is a hustler, and we know that wherever he lands he will certainly make good.

"DESPERATE DESMOND ALMOST SUCCEEDS."

First Reel of a New Farce-Comedy Series by the Nestor Film Company.

"Desperate Desmond" not only almost, but entirely, fulfills the expectations of the promoters as a mirth producer. At a private exhibition this week, before a number of critics, exhibitors, and other film manufacturers, the first reel of the Nestor new farce comedy series produced frequent laughter and elicited favorable comment. The hairbreadth escapes of the famous Claude, the desperate schemes of the villain Desmond, and the helplessness of the fair Rosamond, were skillfully portrayed by characters which brought to life the famous cartoons so familiar in the newspapers. If the rest of the series equals the first, it is certain that the "Desperate Desmond" pictures will far outclass in popularity the "Mutt and Jeff" series by the same firm—and that will be going some.

David Horsley is now in California with 40 members of his stock company and operators. Permanent quarters have been leased on Sunset Boulevard, Hollywood, in the suburbs of Los Angeles. It is expected that three separate companies will be engaged there during the winter and a permanent studio will be established.

Scenario writers are requested to note that manuscripts for comedy and high-class drama should be sent to the Nestor Film Company, Hollywood, Cal. Wild West subjects are not desired.

THE FILM ACTOR AND THE UNIFORM.

A humorous incident occurred at the making of "From the Bottom of Sea," by the Imp Company, at Newport, R. I., when one of the naval officers, coming along the embankment, met Mr. Le Saint made up for the part of a navy lieutenant. So much did the actor resemble a naval officer that the real naval officer saluted him as he passed by. Mr. Le Saint, not knowing what else to do for the moment, saluted in return. When the naval officer discovered his mistake, and became somewhat of a laughing stock, he bellowed with rage and determined that he would take the matter up with the government at Washington and make strenuous complaint. But brother officers finally managed to convince him that after all he was not saluting the man, but the uniform of the United States Navy, so he let it drop.

A LARGER RELIGIOUS TEST.

Probably the largest effort in the use of moving pictures in religion is that being put forth by the Bishop of the Falkland Islands. It is the Bishop's intention to visit all parts of Great Britain in the interest of his work with the object of raising $500,000; he believes the cinematograph can help him better than any other power. He will show chiefly scenic pictures, both of travel and in relation to his own immediate field of labor. This instance is probably unique in that the highest church dignitary has seen fit to endorse and utilize the picture as a proper auxiliary to religious effort. The good Bishop deserves success for his farsightedness in adopting and appropriating thus early in its history the cinematograph as an aid to Episcopal work.

BRADENBURGH UNDER ARREST.

Information is received from Philadelphia that G. W. Bradenburgh has been arrested upon the charge of violating the provisions of the United States Copyright Act covering motion pictures and that the hearing of the case against him took place on Friday, Nov. 3rd, before U. S. Commissioner W. W. Craig, in the Postoffice building, Philadelphia, Pa. Mr. Ingvald C. Oes, representative of the Great Northern Film Company, is one of the complaining witnesses in this case, together with P. P. Craft, of the Monopol Film Co., which has the American rights for the picture in question, "The Temptations of a Great City."

PICTURES IN TOPEKA CHURCH.

With the announcement that he does not believe in "letting the devil have too many of the good things," Rev. Robert Gordon, of the First Baptist Church, Topeka, Kas., announces that he will use pictures in his church Sunday evenings. The innovation was started off with the Vitagraph Company's Life of Moses as produced under the direction of Rev. Madison C. Peters.

MME. JOURJON ARRIVES.

Mme. Jourjon, wife of President Jourjon, of the Eclair Company, arrived in New York on October 29 and will remain with her husband until he returns in January after completing the organization of the new American branch.

M. P. THEATRES
BOUGHT AND SOLD

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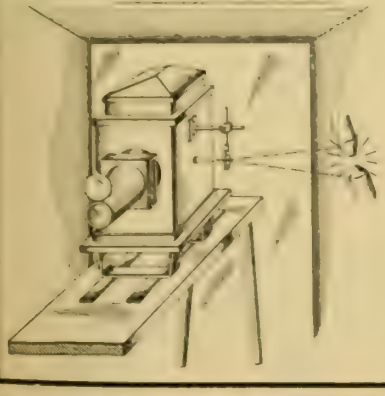

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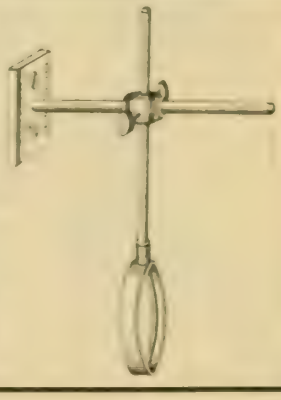

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CHAMPION BASE-BALL PLAYERS BECOME PICTURE PLAYERS.

Bender, Coombs, Morgan and Oldring Will Appear in a Thanhouser Comedy.

During the long, cold winter months, when baseball is in cold storage, there will be a small measure of sunshine doled out in the form of baseball film, and those baseball fans who are also moving picture fans will not have to starve for baseball fodder if they will attend closely to the Independent theaters and watch for the appearance of the Thanhouser baseball picture which is to be released on Friday, November 24th, and will, perhaps, be followed by others of a like nature.

The Thanhouser company, with their customary enterprise, have secured the services of four of the Philadelphia American League World Champion baseball stars: Bender, Coombs, Morgan and Oldring. The first three are of the Athletic pitching staff, and Oldring is the well-known outfielder. The picture has been named, "The Baseball Bug," a name which seemed to best suit the diamond stars who appeared in it, and which is well adapted for public advertising. It is a tale of a country clerk whose mind was more occupied with baseball than it was with his work at the store. He played a fair game and was considered the crack player of the village. He had big league longings and aspirations and was quite certain that the big league moguls had overlooked a world-beater in him.

The clerk's wife was very much annoyed by this because it wasted his time and he suffered from the craze financially besides. It happened that "Big Chief" Bender, the Indian pitcher of the Athletics, was a distant cousin of hers. To him she wrote, explaining the situation, and asking him if he could help to cure her husband of the baseball fever. The result was a fake letter, purporting to have been sent by "Connie" Mack, and recognizing the wonderful ability of the country ball-tosser, and saying that it was his intention to send Messrs. Bender, Coombs, Morgan and Oldring to the town to take a few lessons in baseball from the village wonder. The ball players arrived and it took only one lesson for them to give the ball playing clerk such a thorough showing up that they cured him of the fever for keeps.

"THE TEMPTATION OF RODNEY VANE" (Kalem).

The slender thread of a love story, spun out under the above named title of a Kalem picture done by one of the California companies, does not entirely overshadow a very interesting pictorial description of the grape growing industry of Southern California. The picture was taken upon a ranch where 1400 acres are devoted to vineyards which yield something like fourteen tons of fruit to the acre. The picking and grinding of the grapes is shown and govern-

Scene from "The Temptation of Rodney Vane" (Kalem).

ment gaugers and inspectors are seen testing the juice to determine its character.

Great vats in which the grape juice is stored are seen in the picture. Rodney Vane's temptation consists in whether or not he shall drown his supposed rival for the affections of Millie Waine (Alice Joyce), in one of these vats into which he has accidentally fallen. But he thinks better of the plan and assists in pulling the rival out of danger. Later Vane discovers that he has been mistaken about the rival and makes up with his girl.

While the love story is not badly told and while Miss Joyce is just as sweetly simple and unaffected as ever, we could not suppress the wish that the Kalem Company had given us a more complete story of the California wine-growing industry.

A MOVING PICTURE BATTLE.

Many who will read this have witnessed a battle scene on a moving picture screen, but not many have seen the real action from which the picture has been made. Mr. Harry Raver, General Manager of the Eclair Film Co., extended an invitation to the Moving Picture World, to have a representative on hand for the big battle, which will be a feature scene in "Hands Across the Sea" the first Eclair release of November 21st. The invitation was accepted by the War correspondent of the "World," who, with Mr. Brulatour, Mr. Jourjon and Mr. Maresi, officials of the Eclair Co., took a position of vantage overlooking the battle field. In front Mr. James Slevin, with two cameramen, was directing and photographing the efforts of some three hundred men, of whom fifty were mounted, to reproduce that memorable battle at Trenton, on Christmas morning, in the year 1776.

If you can picture an equally divided army of three hundred men, dressed and armed as were the warriors of revolutionary days, some with the clothes they wore on their farms, while others wore uniforms of the then American army, and the balance dressed in the bright red coats and white hats such as were worn by the Hessians, all in apparently deadly combat amid the firing of guns and cannon, and the exploding of bombs, real infantry and cavalry charges, with men dropping off the backs of running horses, then you can get a slight idea of the magnitude of this production.

The selection of types and the costuming of the different characters, such as George Washington, General Cornwallis, Major Andre, Mollie Pitcher and "Farmer" Brown, whose team of oxen were pressed into service to haul the heavy cannon over the rough roads, is a masterful undertaking in itself.

After fighting had ceased, and General Cornwallis' sword was accepted by General Washington, in surrender, a priest (Will S. Rising), and two acolytes with the war time nurses (the Misses Dorothy Gibson and Helen Martin), ministered to the wounded and dying.

A later review of the finished picture, which is to be a two-reel release, will be forthcoming in the columns of this paper.

Every true American, or lover of history should insist on seeing, "Hands Across the Sea," to be released Tuesday, November 21st.

Calendar of Independent Releases.

MONDAY, NOVEMBER 6th, 1911.

AMERICAN—The Three Shell Game (W. Dr.) 1000
CHAMPION—Folks of Old Virginia (Dramatic) 950
ECLAIR—Willie Challenges Jim Jackson (Comedy)...
ECLAIR—Life Under the Sea (Educational) .....
IMP—Waiting at the Church (Comedy) 1000
YANKEE—A Coward's Regeneration (Dramatic) .....

TUESDAY, NOVEMBER 7th, 1911.

BISON—A Race for a Bride (Dramatic) .....
POWERS—Mobilization of the American Fleet (Top.)
THANHOUSER—The Missing Heir (Dramatic) .....

WEDNESDAY, NOVEMBER 8th, 1911.

AMBROSIO—Dolly's Doll (Dramatic) .....
AMBROSIO—Tweedledum's Motor Car (Comedy) ...
CHAMPION—The Moonshiners' Trail (Dramatic) ....
NESTOR—A True Westerner (Dramatic) .....
RELIANCE—Marriage (Dramatic) .....
SOLAX—An Interrupted Elopement (Comedy) .....

THURSDAY, NOVEMBER 9th, 1911.

AMERICAN—The Mexican (Western Drama) 1000
IMP—The Wife's Awakening (Dramatic) 1000
REX—Saints and Sinners (Dramatic) .....

FRIDAY, NOVEMBER 10th, 1911.

BISON—Wenona's Broken Promise (Dramatic) .....
LUX—Bill Taken for a Ghost (Comedy) 426
LUX—The Diversion of a Nursemaid (Comedy) 495
SOLAX—Grandmother Love (Dramatic) .....
THANHOUSER—The Last of the Mohicans (Dr.)...
YANKEE—He Didn't Like the Tune (Comedy) .....

SATURDAY, NOVEMBER 11th, 1911.

GREAT NORTHERN—A Woman's Wit (Comedy) ...
ITALA—A Victim of Competition .....
ITALA—The Effect of a Racket (Comedy) .....
POWERS—For the Tribe (Dramatic) .....
RELIANCE—The Track Walker (Dramatic) .....
NESTOR—Desperate Desmond Almost Succeeds (Com.)

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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, NOVEMBER 6th, 1911.

BIOGRAPH—The Battle (Dramatic) 1084
KALEM—The Luck of Reckless Reddy (Comedy) 1000
LUBIN—Aunt Jane's Legacy (Comedy) 1000
PATHE—Pathe's Weekly No. 45 (Topical) 1000
SELIG—The Coquette (Dramatic) 1000
VITAGRAPH—Her Cowboy Lover (Dramatic) 1000

TUESDAY, NOVEMBER 7th, 1911.

EDISON—A Modern Cinderella (Comedy) 1000
ESSANAY—He Fought for the U. S. A. (Dramatic)....1000
GAUMONT—The Vagabond (Dramatic) 623
GAUMONT—A Trip on a Dirigible Balloon (Scenic).. 331
C. G. P. C.—Uncle's Money (Comedy) 1000
C. G. P. C.—Making Artificial Flowers (Industrial) ...1000
SELIG—Western Hearts (Dramatic) 1000
VITAGRAPH—Auld Lang Syne (2 reels) (Dramatic)..2000

WEDNESDAY, NOVEMBER 8th, 1911.

EDISON—Logan's Babies (Comedy) 1000
ECLIPSE—An Eye for an Eye, or the Last Days of King Henry III of France (Dramatic) 1000
KALEM—White Brave's Heritage (Dramatic) 1000
LUBIN—Who Owns the Baby? (Comedy) 1000
PATHE—The Story of the Typewriter (Industrial) ...1000
VITAGRAPH—Arbutus (Dramatic) 1000

THURSDAY, NOVEMBER 9th, 1911.

BIOGRAPH—The Trail of Books (Dramatic) 994
ESSANAY—Showing Uncle (Comedy) 400
ESSANAY—Gee Whiz (Comedy) 100
LUBIN—Jack's Umbrella (Comedy) 1000
MELIES—The Spur of Necessity (Dramatic) 1000
PATHE—Terms of the Will (American Drama) .....
PATHE—Review of the Paris Garrison (Military) 1000
SELIG—Old Billy (Dramatic) 1000

FRIDAY, NOVEMBER 10th, 1911.

EDISON—The Black Arrow (Dramatic) 1000
ESSANAY—The Empty Saddle (Dramatic) 1000
KALEM—The Engineer's Daughter (Dramatic) 1000
PATHE—The Bandit's Bride (Dramatic) 738
PATHE—The Astis (Acrobatic) 236
SELIG—Lieut. Grey of the Confederacy (Dramatic) ..1000
VITAGRAPH—Who's Who (Comedy) 1000

SATURDAY, NOVEMBER 11th, 1911.

EDISON—Willie Wise and His Motor Boat (Comedy). 650
EDISON—Icebergs off the Coast of Labrador (Scenic). 340
ESSANAY—The Girl Back East (Western Drama).....1000
GAUMONT—The House of Execution (Dramatic) 787
GAUMONT—Manresa, a Spanish Town (Scenic)..... 200
LUBIN—The House that Jack Built (Dramatic) 1000
PATHE—Love's Renunciation (Dramatic) 1000
VITAGRAPH—An Aeroplane Elopement (Com. Dr.).1000

ADVANCE RELEASES.

MONDAY, NOVEMBER 13th, 1911.

BIOGRAPH—Dooley's Scheme (Comedy) 530
BIOGRAPH—Won Through a Medium (Comedy) 467
KALEM—When California Was Won (Dramatic) 1000
LUBIN—His Chorus Girl Wife (Dramatic) 1000
PATHE—Pathe's Weekly No. 46 (Topical) 1000
SELIG—In the Days of Gold (Dramatic) 1000
VITAGRAPH—Suffer Little Children (Dramatic) 1000

TUESDAY, NOVEMBER 14th, 1911.

EDISON—Ludwig from Germany (Comedy) 1000
ESSANAY—Hubby's Scheme (Comedy) 1000
GAUMONT—Jimmie and His Country Uncle (Comedy) 820
GAUMONT—The Outskirts of Paris (Scenic) 164
C. G. P. C.—The Birth of a Flower (Educational) 345
C. G. P. C.—Vendetta (Dramatic) 650
SELIG—The Bootlegger (Dramatic) 1000
VITAGRAPH—The Girl and the Sheriff (Dramatic) ...1000

WEDNESDAY, NOVEMBER 15th, 1911.

EDISON—The Living Peach (Comedy) 600
EDISON—The Y. M. C. A., Silver Bay, Lake George, N. Y. (Educational) 400
ECLIPSE—The Hindu Jewel Mystery (Dramatic) ...1015
KALEM—The Desert Well (Dramatic) 1000
LUBIN—Some Mother-in-Law (Comedy) 1000
PATHE—A Brother in Arms (Dramatic) 1000
VITAGRAPH—Their Charming Mamma (Comedy-Dr.).1000

THURSDAY, NOVEMBER 16th, 1911.

BIOGRAPH—Through Darkened Vales (Dramatic) ... 999
ESSANAY—President Taft at San Francisco (Topical) 1000
LUBIN—A Newsboy's Luck (Dramatic) 1000
MELIES—The Miser Miner (Comedy-Drama) 1000
PATHE—A Western Postmistress (Dramatic) 1000
SELIG—The New Superintendent (Dramatic) 1000

FRIDAY, NOVEMBER 17th, 1911.

EDISON—The Ghost's Warning (Dramatic) 1000
ESSANAY—The Point of View (Comedy) .....
ESSANAY—Excess Baggage (Comedy) 1000
KALEM—The Fishermaid of Ballydavid (Dramatic) ..1000
C. G. P. C.—The Daughter of the Clown (Dramatic) ... 995
SELIG—A Spanish Wooing (Dramatic) 1000
VITAGRAPH—The Little Spy (Dramatic) 1000

SATURDAY, NOVEMBER 18th, 1911.

EDISON—The Story of the Indian Lodge (Dramatic)..1000
ESSANAY—The Cattle Rustler's Father (W. Dr.)....1000
GAUMONT—The Reckoning (Dramatic) 875
GAUMONT—A Trip to Saxony (Scenic) 150
LUBIN—A Romance of the 60s (Dramatic) 1000
PATHE—The Reporter (Dramatic) 990
VITAGRAPH—Vitagraph Monthly of Cur. Events (Top.).1000

PRAISE FOR J. C. DEAGAN.

In conjunction with an article in the Moving Picture World of October 21, headed "A Little Talk on Vaudeville in Picture Theaters," mentioning Mr. J. C. Deagan, of Chicago, manufacturer of musical novelties especially adapted to picture show work, I can't help but feel it my duty as an extensive purchaser of Mr. Deagan's instruments and a user of the same, to boost for him and his wonderful knowledge of the manufacture of perfectly toned bells. While the article mentions only the organ chimes as an attraction, I have found for complete effects on pictures, the Parsifal bells, marimbaphone, xylophone, electric bells (the greatest drawing card of all) unequaled when it comes to putting on perfect effects. I am using all these instruments, as well as Mr. Deagan's cathedral chimes, in addition to violin, cello, traps and effects. I have not regretted the expenditure of several hundred dollars on Deagan instruments, and to any show that wishes to increase its receipts my advice will be fewer drum stunts and more attractive music, like only bells can give, and the crowds will come.

(Signed) S. W. CUMMINGS,
Proprietor Orpheum Theater,
Ft. Worth, Tex.

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This new theater has been constructed of iron, steel and concrete, and is absolutely fireproof throughout. Its decorations are very gorgeous, the prevailing decorative colors being of light rose, ivory and gold. The proscenium arch, which is supported on massive marble columns, contains a gigantic oil painting, twenty feet deep by eighty feet wide, depicting music and drama. The stage is of vast dimensions and fitted with the very latest mechanical and electrical devices and is so thoroughly equipped that the greatest spectacular productions can be presented at any desired moment.

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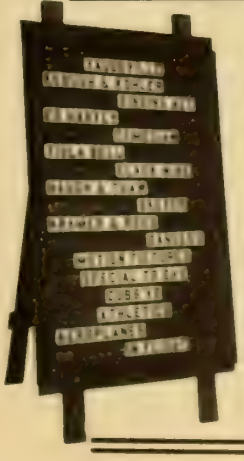

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INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or noms de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

GENE B. LYNCH.—It is possible to stage such scenes as you suggest, but the studios prefer to make their own production of such stuff as a rule. (2) Keep away from color effects. (3) The demand varies with the studio. Comedy is always in demand. Send your address. You overlooked this.

J. M. M.—Miss Julia M. Taylor was the Thanhouser Juliet in "Romeo and Juliet."

G. H.—Mrs. Mary Maurice, of the Vitagraph, is no relation to Maurice Costello. (2) We do not know what Mr. Leonard is doing at present. (3) The picture showing the motion picture players all in one large dressing room was picture license. Large rooms are provided for the extra people but the acting members are assigned two to six to the room according to its size. Many of the rooms are very tastefully fitted up.

F. T. F.—We cannot, in this space, give full directions for writing photoplay scenarios, but they should be short and concise, giving only the leading action. Write to the Lubin, Vitagraph or Essanay companies for their instruction sheets. They will be sent free if you enclose an envelope stamped and addressed to yourself. If you want more complete information, obtain the series of eight articles on "The Technique of the Photoplay," which ran in The Moving Picture World from July 22 to September 9th, inclusive. They will presently be republished in book form. Better have the stories typewritten, as your handwriting is not sufficiently legible.

MRS. J. T.—We note your lengthy communication. We quite agree with you as to Miss Lawrence's cleverness, but surely you will allow that other players are also clever.

C. H.—We're glad to know that you read this paper with such interest, but how is it that you've missed the repeated explanation of this very point? Here's the way it happened: Mr. Johnson was originally with the Biograph, subsequently he went to the Reliance and from there to the Lubin studio. He is at present with the Lubin company, and with no apparent intention of leaving, but that does not prevent the Reliance company from having negatives made while he was with them, and releasing prints a year after his connection with the company ceased. It is quite possible to see him under all three trade-marks, though the old Biographs are wearing out.

ENTHUSIASTIC INDEPENDENT GIRL.—The Bison has not replied to your question, but the Reliance company advises us that Walter Miller occasionally played leads opposite to Miss Leonard. He is not now with the company and there is no advice as to his engagement elsewhere. When Bison wakes up we'll answer about the little Indian girl.

E. L. C.—The Kalem company advises us that Miss Ruth Roland is still posing with their Los Angeles company.

E. M. B.—Miss Hazel Neason played the Princess in the I. M. P. "The Garden of Fate." She is now a member of the Vitagraph forces.

P. G. E.—Hobart Bosworth had the title role in the Selig "John Oakhurst, Gambler."

R. A. S.—We have no recent information as to Master Pickford, but presume that he will play either with the Majestic or the Vitagraph, since Miss Mary Pickford is with the Majestic and her sister, Lottie, is with the Vitagraph. (2) Jack Standing played the lead in Lubin's "The Easterner's Sacrifice." (3) Miss Eleanor Caines posed for a number of the early Lubin Westerns. She has gone back to the dramatic stage, according to the most recent information at hand. (4) Tom J. Carrigan was Henriette's lover in Selig's "The Two Orphans." (5) He has left.

S. R. K.—Miss Flora Foster was the boy David in the first reel of the Thanhouser David Copperfield series. (2) Francis Busnman and Dorothy Phillips. (3) We do not know. Watch the news columns. (4) We believe not. (5) Answers about Biograph players are barred.

M. T. C.—Mrs. Clarke of the Colleen Bawn cast, is the mother of Jack J. Clarke. (2) Leslie Bassett has been connected with the Reliance company, but his present whereabouts are not known.

H. W. R.—(1) Miss Kathryn Williams played the part. (4) The company headquarters is in Los Angeles, where there is a permanent studio, but with that point as a base they work the entire Western country as the scripts in hand may require. Your other questions have been referred. Watch this column.

B. C.—It is useless to copyright a scenario, although it can be done by following the instructions laid down in these columns by George Rockhill Craw. A more effective redress lies in common law if you have grounds for any action at all.

DEN.—Owen Martin was the Parson in "The Parson and the Bully," made by Nestor. (2) Mabel Normand played Picciola in the Vitagraph picture of that title.

S. C. D.—Frank Crane is no longer with the Thanhouser company, but with the Lubin forces.

N. P. E.—The Edison company maintains no permanent Western company. All companies are operated from the home studio in Bedford Park, New York City, but field companies are sent out from there covering different parts of the country. Scripts should be addressed 2826 Decatur Avenue, New York City, and not to the Orange offices.

R. E. A.—Looks to us as though you had the Vitagraph Capt. Barnacle confounded. Van Dyke Brooke is the former and William Mr. Deagan's fe in the same company's "Forgotten." (3) The question is traps and effe

several hundr leaf effect in the Edison "Leaves of a Romance" was any show tha by inserting a cutout between lens and film, while the taken or by using the same in the printing machine. will be fewer d or studio experience is required of all picture players only bells can grannot state experience it is useless to waste your time. rs are available for the camera stage. There is no of.

nce Lawrence and Arthur Johnson had the leads in Ward."

W. H. K.—Scenarios intended for the Pathe company should be addressed to the studio at 1 Congress Street, Jersey City Heights, N. J., and not to the main office.

D. S. T.—May Hotley was the Mother and Elsie Glynn the girl in Lubin's "A Question of Modesty." (2) See reply to R. A. S.

NOVICE.—George Monroe has not played in pictures. John Bunny plays the parts in the Vitagraph productions that you ascribe to him. (2) We cannot place the player through your meagre description. The company has four leading men.

V. P. S.—When films are sent to countries not using our language, the titles and letters are translated into the tongue of the country to which they are sent. Some companies regularly furnish leaders and letters in French, German, Italian, Spanish and Russian. This is a simple matter since the film is not continuous as you seem to think, but made up of the various scenes and inserts cemented together. For foreign use it is easy to substitute the proper leader for the strip in English. (2) Most of the Pathe films now seen are made in America, either in Jersey City or California. All prints are made in the laboratories in Bound Brook, N. J., the French subjects being sent over in negative. (3) Gaumont and Urban-Eclipse films are printed abroad and sent over here complete. (4) The Pathe films are not colored by hand, but by means of stencils. The process is too elaborate to be described in detail here.

T. P. O.—Warren Kerrigan has the lead in the American's "The Ranchman's Nerve." (2) Robert Gaylord was the blacksmith in Vitagraph's "A Republican Marriage." (3) We know more pleasant ways of getting into trouble than asking a lady her age. You do it. (4) A letter to the studio will reach the player.

F. L. A.—You can get film service from $50 a week up. The rental of a house depends upon its size and location. The higher rent may often be an economy. There are a number of patent screens, but we cannot institute comparisons. The same applies to machines. Why not hunt up some exhibitor in your territory—but not too near your planned location—and have a chat with him.

L. B. R.—Jack Standing had the lead in the Lubin "Rescued in Time." (2) George Reehm was the bar-keeper in "The Human Torpedo." The pugilist who looked the part in the same reel has a mighty good ring record. (3) We do not know how many reels will constitute the Edison historical series. The last was Number 6.

A NEW EXCHANGE FOR CLEVELAND, OHIO.

Messrs. Mandelbaum and Newman, of the newly incorporated Feature and Educational Film Company, of Cleveland, Ohio, are in New York for a two weeks' stay, looking over the ground for feature productions.

Mr. E. Mandelbaum, president of the new company, closed a deal with the Eclair Company, to take over the American rights of "Zigomar," a French romance in three reels, which will materially strengthen the stock of Feature subjects already purchased by the Feature and Educational Film Company.

Mr. Mandelbaum was the first exchange man to put in his order for two prints (4 reels) of Eclair's first release, "Hands Across the Sea."

The Screen Problem

Every man who owns a moving picture theater has a Screen Problem which he is anxious to solve. WE HAVE SOLVED THE PROBLEM. The Silver Screen Company has hundreds of screens in use under every conceivable condition, and there is not a single owner to whom we could not refer a prospective buyer. Not one has been disappointed, but on the contrary each has found that our screen has exceeded his expectations.

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The Silver Screen - - - $35.00 and up
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Solve your screen problem, because they are founded on the same scientific principles as the projecting machine itself. The difference in price is determined by the grade and cost of material used. They are all producers of the brightest, clearest, and most natural of pictures with the maximum of depth and perspective. Rain and defects in the films are reduced by the brightness of the pictures. They absorb those glaring rays of light which are obnoxious to the eye and reflect rays that please. They permit of lighted theaters. The effect on the eye is the same in all parts of the theater.

Let our salesman demonstrate the superiority of our Screen, and prove to you that we have solved your Screen Problem.

Sold on easy payments. Liberal Discount for cash.

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NOT ALL "YELLOW."

In striking contrast to the hysterical, unfounded and now repudiated attack upon the motion picture theaters of Minneapolis by the Minneapolis Tribune, the Moving Picture World is pleased to give space to the following editorial printer in the Ohio State Journal, of Columbus, Ohio:

"Going to Extremes.

"How easy it is for reformers to go to extremes, and how unfortunate is the effect of that extravagance. Picture shows, for instance, we have recently heard denounced without reserve. The whole art of cinematograph production is hurled to perdition because some evil has been promoted by it. By the same process of reasoning, one might denounce the telephone, the automobile, the aeroplane, and all other inventions and devices for human comfort and efficiency. That which helps the good may also help the evil; use may become abuse. It would be the utmost folly to renounce that which is in itself good because it is put to evil uses. The only wisdom is in the rescue of good things from misuse.

"Indiscriminate denunciation of moving pictures is so narrow as to hurt the cause which it is meant to help. Thousands of people who have found good in the films will be resentful and even critical of the general cause of which the denunciation is a part. They will refuse to draw the line against moving pictures as such because a few of them have been of doubtful or even harmful influence for they know that reform is possible. We believe it was Mr. Edison who said that in the next ten years moving pictures would be a valuable adjunct of every schoolroom, and even now they have found their way occasionally into the churches.

"The need is for reformers who are able to draw the line right—with all the good on one side and all the bad on the other, and with none of the good thrown away because it has sometimes been used for evil purposes or to evil effect."

RICHARD R. NEHLS.

Richard R. Nehls, long and favorably known to the motion picture industry, has joined the forces of the American Film Manufacturing Company. He takes the place made vacant by the resignation of A. M. Kennedy.

Mr. Nehls has enjoyed a large and varied experience in the motion picture trade. His first acquaintance with motion pictures dates back some twelve years when the business was still in its infancy. At that time he had charge of the motion picture mail order business of Montgomery, Ward & Co. More recently Mr. Nehls was in the importing department of a large Chicago film company, where his duties as film buyer afforded an extraordinary opportunity to acquire knowledge of the trade.

He is a native Chicagoan, having been born in that city in 1875, and was given every opportunity in the way of an education, receiving his early training from private instructors and afterward spending three years in Concordia College, Milwaukee, Wis. In addition he possesses an excellent training in business management and can qualify as electrical engineer. He was for some years the executive head of a prosperous business of his own.

Friends of Mr. Nehls will be glad to hear of his new connection. His wide knowledge of the business, his large circle of friends, coupled with his natural aggressiveness and keen business insight, promise more and better things for the American.

NOTICE TO CONTRIBUTORS.

Contributors to the Moving Picture World are requested to be brief and to the point. An ordinary article or communication should not exceed 500 words. It is suggested that all contributors use the typewriter or take pains to write legibly. We will not be responsible for manuscripts, photographs, etc., and to make sure of their return sufficient postage must be enclosed. We welcome suitable contributions at all times, but ask you not to write unless you have something to say.—Editors, Moving Picture World.

Articles of incorporation of the Princess Theater Circuit Co., of St. Cloud, Minn., capitalized at $25,000, have been filed. This company will operate a circuit of picture houses in Minnesota towns and others in Northwestern cities. The officers of the new company are F. E. Nemic, president; F. A. Nemic, vice-president, and L. P. Haarman, secretary and treasurer.

* * *

John C. Hemment, the well known photographer, has returned from Africa where he went with Mr. Paul Rainey on a big game hunting expedition. Mr. Hemment speaks of several hairbreadth escapes and tells of taking a head-on charge of an enraged lion, which he thinks will be one of the most thrilling and dangerous pieces of camera work ever done.

* * *

Preparations are under way for organizing the Motion Historic Records Association, which is to have as its object the obtaining and preservation of photographs, moving picture films and phonograph records of anything now in being that is likely to be of historic interest to coming generations. It is the hope of the founders that in time fireproof buildings will be provided for proper storage by the various states and the federal government. For the present arrangements have been made for the housing of records in the New York Public Library.

Letters to the Editor.

THE FLAG QUESTION

Ottawa, Oct 26, 1911.

To the Editor of Moving Picture World:

Dear Sir:—It was with great pleasure that I read "Facts and Comments," Vol. 10, No. 4 of the Moving Picture World.

Never has anything hit me so forcibly, and I believe I am speaking for ninety per cent of Canadian exhibitors, as the [illegible] flag in the Canadian theaters. I am glad to see that some paper is entirely American in its publication that can have courage of its convictions.

Canada is not the only country that the moving picture has grown, and it will not be many years before the Canadian market for moving pictures will be just as large as any other country in the world. The agitation against the American flag being used on the Canadian theaters has been going on for some time, and the manufacturers, not seeing that it would harm, increased their output of American flag pictures. We people in Canada do not expect to see episodes of the Civil War with the British flag predominating. Such a picture would not only be that ridiculous, but we certainly do not like to see the flag that we have fought for, the flag that we take off our hats to and cheer, [illegible] trampled down and the Stars and Stripes run up, making a hero of the American soldier and a blackguard of the British. As I say, the people of Canada do object to having these pictures shown, especially in Canadian theaters.

The manufacturer uses the flag every chance he gets. One picture, without mentioning the make, was where two children were wrecked on a tropical island, which they afterward found was inhabited by savages, who numbered up into the hundred. The bottle with [illegible] was picked up by an American sailor, and, of course, a rescuing party starts out, which consists, if I remember rightly, of an officer and six men. The ridiculous part of the picture was that five of the men carried guns to fight the savages, and the other man carried a great big flag. Whatever they could do against the savages with the flag was more than I was able to fathom. The picture was a fine picture, but that one little spot spoiled it for the Canadian market.

I do not wish to take up any more of your valuable time, only to thank you for the manner in which you have taken up the matter, and I am sure that we Canadian exhibitors are just as anxious to uplift the moving picture business as are our American brothers. In order to do this we will have to have pictures that our people do not condemn. It has become so bad now in Ontario that every picture that has the American flag is turned down. The instance above that I wrote about would mean a good picture lost on account of a little judgment not being used.

Business in my town is exceptionally good, getting better prices and bigger crowds than any season before. The people are clamoring for the good stuff, like "Enoch Arden," "David Copperfield," "Two Orphans," etc.

Throughout your columns we read about different cities and what they are doing, but never much about the country to the North of you so I take this opportunity of inviting your representative to visit the capital, where, I think, I will be able to show him some of the nicest little picture houses and the best projection that he would care to look at. Our motto up here is not "how much" but "how good."

Wishing you and the World success believe me, Yours very truly

KEN E. FINLAY.

TOUCHING ON 3-REEL SPECIALS.

Brooklyn, Oct 24, 1911

Editor the Moving Picture World:

Dear Sir:—Every word of your article "Do Longer Films Make Better Shows?" has been relished by me as a most timely and important contribution to the industry we are interested in.

To be alert to the demands of the public, to praise worthy efforts in our line, and to condemn the bad, is evidently your avowed desire and aim, thus contributing immensely toward the value of the Moving Picture World as most important factor to ALL concerned in the passage of the film.

As to the character of these subjects, [illegible] the story, the acting and scenery, must be of a high order. One can readily foresee disaster should an attempt be made to deal as lightly with the 3-reel subject as do some the one-subject reel, and the General Film Co. would act wisely to endeavor to eliminate the junk, for the reason that it cannot be reckoned a valuable asset to the stock of the exchange, for this stock does not even represent present demands which has the strength of the future and has a busines term, it's dead stock.

Yes, are, I presume, pleased to encourage the release of [illegible] subjects on the same date. As to this, I must again consider the woes of the exchange man who is forced to purchase 2 extra reels in the week besides the regular releases, and, in order to overcome this hardship, must make an extra charge for same, and so offer the feature to anyone on his books. Now, "there's the rub." If I am a [illegible] knowing the full value of the coming feature, and spending time and money in proper advertising, etc., the slow-by exhibitor [illegible] referring to any one in particular, [illegible] a day ahead. I would, therefore, [illegible] engagements to all concerned of the producer should not desist on releasing the 3 reels in one day. Neither the exchange nor the exhibitor would then be hindered. The reels would then be distributed according to the kind of service one has contracted for. For instance, an exhibitor using a 10,-15,-25 day service, would be entitled to the feature at about 15 days after release, while my neighbor, on the other hand, using cheaper service, would not be entitled to same until some later date, hence would then be more value to the higher priced service. I am, yours respectfully,

I. GERMAIN.

Song Slide Releases.

A. L. Simpson, Inc.

"Boot Black Rag"—Pub. by Song Writers' Music Pub. Co.
"Heart of Gold"—Pub. by Simpson.
"Bring Me Your Message of Love, White Dove"—Pub. by J. Fred Helf Co.
"Sailor Boy, My Sailor Boy"—Pub. by Simpson.
"Lapland"—Pub. by Song Writers' Music Pub. Co.
"When She's Old Enough to Marry"—Pub. by F. B. Haviland.
"Skipper Susie Greene"—Pub. by Walter Jacobs.

Scott & Van Altena.

"College Rag"—Pub by York Music Co.
"Let Me Glance at Dear Old Ireland Once Again"—Pub. by Joseph Morris.
"If You Were Mine"—Pub. by Ted Schneider.
"Everybody Has a Key That Opens Someone's Heart"—Pub. by H. A. Weymann & Sons.
"Beautiful Love"—Pub. by J. Fred Helf Pub. Co.
"Alexander's Ragtime Band"—Pub. by Ted Snyder.
"Knock Wood"—Pub. by Harry Von Tilzer.
"Good-Night, Mr. Moon"—Pub. by York Music Co.
"When Broadway Was a Pasture"—Pub. by Leo Feist.
"Lovie Dear"—Pub. by Rogers Bros. Music Co.

DeWitt C. Wheeler.

"Grieving"—Pub. by F. A. Mills.
"On the B. A. R."—Pub. by Jos. N. Stern.
"Silver Threads Among the Gold"—Pub. by Hamilton S. Gordon.
"I Like the Hat, I Like the Dress, and I Like the Girl That's In It"—Pub. by J. W. Stern & Co.
"When the Dew Is on the Rose"—Pub. by J. H. Remick.
"The Old Love Still Lingers"—Pub. by Up-to-Date Music Co., Indianapolis, Ind.

Excelsior Slide Co.

"You Got Me Guessing"—Pub. by N. B. Heins.
"Love"—Pub. by M. Witmark & Sons.
"I Want You"—Pub. by Head Pub. Co.
"Someone Dreams of Someone"—Pub. by Beets Binner.
"Cunning"—Pub. by N. B. Heins.
"Can't Live Without a Girl"—Pub. by Laemmle Music Pub. Co.
"Light Up Your Face With a Smile"—Pub. by Gus Edwards.
"Peaches"—Pub. by Jos. Morris.
"Without You the World Don't Seem the Same"—Pub. by Head Music Pub. Co.
"Soul of Love"—Pub. by Blood, Koehler & Co.
"Don't Tease"—Jos. W. Stern & Co.

Levi Co., Inc.

"When You Are in Love with Someone That's Not in Love with You"—Shapiro Pub. Co.
"Your Own Dear Kids"—Shapiro Pub. Co.
"Everybody Holds the Key That Opens Someone's Heart"—Pub. by H. A. Weymann & Sons.
"Mary Was My Mother's Name"—Pub. by Carl Laemmle Music Co.

Louis A. Moran — Moving Picture Harvey

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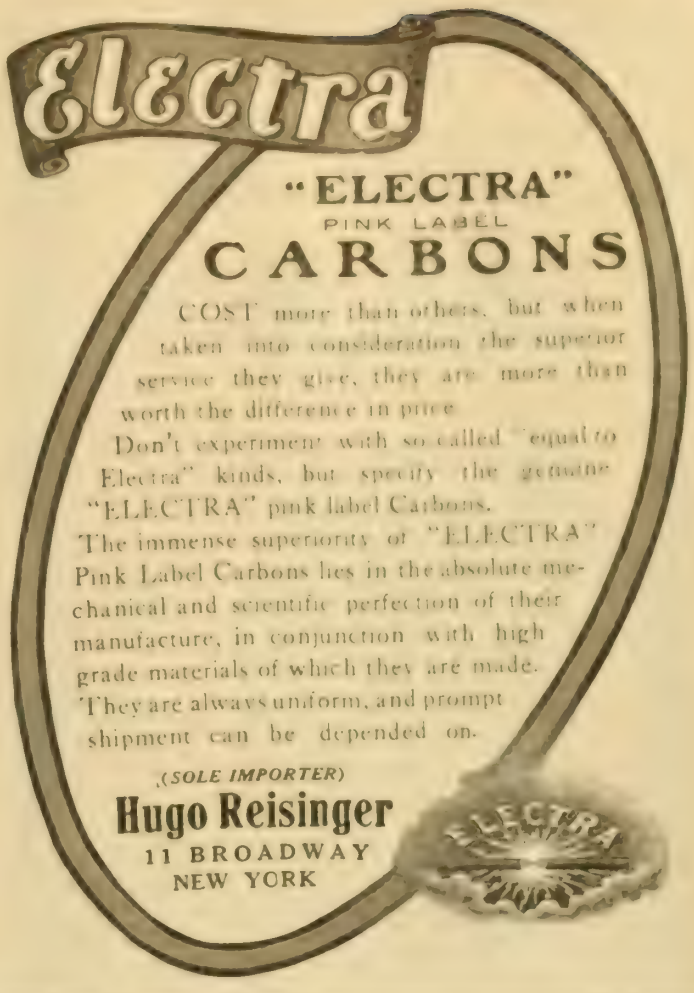
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LICENSED Film Stories

GAUMONT.

JIMMIE AND HIS COUNTRY UNCLE (Nov. 14).—The uncle, during a visit at Jimmie's home, meets and falls deeply in love with a handsome widow, who is also a guest of Jimmie's parents.

The youngster perceives his uncle's infatuation and realizes that his relative is too rustic in appearance to attract the discerning lady.

Jimmie now takes his uncle into training, and after teaching him how to make himself look attractive, gives him lessons in the best manner of winning a wife.

Needless to say, his methods prove successful when the uncle, prompted by Jimmie, finally proposes to the widow.

THE OUTSKIRTS OF PARIS or A TRIP ON THE MARNE FROM CRETEIL TO SAINT MAUR (Nov. 14).—A delightful series of views taken on the river Marne, between Creteil and Saint Maur, on the outskirts of Paris.

This remarkably picturesque stream is strongly interesting, and the exquisite views, rendered as they are in natural colors, make this one of the most charming scenic films we have yet issued.

THE RECKONING (Nov. 18).—Fortune does not favor old William at cards, and he loses heavily. Unable to pay his debt otherwise, he gives his daughter in marriage to his creditor and she, although loving another, resign herself to her fate.

One day she happens to meet her former admirer who, unconscious of the fact that he is being watched, declares his love once more.

Later the successful suitor hires his unsuspecting rival to go on a long cruise. While out alone upon the sea, they have a final reckoning.

ECLIPSE.

THE HINDU JEWEL MYSTERY (Nov. 15).—The sacred jewel is stolen from the forehead of a Hindu idol by Major Herncastle, a British soldier—is traced to England by the priests, who vow to recover it—comes into the hands of Rachel, the Major's niece, but almost immediately disappears mysteriously—is found only after a long search, in which the priests and able detectives unite.

After having caused many thrilling episodes, it is finally recovered and turned over to the Hindus.

SELIG.

IN THE DAYS OF GOLD (Nov. 13).—The Lopez family is attacked by Indians and are all killed, excepting Juanita and her mother. Juanita hears the shooting, sees the Indians attack her home, and carry off her mother. She decides she would be safer dressed as a boy, so she dons her brother's clothes, and cuts her hair off. Then tries to reach shelter. Dick Harding, a Western cowboy, comes suddenly upon Juanita. She tries to explain to him, but he does not understand Spanish, so she finally makes herself understood by gesticulations. He places her behind him on his horse, and gallops off just as the Indians dash up. After a hard ride, they outdistance the red men and reach the camp. The sheriff, Dick and cowboys pursue the Indians, and come upon them as they are in the act of burning Mother Lopez at the stake. A short fight and the Indians are defeated, but too late, as the mother is already dead. Harding then takes Juanita to his cabin, thinking she is a boy. They become very much attached to each other. Dick turns miner, and one day makes a lucky strike. Later on he learns that Juanita is a girl and realizing that he loves her, induces her to marry him.

THE BOOTLEGGER (Nov. 14).—The government has long had very stringent laws against the selling of spiritous liquors to the Indians. This traffic is known as "bootlegging."

When Sergt. Hunt, of the 8th Cavalry, stationed at old Fort Whipple, in southern Arizona, found a drunken Apache, with a tell-tale flask, he reported at once to Col. Moberlyn, who ordered Capt. Frazier with a detachment, to find the bootlegging miscreant. The captain galloped away to the nearest ranch house, where lived Jim Fancher, his wife, and daughter, and Romero, a half-breed foreman, whom the captain suspected. The troopers took up quarters in the barn on the hay. Romero saw he was suspected. He escaped, mounted his horse, met the Apache band, and made a night attack on the ranch, murdering the troopers as they slept and firing the house, to which the sergeant had escaped.

Jim bethought him of an old subterranean passage, dug to the river bank and by this means made their way to the fort. Romero rode to the colonel to exculpate himself, and tell how he had fought with the whites. When the captain arrived, and confronted him, the bootlegger made a dash for his horse. He was followed by the captain, who held the bridle until assistance came, and the bootlegger was given very short shrift for his crime.

THE NEW SUPERINTENDENT (Nov. 16).—James Morley, superintendent of the Crown Hill oil refinery, is unable to cope with the rough element in the works. Jack Hartway asks for a position, and Mr. Hastings discharges Morley. Hartway is duly installed as the new superintendent, and his first act is to put up a sign that Rooney, the bully, has formerly resented. Rooney tears the sign down, goes to the office to confront Hartway, is knocked down, and is made to nail the sign up again. But Rooney swears revenge, and sends his tool, Old Grogan, to Hartway with a note, telling him to leave town in twenty-four hours. Hartway only laughs at the implied threat, and answers that they can go "as far as they like." They plan to have Old Grogan fire the works.

Hartway has met Hasting's daughter and fallen in love with her. He is spending the evening with her, when he hears that the plant is on fire. Hartway rushes away. He finds Rooney in a saloon, acuses him of the crime, and Rooney tries to escape, but is overtaken by Hartway and given a thrashing. Jack is about to be knocked down by two of Rooney's gang, when Mabel, who has seen the fight, shoots one of them. They get away, but Rooney is arrested and sentenced to prison.

A SPANISH WOOING (Nov. 17).—Don Rafael de Ortega first sees Josefa de Landay Escandon while that young lady is walking in the park with her duenna. One look into her eyes, and he is resolved to marry her, despite the feud of long standing between their families. The duenna meets a friend, and Don Rafael steals the moment to speak to Josefa.

Don Rafael pours out his love in music and song. Josefa throws him a rose. Don Rafael finally resolves to dare all, confronts Don Patricio in his study, with a request for Josefa's hand. Don Patricio rages and storms, and with the arrival of Don Jose, whom Don Patricio has chosen for Josefa, is ordered from the house.

In honor of the engagement of Josefa and Don Jose, Don Patricio gives a masked ball. Don Rafael has crept in masked as a gypsy and makes himself known to Josefa, and she promises to meet him at dawn and leave with him.

So after the ball, Josefa very cautiously sallies forth to meet her lover. Her duenna has missed her and speedily gives the alarm, and Don Patricio, Don Jose and several other gentlemen, start in pursuit.

The two lovers succeed in reaching the church, where a good Padre performs the marriage. And so Don Patricio loses a daughter and Don Jose a bride.

ESSANAY.

HUBBY'S SCHEME (Nov. 14).—The boys want Simp to take a trip with them, but he fears his wife's objections. These, however, are circumvented, when a doctor, who is to be one of the party, pronounces Simp an invalid and argues that he must have a change of climate. Arrived at the resort, Simp has a great time until the clerk gets the letters mixed. Wifey soon scents something wrong, and hurrying to the resort, finds her lesser half having a rollicking good time, when he has written her he has been in bed nearly all the time.

PRESIDENT TAFT AT SAN FRANCISCO (Nov. 16).—The genial Taft smile appears abundantly in this excellent topical picture. The occasion is the ground-breaking for the Panama Pacific International Exposition at San Francisco in 1915, celebrating the opening to commerce of the Panama canal. The picture includes, besides close up views of Taft turning the first shovel of dirt, excellent views of San Francisco, after the earthquake and at the present time, and of state and national notables of importance. Madam Lillian Nordica closes the ceremonies by singing the national anthem.

THE POINT OF VIEW (Nov. 17).—This photoplay shows how happiness and joy are reflected and handed from one to another, beginning with the boss of a big business to the small clerk, the small clerk's wife, the small clerk's wife's cook, and even to the small clerk's wife's cook's beau, Big Bill, the cop. It likewise shows up the other side of life, that of gloom.

EXCESS BAGGAGE (Nov. 17).—Our hero in this photoplay has a mother-in-law. When he orders her out of the house and she refuses to go, he smashes her trunk. After this he goes out and visits a place where they dispense free lunch. He succeeds in drowning his troubles but becoming very sleepy, he falls into a trunk in front of a furniture store and goes to sleep. The trunk is purchased by his wife and sent to her mother's home. What happens to our hero is a caution.

THE CATTLE RUSTLER'S FATHER (Nov. 18).—Jim Pritchard, the worthless son of a Western ranchman, is appealed to by his father to mend his ways. One night Jim returns from the gambling hall in desperate straits. Attempting to steal money from his father's strong box, he is caught by the old man, who again begs him to reform. In spite of all this, Jim plans another crooked enterprise—that of cattle stealing. However, he fails and is tracked to his father's ranch. The outraged old gentleman, having given up all hope of making a man of the worthless moral wreck, turns him over to the sheriff and his posse. Not until then, however, does the boy realize how much the old man has suffered, when bitterly repentant he falls on his knees and begs his father's pardon. Then, with a lighter heart, he turns to pay the penalty of his crimes.

LUBIN.

HIS CHORUS GIRL WIFE (Nov. 13).—Oliver Brompton was the son of a millionaire. At a late supper one evening, Oliver fell deeply in love with Sybil Sanford, a modest and retiring chorus girl. He proposed to her and they were married. When Oliver took his bride home, his father and mother refused to receive her.

Cast off by his wealthy father, the young couple secured rooms and went to housekeeping. Oliver was unable to get work. It happened one day when they were almost at the lowest ebb of their fortunes, that Oliver's father called. Sybil was alone. Oliver's father came right to business. He offered her a large sum of money if she would renounce his son. She promptly refused and Mr. Brompton went home and told his wife what had happened. This raised Sybil in their estimation and Mrs. Brompton asked to be taken to see her.

She noted the cleanliness of the humble apartment and their scant but appetizing meal. The junior Bromptons asked the senior Bromptons to join them, which they did and the family was once more united.

SOME MOTHER-IN-LAW (Nov. 15.)—Willis Daley loved Elizabeth Diamond. Often he told her he would go through fire and water for her sake, or brave death in its most terrifying forms, but he could not stand her mother.

Mrs. Diamond advised Elizabeth to marry him. Mrs. Diamond also sent her portrait to the happy pair. Oh, that picture!

Young Diamond fell for the charms of a lady that he met one day and took her to lunch. She was really charming. Later he discovered that the lovely lady was none other than his dreaded mother-in-law, and that the picture was a joke.

A NEWSBOY'S LUCK (Nov. 16).—Turned out of his home by his drunken father, Joe found shelter in a newsboy's home. One day while selling papers on the street, he saw a moving picture company rehearsing a scene that required a newsboy. Joe was drafted for the job and did his part with such ability that the director asked him to call at the studio.

On Joe's way home he was run over by an automobile and taken to the hospital. It took him six months to recover. During that time his father had died and his mother had secured a position as governess in a wealthy family.

Unable to find his mother at his old home, Joe remembered the kind director and went to the studio, where he was welcomed and given a position.

One day the company secured permission to take pictures on the grounds of a beautiful mansion.

ESSANAY
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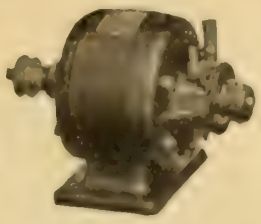

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The Weekly Dope Sheet

Good News on a Split Reel for Tuesday, Nov. 14th

"When First We Met"

AND

"The Tell-Tale Parasol"

One is, strange to say, a new type of moving picture, with a sentimental touch that keeps you gulping while you tell yourself how clever the arrangement is.

The second is a comedy wherein an open parasol opens the fun and a closed parasol closes it. Queer, eh? Yes, and funny, too.

As usual, Saturday is your Powers' Feature Day, and on the Saturday of the same week, the 18th of November, we take care of you with

"The Old Leader"

And it's a leader, too. You know what it means for a man to get old—he depreciates in commercial value. Sad, but true; that's how this old world would have it, and so it is. The old musician feels the whip-lash of Father Time, but he's a sacrificing old soul, and his nobility wins out for him. Great theme, did you say? Rather! But you want to see how we work it out!

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While they were taking a scene an elderly lady rushed up and clasped Joe in her arms. It was his mother. Thus happily reunited they set up their little home.

A ROMANCE OF THE 60'S (Nov. 18).—Walter Rodgers, a Northerner, was engaged to marry Cora Fletcher, daughter of a Southern colonel. A lawn fete was in full swing at her home when word came of the firing on Fort Sumpter. An exceedingly dramatic scene followed in which the Colonel swore eternal allegiance to the Southern cause, followed enthusiastically by all the guests, with the single exception of Walter, who declared for the North though it cost him his sweetheart. He bade Cora an affectionate farewell and went to serve his country.

Two years later Walter's troop of cavalry took up its quarters at the Fletcher home in spite of the protests of Walter, who tried to have the men quartered somewhere else.

While they were there the Colonel became very offensive in his attentions to the beautiful Cora. Walter was unable to stand it any longer and knocked his captain down, a most serious offense. He was promptly arrested, court-martialed and sentenced to death.

Seeing her lover about to be snatched away from her forever, Cora determined to save him. After a wild night ride, she reached a place where President Lincoln was. Her plea with that man of tenderness and mercy was successful. She secured the pardon and brought it back just in time to save Walter's life.

EDISON.

LUDWIG FROM GERMANY (Nov. 14).—Ludwig Heinz, a young German, bids his father, a musician, and Theresa, his sweetheart, a fond farewell before he departs for America, where he makes a fortune. Owing to his inability to speak English he becomes the target for practical jokers, who play all kinds of tricks on him. In the midst of one of these escapades he meets a fellow countryman, Herman Schmidt, the butcher, who gives him employment in the meat market. All is joy with him until one of the letters he has written to Theresa comes back to him marked, "whereabouts unknown." He is grief-stricken.

Mr. Heinz and Theresa, shortly after Ludwig's departure, left Germany to go in search of him. After a year of hard work Ludwig becomes owner of the meat market. When he is in a despondent mood he plays on his clarionet, the screeching noise of which causes two butcher boys to insert an advertisement in the daily papers to the effect that musical instruments are wanted at the meat market. The result is that Ludwig is overrun with all kinds of people willing to sell their instruments, among whom are Theresa and his father, who are now poverty-stricken. Thus, they are re-united.

THE LIVING PEACH (Nov. 15).—Fresh air being ordered by the family physician, a young man takes his infirm father to the country, where he engages a furnished cottage next door to Judge Porter, who is the owner. It so happens that the young man and the judge's beautiful daughter were schoolmates and their renewed friendship soon developes into love, much to the judge's displeasure. The courtship continues nevertheless, and the lovers are frequently seen under a large peach tree, which grows between the two houses. As the judge prizes the tree very highly, his anger is thoroughly aroused when he catches the young man plucking the fruit and a warm dispute follows. Later, however, the judge relents and writes a note of apology, regretting his outburst of anger, and also stating that the young man is welcome to anything that falls on his side of the fence. These last words are the means of bringing the lovers together, for when the young lady falls on the other side of the fence in an attempt to pluck some peaches, the young man promptly picks her up, claiming her as his own, and proving his claim by the judge's own handwriting. The judge sees the point and gives them his blessing.

THE YOUNG MEN'S CHRISTIAN ASSOCIATION (Silver Bay, Lake George, N. Y., August 1911—Nov. 15).—The demand for trained leaders in the Young Men's Christian Associations has been so great that the Training Schools in Chicago and Springfield have been unable to supply the demand, and Summer Schools have been established in various parts of the country. The one at Silver Bay on Lake George, N. Y., is the subject of this sketch, and this represents a typical day at the Summer School. The first scene shows the men going to breakfast, a scene from the kitchen, then their leaving the chapel exercises, then clases in gymnastics, an exhibition of life-saving by Mr. George H. Corsan, then the sports in the afternoon and the parade of the men.

During the month of August five hundred and ninety-six different men spent from two to four weeks at Silver Bay, equipping themselves for positions as employed officers.

The best instructors are secured to teach methods, principles and technical work. After three years in this Summer School those who are graduated receive diplomas.

The Young Men's Christian Associations have more than five hundred thousand members, seven hundred and thirteen buildings on the North American continent, three thousand employed officers, so that these Summer Schools are absolutely necesary.

THE STORY OF THE INDIAN LEDGE (Nov. 18).—We are first made acquainted with an Indian guide, who is showing some travelers the sights of the river. Arriving opposite an Indian ledge, he tells them a story. It concerns itself with a young brave who loves little White Arrow, the big chief's daughter. We see the progress of their love, midst the wild beauties of the forest and finally their attempt to elope, in which they are foiled by the big chief. The question of punishment for the young brave is answered by a plan of the tribal medicine man. He has a potion of magic quality and proposes to give it to the young brave, putting him into a death-like slumber, and lower him into the devil's pit, a wonderful hole in the solid rock. This, of course, ends the pretty love story of Little White Arrow, and the guide then tells how, after the pale-faced man came to the island, the body of the young brave was discovered and by a learned professor restored to life.

We then follow the initiation of the Indian into modern civilization. We see him find the site of his wigwam, now occupied by a great white modern villa. We see him listen to a phonograph, which he takes to be the voice of the Great Spirit; then he mistakes a swift motor boat for a great white bird and speeds an arrow after it. He is lured into the house, and awed by the glare of the electric light, and fleeing from this he finds a canoe, modern to be sure, but still a canoe, and he paddles away from civilization into the sunset.

We next see him land at the foot of a tremendous ledge and climb the rocks to look across the waters. And then suddenly a mighty monster that fills the sky and water comes into sight around the edge of the rocks, almost at his shoulders. He does not know that it is only one of the great, white steamboats, and is petrified by the sight, and there he stands today, a part of the solid rock.

THE GHOST'S WARNING (Nov. 17).—The tale begins back in the old, old days when lords and ladies lived in romantic old castles and dressed in picture clothes. A maiden comes to the time of life when she must choose between love and high position. Her artist lover is only a carver of wood, so she chooses the prince, who gives her rich jewels and a great name. Of course she is unhappy, and we see the enactment of the final tragedy of her young life, after which her ghost haunts the spot where it took place.

Then we come to matters of today. A descendant of her cruel husband, Count Sombra, has come to America to marry some American dollars. He has met the father of a girl who seems desirable, and comes by invitation to call on her. A little surprise awaits the girl, for the girl has a cousin whom he has met before and who wants to marry him. He lets her know of his intention to marry the heiress, and being a young lady of resource, she decides to upset his plans. She introduces a handsome young artist and gets him a commision to paint the heiress's portrait. The scheme is partly successful; the heiress falls in love; but the millionaire takes his daughter, also the count and cousin for a cruise on his yacht to the Mediterranean, as a cure for the girl's infatuation. It looks as if his cure were likely to succeed, and the heiress forget the artist lover. The latter is sketching at Castle Sombra, when the yacht party lands there. They do not meet, but while the heiress is trying to decide to fulfil her father's wishes and accept the count, the ghost of the girl who made the wrong choice comes to her and warns her to avoid her unhappy state and to marry the man she loves.

KALEM.

WHEN CALIFORNIA WAS WON (Nov. 13).—Commodore Sloat, of the American Navy, demands of the Mexican Governor the surrender of California. The Commodore's Lieutenant, Tom Marston, is impressed with the beauty of the Governor's daughter, Manuelita. The young lady does not seem at all displeased. That night the lieutenant runs a great risk for another sight of Manuelita. Dressed as a Mexican he approaches the house of the fair Mexican girl but shortly after his arrival he is discovered, pursued and captured. To shield Manuelita he dares death by saying "I am a spy." Manuelita, learning of his arrest rows out in a boat to the American man-of-war, where a rescue party is quickly formed. Rapidly gaining the shore a run is made for the settlement. Lieutenant Marston is freed just as he is to be shot as a spy; and the capture of the colony is effected.

THE DESERT WELL (Nov. 15).—Ralph, rejected by Hazel plans a mean act to revenge himself upon Dick, his successful rival. To carry out his unprincipled scheme he pays two outcast Indians to drive off Dick's valuable cattle. The next morning the Indians becoming frightened abandon the cattle. Dick, discovering his loss, calls his cowboys together and they go in search of the herd. Suspecting what has really happened they trail the Indians over the hills and eventually effect a capture. While turning their prisoner over to the sheriff the Indians see Ralph in a crowd of bystanders and expose him to the officer of the law. Ralph makes a quick get-away, but is followed by the sheriff. Taking to the desert, the officer only a short way behind him, Ralph rides for dear life. His horse becoming exhausted he is forced to abandon him and proceed on foot. The sheriff, thoroughly familiar with the country, makes a short cut for a well in the desert, knowing that Ralph must eventualy make for the same spot. At this point almost a tragedy takes place. The sheriff, however, secures his prisoner and marches him back to town over the hot and blistering sands.

THE FISHERMAID OF BALLYDAVID (Nov. 17).—Kathleen, the daughter of an honest Irish Fisherman, meets Henry, the son of a New York broker, who is on a tour through the Emerald Isle. Kathleen's father, returning from the beach sees the two lovers embrace. On Kathleen's return home her father upbraids her and tells her she must have nothing more to do with the stranger, that he is far above her in worldly possessions and that there acquaintance can come to no good end. Believing her father is unjust in his judgment she becomes angry and decides to go to America and search out her Yankee sweetheart. We see her on the rear deck of the steamer as she takes a last view of her old home. Her courage is strong, however, and she contents herself with her own surroundings, believing she is going to the man who will love and protect her. Arriving in New York she starts on her search, which proves fruitless. As night approaches she becomes exhausted and sits down on the steps of a house, where she quickly falls asleep and is found by a good-natured policeman, who takes her to his own home and places her in the care of his tender-hearted wife.

The next morning Henry Rhodes, while at the breakfast table, reads in his newspaper the story of Kathleen, the little Irish girl, who has come in search of her American lover. Hastily leaving the table he goes to the house of the policeman and asks to see Kathleen. On her appearance he explains to her that their past association in Ireland was merely a Summer flirtation. This nearly crushes the heart of the trusting Irish maid. Henry forces a roll of bills in the hands of the policeman and tells him to pay her passage back to Ireland. We next see the chastened girl wending her way up the one street of the little Irish village to her father's home. Entering the door with her head bowed in sorrow for her hasty flight, she is welcomed by her good old father and mother.

BIOGRAPH.

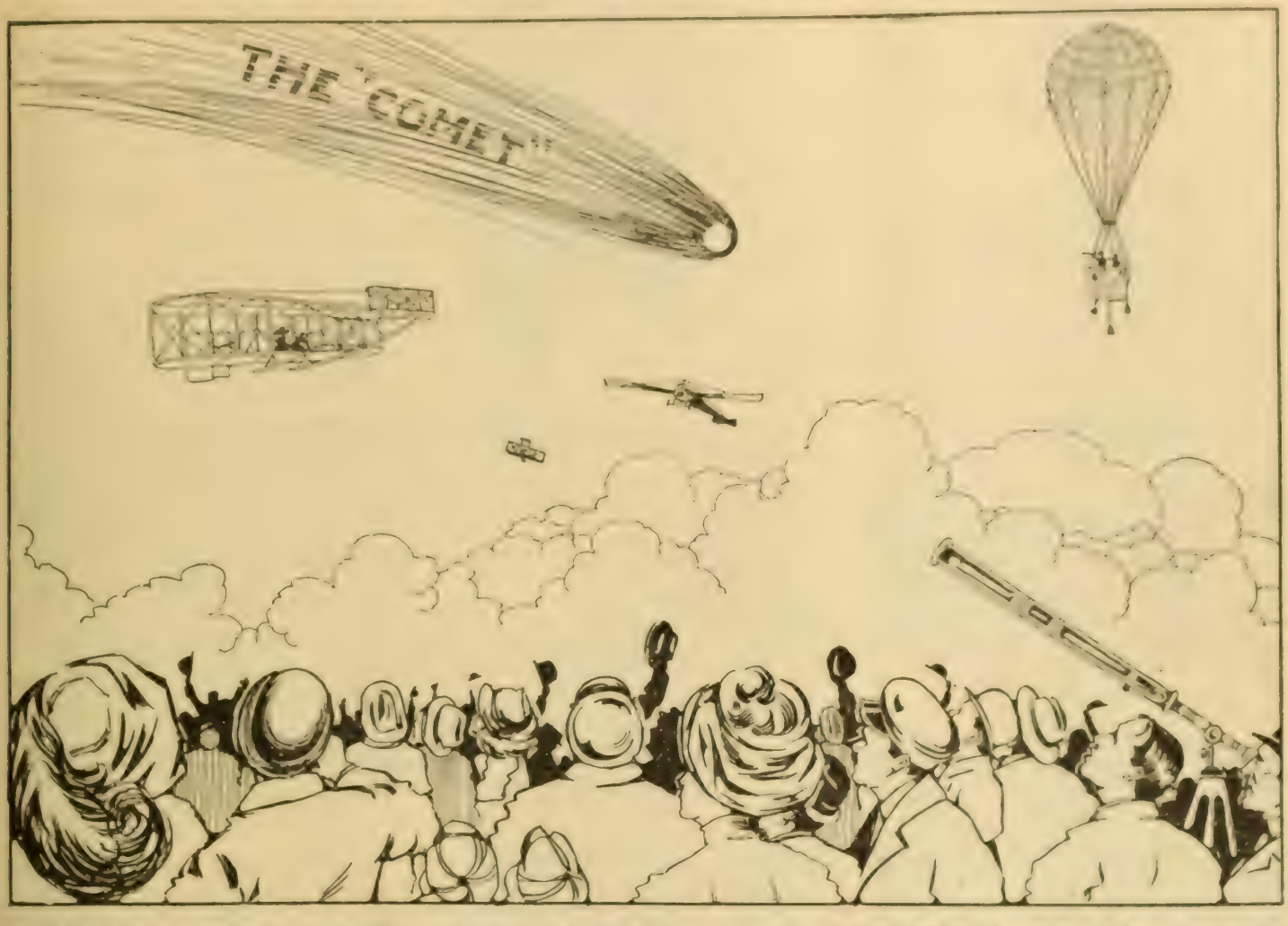
DOOLEY'S SCHEME (Nov. 13).—Officer Dooley falls in love with a pretty little housemaid, only to find that Mike Doyle, the plumber, has won her consent to marriage. Dooley swears they shall never become man and wife, and so schemes to prevent it. On the day of the wedding, Dooley meets Doyle and has him locked up on a fake charge. The bride is very much upset at Doyle's non-arrival, and through pique, accepts Dooley. The marriage is about to take place, when Doyle rushes up, he having been released by an influential friend, denounces Dooley, and orders the ceremony to proceed, with him, Doyle, as the bridegroom.

WON THROUGH A MEDIUM (Nov. 13).—Nellie, whose heart is given to Harry, plans to get rid of Clarence, her mamma's choice as a son-in-law, by frightening him from the house during the course of a spiritualistic seance, presided over by her aunt Jane, who is a medium. Harry is hidden in the room, and by his answers to the queries of the party, Clarence is scared out of his wits (if he ever had any), so that at the finish he rushes panic-stricken from the house.

THROUGH DARKENED VALES (Nov. 16).—Grace rejects poor, honest-hearted Dave, in favor of Howard, the flashy village beau. Dave resolves to show Grace there is something in him, by working hard and raising himself above the ordinary standard. At a house party, Grace is the victim of a chafing-dish explosion, which leaves her blind, with hopes of a cure in an operation, which, of course, requires money. For this she appeals to Howard, but he cruelly refuses. In fact he has no patience with her in her misfortune. She now realizes how shallow Howard's character is. Dave.

ARRAH-NA-POGUE IN 3 REELS—DEC. 4th

FIRST RELEASE, NOV. 20—OFFICE BOY'S DREAM



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by hard work and frugal living, has saved quite a little money, which he intends as the foundation of a future, should Grace reconsider, but fate intervenes, and his close application to work has stricken him blind, hence his life's savings seem destined to be given to restore his sight. While in the outer office of the celebrated oculist, he hears Grace's voice, and for the first time learns of her misfortune. From bits of conversation overheard, he realizes Grace's helplessness, so calling the specialist in, he gives him the money he intended for his own operation, for Grace's, enjoining secrecy as to whom it came from. This sacrifice makes life for him a long, dark road. Grace later finds out the truth.

C. G. P. C.

THE BIRTH OF A FLOWER (Nov. 14).—This remarkable picture opens with a scene in a greenhouse, where a florist is potting a small chrysanthemum. How it is done is shown very plainly, and anyone who loves flowers, will greatly benefit by the few scenes which act as an introduction to the actual theme of the picture. The scene following, showing the plant stretching its stalks and leaves to the sunshine, and the swelling of the buds of the flowers, the opening of the petals at the center of the bud, and the elongation of the petals of the flower after it has opened. Showing in two minutes on the screen, ten days in nature, produces a picture never to be forgotten.

THE DAUGHTER OF THE CLOWN (Nov. 17).—In the Music Hall, the clown and his daughter are both playing. The daughter, a popular girl, has been invited out after the show by an admirer, and the father, learning of this, follows her. As she is about to enter the motor car, to be driven to the rendezvous, she is struck by another automobile and killed. This so works upon the old clown that he goes into retirement. Six months later, he sees a country girl, who bears a remarkable resemblance to his daughter. So remarkable indeed, that he insists upon her coming to his house, where she dresses in the dead girl's theatrical costume. With a rush, all the old memories return to the clown and he goes through his old pantomime for the last time, dying in the arms of the girl who brought finally a little sunshine in his life.

PATHE.

PATHE'S WEEKLY—Reel No. 45—1911 (Nov. 6).—London, England.—The English naval dirigible breaks in the middle as it is leaving the hangar on its way to its new tests.

Vienna, Austria.—The "fool riots" in the capital city end with depredations and the looting of stores.

Toulon, France.—The bodies of the unfortunate sailors who were killed on board the warship "Gloire" by an exploding gun are buried with impressive ceremony.

Venice, Italy.—The Italian troops are received before their departure for Tripoli, showing also the Italian warship "Pisa," which hunted, found and sank one of the Turkish torpedo boats.

Macon, Ga.—Eugene, Ely, one of the most skillful aviators of America, who was killed in a sensational "dip" in a flight in his biplane.

New York, N. Y.—The Glidden Tourists get a fine start on their run from New York to Jacksonville.

Baltimore, Md.—Cardinal Gibbons, the only American Cardinal, celebrates his Diamond Jubilee.

Oakland, Cal.—President Taft with his escort and the Knight Templars keep Oakland in a state of enjoyable excitement.

Cleveland, Ohio.—The statue of Richard Wagner, the famous composer, is unveiled before a vast assemblage.

San Francisco, Cal.—The Pacific Fleet is now in San Francisco Bay.

Liverpool, England.—The Duke of Connaught, the newly-appointed Governor-General of Canada, leaves for Quebec on board the "Empress of Ireland" with the Duchess.

In addition to these there are many other subjects.

A BROTHER IN ARMS (Nov. 15).—When the troops were ordered to Mexico, Hilton and Frazer are ordered to the border. Hilton promises Mrs. Frazer that he will bring her husband back safely to her, no matter what condition arises. After their arrival at the border Hilton and Frazer have trouble with the Mexican Indians, who are trying to cross into the United States. Hilton is wounded and Frazer is carried into Mexico by the Indians. Of course, orders have been issued that under no circumstances shall troops cross the border, and in consequence, Hilton, with a few comrades, go as private citizens to Frazer's rescue. How they rescue him, using jobite, the new government explosive; how they cross a yawning chasm by modern military method, and how they explode a land mine, thus cutting off all pursuit, are features which make this film of unusual interest.

A WESTERN POSTMISTRESS (Nov. 16).—A young girl postmistress, of a rough little Western town, receives notification that the Express Company is forwarding her a large sum of money. She sends a note to her sweetheart to accompany her to the station to get the money. This note, entrusted to the care of an Indian girl, falls into the hands of some desperadoes, who determine to have the money. The other adventures which follow, in which the girl, with consummate strategy, throws her horse into a narrow little pass, and hiding behind him, holds off her pursuers until help comes, makes a mighty interesting and somewhat unusual tale of western life.

THE REPORTER (Nov. 18).—Tom Penworth, a reporter in the Gotham Gazette, is in love with the daughter of William Wayne. She, however, prefers another, and tells Penworth so at a party given to her father by the Elm Club, of which he is a president. At this party, Mr. Wayne is presented with a watch fob, which later proves his undoing. The same night, after the guests are gone, Wayne shows himself in his true character, that of a burglar, and attempts to rob a house. Startled by a noise in the house, he makes a hasty retreat, but drops his watch fob. This is found by Penworth, who decides to say nothing about it. The next morning, Wayne, thinking that all is lost, because of his watch fob, commits suicide, and Penworth, happening to be the first man on the scene, is accused by his rival of murder. How this interesting situation works out, should be left for the film to tell.

VITAGRAPH.

SUFFER LITTLE CHILDREN (Nov. 13).—A stern, but religious father, accedes to his married daughter's plea, "in His Name," to keep her and her two little children from the verge of starvation, brought about by the death of her husband, by giving them shelter, but with a stipulation that she has no right to ask that his love be lavished on the fruit of a marriage so distasteful to him.

The little ones are treated with the characteristic coldness peculiar to one who preaches but who does not practice. When the children in their play disturb him he is very harsh and commands them to read passages and quotations from the Bible.

On Sunday he takes his daughter and grandchildren to church. After the services he makes them attend Sunday School. All the children receive a card bearing scriptural quotations. His grandchildren receive a card bearing the inscription "'Suffer Little Children to Come Unto Me, for of Such Are the Kingdom of Heaven." They run quickly to him and show the card. He is touched. That night when they are asleep he steals quietly to their room, blesses them with an awakened love, and clasps them both in his arms with a benediction of tears.

THE GIRL AND THE SHERIFF (Nov. 14).—A young girl of the mountains is resting in the quiet of her cabin, is suddenly confronted by a young mountaineer, who excitedly announces that he has been shot and is being pursued by the Sheriff of the county. She hastily dresses his wound. While thus engaged, the young people fall in love with each other. The Sheriff is seen approaching. She induces the young man to hide in the closet. The Sheriff enters and she brings out the grog flask and with seeming hospitality, gives him a well-filled glass of the liquor, which soon goes to his head. He asks her to get out her banjo and entertain him with a few tunes. She goes to the closet for the instrument. She previously has borrowed the Sheriff's revolver to crack some hickory nuts and when he is not looking withdraws the cartridges from it.

While she is diverting the officer, he becomes very familiar and attempts to make free with her. Her sweetheart bursts forth from the closet and commands him to keep his hands off the girl. The Sheriff levels his revolver at the young mountaineer but soon discovers that it is not loaded and he is at the mercy of the younger man. The girl tells her lover to escape as quickly as possible. He asks her to go with him. She consents and together they make a hasty exit from the cabin, leaving the infuriated Sheriff helpless and alone, while they make the best of their opportunity and place a safe distance between him and the possibility of capture.

THEIR CHARMING MAMMA (Nov. 15).—Mr. Brown does not hesitate in telling Mrs. Collins that she is a charming widow. The young widow has two daughters, Nell and Bess, who induce their charming mamma to hold a reception with the privilege of inviting a number of their friends.

On the night of the party all the young men, including John and Harold, the respective sweethearts of Nell and Bess, are captivated by the charming widow to whom they pay court. Mr. Brown grows very uneasy and disconcerted when he finds it is a difficult matter to reach his adored one. But, however, with the help of Nell and Bess, he manages to disperse the encircling bulwark of young men, and proposes to her. Getting her consent, they quietly slip away and are soon married.

Upon their return they find everybody strolling in the garden and again the widow, now Mrs. Brown, is besieged by the young men. But they are soon scattered upon being told by Mr. Brown that the charming lady is now his wife.

In the evening Nell and Bess show their engagement rings and the rest announce their engagements. Congratulations follow and everybody is convinced that the reception is a grand success, due to "Charming Mamma."

THE LITTLE SPY (Nov. 17).—The Civil War is in progress. General Foshay is in charge of the Confederate forces. His wife and family are anxiously awaiting news from him, when their home is surrounded by a company of Union soldiers, who force the family to entertain them. The choicest of the larder is brought forth for their enjoyment. They partake plentifully of liquid refreshments, and feeling in fine fettle, discuss matters pertaining to a contemplated attack on General Foshay and his regiment.

Little Jack Foshay, the general's son, has been awaiting his opportunity, and unperceived, crawls underneath the table around which the Federal Officers are sitting. He overhears all that is said and escapes from the room without being seen. Making his way hurriedly across the lawn, he is on his way to his father's camp, when he is detected by the officers, and at once they become suspicious. They notify their soldiers and soon they are in pursuit of "The Little Spy," who, after making his way through devious and rugged paths, and jumping into a boat on the shore of an intervening river, he rows hurriedly across, just in advance of his pursuers. He reaches his father's headquarters faint and wounded, but in time to give warning of the Union plan and give the boys in grey time to prepare to oppose the Federal attack.

VITAGRAPH MONTHLY OF CURRENT EVENTS (Nov. 18).—In this number you will have, within a thousand feet of film, the greatest events of the month. An excellent view of the Austin flood is recorded, wherein so many lives were lost, pointing out just how and where the terrific ravages of the unfettered waters took place.

A comprehensive view of Admiral Schley's funeral at Washington, D. C., showing all the attending celebrities, the naval and military attaches and corps who made up the long cortege which escorted the body of the Admiral to the Arlington Cemetery.

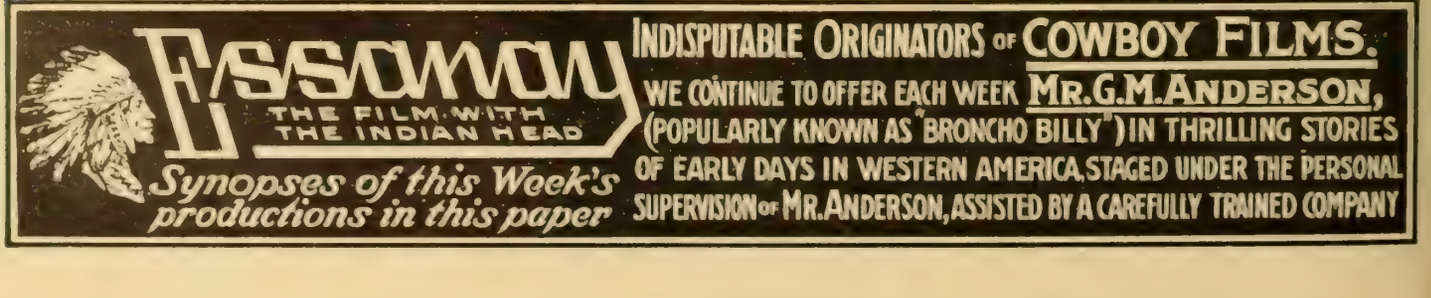
A picture of a special interest is the marvelous achievement of transporting world's largest girder, weighing 150,000 pounds, from the Pennsylvania R. R. wharves by the Meade Transfer Company, to the world's biggest sky-scraper, the Woolworth Building.

The mobilization of the United States warships and the manoeuvres and doings of the fleet in New York Harbor.

Particular attention is called to the Boy Scouts in their drills and exhibitions, and the athletic games at Columbus Park, in the midst of the crowded tenement district of New York City, under the supervision of the Playground Association of Public Parks.

Now we have a peep at the Golden West: a harvesting scene on one of the largest wheat fields in existence, with a great number of giant reapers mowing down the "staff of life," preparatory to shipping it to market.

Speaking of the "staff of life," we are reminded of another article of food to which the thoughts of every American mind turns at this season of the year—Turkey. "Old King Gobbler," in all his glory, in the midst of his tribe, surrounded by a


ESSANAY
THE FILM WITH THE INDIAN HEAD
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ALL RECORDS SMASHED TO SMITHEREENS

At the present writing (Tuesday Oct. 31st) the offices of the Laemmle Film Service are doing a business far beyond all comparison with any previous record. I haven't seen such a sudden landslide toward Independence in any month for a year. About six weeks ago there was a slight lull in the gaining of recruits but as soon as exhibitors began to note the glorious improvement in the quality of Independent films, they began to come into the Independent fold in droves and flocks.

Digest This:

Last week in my Chicago office I gave three different demonstrations of Independent films (all brands) to three crowds of exhibitors who were *NOT* using Independent films. They were simply thunder struck! They admitted openly they had no idea the Independent manufacturers were turning out any such features as I showed them. Not a man in the lot had a single word of criticism to utter. It was an absolute cinch to win some of these exhibitors then and there—and I'll bet I'll land the rest of them within a month. If you haven't seen any Independent films lately, wake up. Go somewhere and look them over. Note their stories, acting, photography, stage settings. See what a crackerjack program I can arrange for you. You owe it to yourself to find out what has caused this upheaval, this sudden and swift landslide of new converts to the Laemmle Film Service. Tell all your troubles to

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[illegible] of turkey [illegible] and golden gobblers [illegible] Bird Brothers, of Mississippi.

MELIES.

THE MISER MINER (Nov. 16.)—An old miser [illegible] wealth by foreclosing mortgages on the unfortunate and by oppressing the poor in rents. He leads a lonely life, for all [illegible]. At length he feels the end coming and [illegible]. The only one to respond is Lola, a young and pretty Western girl. She makes the old man's last days comfortable, and before he dies he tells her the secret hiding place of all his gold, that she should tell his nephew and heir when the latter heard of the death.

Lola's brother, Jesse, a ne'er-do-well, gets wind of the hiding place, and plans to steal the treasure. Meanwhile the heir has arrived and there springs up great friendship between him and Lola. She, of course, tells him of the treasure, and they plan to get it together. But Lola suspects her brother, and dressing up in man's clothes and donning a mask, she follows him. Having secured the gold he turns about only to meet the supposed bandit who orders his hands up and to go where he directs. The plucky little girl turns the affair into a joke by forcing Jesse to carry the treasure to Ray, the heir's very door. Then she quickly changes clothes and enters the room.

Ray, of course, thanks Jesse for the favor, and Lola secretly shows Jesse the mask and trousers, whereupon he is amazed to learn that his own sister foiled him. He is for losing his temper, but all ends well when Ray takes Lola to wife and gives Jesse a good job.

AN OIL COUNTRY ROMANCE (Nov. 23).—Mr. Newhouse and his daughter, Doris, visit the oil wells of which Mr. Newhouse is proprietor. The father inspects the works while Doris remains in the carriage to read. Her attention is drawn to one of the workmen who is neater than the rest and who is evidently very much elated over something before him. Doris becomes interested and approaches the man. Tom, for such is his name, is very much flattered and proudly describes a new

Scene from "An Oil County Romance"—(Melies'

device he has just invented. But Doris fails to understand, as he draws a sketch for her.

The foreman arrives and pays much attention to Doris, which she evidently dislikes. She leaves with her father. Tom shows the invention to the foreman, who says it does not amount to much, but who secretly knows it is wonderful. He sends Tom away on some errand, and copies the sketch.

The foreman applies for a patent and tells Mr. Newhouse of his invention. The latter is pleased and helps the foreman along. The foreman meanwhile discharges Tom, who on his way from the wells meets Doris and her father in their automobile which has broken down. Doris at once recognizes him as the workman who showed her the invention and tells her father of the incident.

All go back to the wells, where the foreman is faced with the truth. After a great struggle he is forced from the place and Tom comes into his own. And all this time Doris looks upon Tom with favor. She is the last to congratulate him, but not the least, for her hand lingers and her eyes speak volumes.

For Bargain Films see our Ad. on Page 481
GENERAL FILM BROKERS

Independent Film Stories.

BISON.

A RACE FOR A BRIDE (Nov. 7).—Two cowpunchers are in love with a girl. Jack is favored, and Len, stirred by jealousy, shows his hatred of his rival. The two men nearly come to blows. The government agent holds a race, open to all, the winner to secure the well-paying position of pony express rider. The girl promises to marry Jack if he wins the race, and Len does all he can to prevent this. The course is twelve miles, circular, over rough country. It is not a "chase," but a real race, with a score of cowboys thundering over the ground at breakneck speed, urging their mounts forward by whip and spur. Jack wins the race and a bride.

WENONA'S BROKEN PROMISE (Nov. 10).—The Indian agent comes to the village and takes a fancy to Lone Wolf, son of the chief. He finally persuades the chief to send Lone Wolf to college. The youth is seen bidding goodbye to his sweetheart, Wenona, in a picturesque nook, and the girl promises to be faithful and to marry him on his return in four years. After a year, however, she yields to the wooing of Big Bear and becomes his bride. The chief casts them out of the tribe and they go far away in the forest. When Lone Wolf comes back and learns the truth he is furious and seeks them out. Peeking into the tepee he sees the happiness of the couple over their little pappoose, and his heart is touched. Departing silently, he leaves them in peace. He goes back to his tribe, bids them all goodbye, and becomes a lonely wanderer.

RELIANCE.

MARRIAGE (Nov. 8).—A young doctor marries an extravagant society girl. His profession interferes with her pleasures, he being called away as they are leaving for a reception, and another time, having to leave a gay dinner, etc. Diphtheria breaks out in the poor districts and he volunteers his services. His wife strenuously objects, as she fears he will bring the disease home. He stands firm in his duty, but his child becomes infected and dies. The mother is very bitter and becomes wildly extravagant, finally ruining him. She then goes back to her mother. The old-fashioned mother takes her to task, and succeeds in showing her that her place is by her husband's side, and that she has been a very unsuccessful wife. Repentant, she decides to make up for the past and goes to his bare little office, arriving in his absence. A poor, distracted woman comes in seeking the doctor for her sick child. The doctor's wife sees a chance to redeem herself and leaves a note for the doctor to call at once at the home of the poor woman. She goes there herself, cleans up the squalid place, buys necessary things, etc. The doctor gets the message and hurries to the sick child, whose life he saves. Over its bedside the estranged husband and wife are reunited, and start life anew with perfect understanding to light the way.

THE TRACK WALKER (Nov. 11).—Willis, a track walker, is the accepted lover of Helen. Smith, a disappointed suitor, plans to make Willis lose his job for neglect of duty. With a couple of toughs, he attacks Willis, who is securely bound. While the toughs guard him in the woods, Smith, with the key stolen from Willis, throws the switch to derail the passenger train, and casts the key away. The guards by this time realize the seriousness of the affair, and hurriedly depart. Willis wriggles over to a cigarette they dropped, and manages to burn the cords binding his wrists. He quickly frees himself as the train is coming. Fearful of his inability to stop it, he tears off his shirt, cuts his arm and soaks the shirt with blood, making a red flag. As the train approaches, he faints from loss of blood. Smith, in the meantime, has discovered Willis' escape, and coming up, sees the heroic deed. Remorse strikes him and he attempts to throw the switch, but cannot unlock it. By a desperate run he reaches the side of the unconscious Willis, picks up the improvised flag, and, frantically waving it, stops the train. When Willis is revived, he takes in the situation and claims he does not know who threw the switch. As the train speeds on its way Smith makes a humble apology, and is forgiven by Willis.

AMBROSIO.

DOLLY'S DOLL (Nov. 8).—A workman is deserted by his wife. Regretting her act, she is drawn by intense longing to the door of her husband's home. Her baby daughter, playing with her doll at the window, lets it fall. Going down to recover it, she finds her mother, and, holding the woman by the hand, insists on taking her in. At first the husband is bitterly resentful, but yielding to the child's pleadings, he forgives his wife.

TWEEDLEDUM'S MOTOR CAR (Nov. 8).—A short comedy in which Tweedledum engages in an exciting race with the police, who pursue him for failure to display his license number. The result is a series of comical, exciting incidents.

CHAMPION.

THE REDEMPTION OF A COWARD (Nov. 13).—John Maynard kisses his sweetheart good-bye and goes bravely to war. John is a Confederate and [illegible] sweetheart is of the same faith, and before his departure she makes a beautiful flag—the stars and bars. John places it in his bosom and swears fealty to it. But alas! the spirit is willing but the flesh is weak, and one sad day John flees like a coward in the face of the foe. His comrades, being forced to retreat, start in hot pursuit after the fleeing man.

The home of John's sweetheart has been invaded by Yankee soldiers, who rough-house it in that dastardly fashion peculiar to soldiers. Everything is knocked topsy-turvy and Mary herself grossly insulted. Just here, John, the coward, comes on the scene, for he has sought the home of his sweetheart as a refuge in his hour of distress.

The deserter suddenly becomes a raging lion. John lays about him right and left, dealing death at every blow; but he himself is laid low—shot through the brain, and his Mary throws herself on his body, heart-broken.

John's comrades, in search of him, arrive on the scene and make short work of what the fallen hero had left of the enemy, and seeing how he had redeemed his honor, they cover his body with the folds of the flag they find on his breast—the flag she gave him. With respectful and sympathetic mien, they uncover and swear never to reveal the one blot on his escutcheon, for they rightly judged that his last great act was truly a deed of redemption.

THE PASSING OF SAL (Nov. 15).—Sal is a character as imperious and wild as her Western upbringing could make her. She loves Jim Brantwood with a strength that is wholly reciprocated. But Sal is also whimsical as well as imperious; two bad traits, and the upshot of one of her moods is that she turns Jim down good and proper. Jim is at once troubled, but gladdens later on. With Jim out of the way, Bill Grant, who hankered after Sal, tried to win her good graces, while Jim turned to a girl who was more worthy of him, Lucy Phillips.

Sal learns from Bill that Jim is going to take Lucy to a ball, that she had long since made arrangements to attend herself, dressed in a gorgeous gown which Jim had presented to her before his "throw-down." Beside herself with jealous rage, she tears the dress from her shoulders. After this, the news that Jim is going to marry Lucy tears her very heart out. Her fury is now intense, and she borrows Bill's knife to deal death to Jim, telling Bill she has a purpose and will return to him when it is accomplished.

High up were the cliffs that lay between Sal and the object of her dire vengeance. Deep, impassable gorges intervened, but she was not to be deterred. So we see going hand over hand along the sides of rocky crags, revengeful Sal.

But now her goal is reached, and it is only a question of a few moments until her knife would reach Jim's body. He little knows the impending danger and is oblivious of all but his beautiful Lucy. However, a higher power intervened, for so it seemed and stayed the hand of Sal, by reaching her heart. They called it "Heart Disease," but Bill thought differently when he found she didn't come back. He had divined her plan of revenge and her purpose in borrowing his knife.

But if none else seemed to care, Bill did, and he wasn't ashamed to drop a tear o'er the passing of Sal.

AMERICAN.

THE MEXICAN (Nov. 9).—Joe Curvey, a Mexican, finds a baby girl in a basket on his ranch. He adopts her. Eighteen years later a bitter race animosity against the Mexicans prompts Charlie Mason, leader of a gang of cowboys to assault Curvey when he calls at the local store for supplies. Thinking that they would not molest Dolores, his adopted daughter, he sends her on his next errand. A female makes no difference, and the toughs bombard the Mexican's hut. Dolores manages to escape, but quickly returns with Clarence Stowell, and his fellows, who immediately disperse the invaders.

Dolores and Clarence fall in love. The Mexican, rankling under the many injustices, calls his friends together, and there is a lively battle between rangers, cowpunchers and Mexicans. The Mexican and his daughter are captured, but are soon released by the timely appearance of Clarence Stowell.

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THE EASTERN COWBOY (Nov. 13).—Jack Richards and Belle Bruce have been engaged for sometime. One day they have a quarrel which causes Belle to run away. In the meantime Jack has written her a note, saying that he is going West, which she finds upon her return to the spot where they parted.

Arrived in the West Jack is fortunate enough to secure work on the ranch of Frank Morlin. The ranch owner's daughters, Kate and Jean, are much pleased with the newcomer and both try to win his love.

Belle misses Jack more than ever, and when she receives a letter from her cousins in the West, decides to accept and try to forget her grief in the new environment.

Fate has it that Jack's employer is no other than Belle's cousin, and the strange manner in which the lovers are again brought together is indeed interesting.

THE WAY OF THE WEST (Nov. 16).—Hi Newton meets his old school friend Zeb Barker, after many years. Zeb learns that Hi has a daughter and he has a son, so what more natural than that they should decide to further cement their friendship by the marriage of their children. Theoretically O. K. but—

Newton introduces his daughter to Zeb, who mistakes the ranch cook for the young Miss in question. Newton explains the mistake, and, after meeting his charming daughter, Barker returns to his ranch fully determined to bring about a marriage.

Enter here, Young America. Young Barker entertains some strong opinions on the subject but, after his father has submitted a picture for his inspection, his antagonism lessens and he determines to investigate for himself. So he bids goodbye to his home and is seen soon after applying at the Newton ranch for work. He is given a chance. So is Cupid. Horseback rides and a charming panorama of mountain scenery bring about something more than platonic affection. Young Barker declares himself, is accepted, and then explains a clever plan to teach the two old men a lesson. After being thoroughly repulsed by Newton, young Barker hires a "bad man" to call at the Newton ranch and introduce himself as Young Barker. There is some corking good comedy here. Naturally, Newton is seriously alarmed at the possibility of his daughter marrying such a beast, and, naturally also, he is immediately reconciled to young Barker, who arrives in time to throw the villain into the road.

NESTOR.

A TRUE WESTERNER (Nov. 8).—At last Bob Bonner had saved enough money to buy a little home out West, which Uncle Bill had selected for their mother. So, with his younger brother, Jack, he set out to look the place over, and in due time arrived at their small Western station. Here, seeing no conveyance in sight, the young men decided to walk.

They had gotten scarcely half way to the ranch when, fortunately, they sat down to rest in the shade, where they overheard the plans of two hold-up men, planning to waylay a ranchman and his foreman at that spot. Getting their new guns in readiness, the boys crept stealthily after the hold-up men, surprising them as much as they did the ranchman. But, although the bandits managed to get away, they were forced to leave Uncle Bill's (for it proved to be he) nice bag of gold behind.

Acting upon his Uncle's advice, Bob decided to look around before buying, so it was a couple of months later ere he wrote to Mrs. Bonner that he considered the first place the best, and for her to come on at once. In the meanwhile, however, Jack had fallen into bad company at the gambling house, and had already "borrowed," unknown to his brother, half of the money for their little home, so that when Bob advised him that their mother would arrive the next day Jack slipped the rest of the money from his brother's wallet and hastened to the gambling house, determined to win what he had lost. But this went like the first and the young man staggered blindly from the room, not noticing that Uncle Bill had been observing their play—indeed, observing it so closely that he promptly accused Jack's partner of cheating and insisted upon the money being given him.

From there he hurried home to find Jack, who, almost frantic from the loss of his brother's money, was in the act of opening the ranch safe. Suddenly, the young man paused—from the next room came the strains of his mother's evening hymn. Shamed and remorseful, Jack replaced the money in the safe and rose to confess all to his mother. Then Uncle Bill stepped forward, returned the money from the gambling house and loaned the boy the balance, and Jack met his mother a thoroughly repentant and wiser young man.

DESPERATE DESMOND ALMOST SUCCEEDS (Nov. 11).—Desperate Desmond wants beautiful Rosamond and wants her at any cost. He's desperately in love with her, which fact causes him to do desperate deeds. At the psychological moment, he abducts her with the aid of two minions.

Claude Eclaire, Rosamond's hero and sweetheart, manages to train the villain, and, after some thrilling adventures, saves the girl and with her bravely plunges into the sea to escape Desmond and his myrmidons.

The desperate fellow, however, pauses just long enough to curse the luck and then starts in pursuit with Gomgotz and another wild man from Borneo. Despite the brave efforts of both Claude and Rosamond, the hunters gain ground, or rather, water, for the scene is laid over the briny wavelets. The fugitives soon repair to a semi-submerged, friendly house. There, from the chimney top, they hold the fort. Unable to make any headway, Desperate Desmond conceives and executes a diabolical plan. He puts a bomb in a box, lights the fuse and sends it by the water route on its errand of destruction.

Luck does not relish being cursed, and smiles upon the lovers. The faucet is open and the sink running over. The box with its smoking burden tries to navigate under the sink, but the falling water holds it there and renders the bomb harmless. Claude captures the bomb, relights it and, thus armed, turns the tables on his pursuers. With his beloved Rosamond he leaves the enemy stranded and boards the ship to freedom and happiness. Desperate Desmond, defeated and crestfallen, swims back to the ship, but the anchor is as far as he can go—curse the luck!

YANKEE.

INTO THE LIGHT (Nov. 13).—Cupid has played many mischievous pranks and has sent his darts into many strange beings, but the strangest prank of all was when he sent his love dart into Bud Tucker, the burglar and all around bad man. Bud never knew the tender passion until he met Anne, the Salvation Lassie. While seeking to escape from the police he enters her room and she, recognizing him as the man who had returned her prayer book and one for whom she held out great hopes as a convert, decides to protect him from the law's clutches. She orders him to jump into bed and when the police call she tells them that he is her sick brother. Through her influence he, in time, reforms and obtains a position as butler in the home of Anne's friends. Surrounded by good influence, trusted and respected, his cup of joy is full to overflowing. With the tenacity that characterizes him as a successful bad man, he adheres to his new principles in life and when his death occurs he is deeply mourned by his new friends.

THE TWO ROOMS (Nov. 17).—The life of a settlement worker means a series of self sacrifices which none but the bravest in spirit dare undertake. When the Rev. Horace Thompson signified his intentions of entering this neglected field of spiritual work his friends were greatly surprised, but all persuasion could not turn him from his path.

Renting a room in a typical tenement he began his charitable work with "love to all and malice towards none." He became acquainted with his next room neighbor, a young matron in poor circumstances whose husband was in jail, through her little girl who, with childish candor, made friends with the handsome young minister and made his room her playroom during the absence of her mother. The minister learns that his neighbor is to be evicted for non-payment of rent. Eager to assist, but fearing to offend her, he hits upon a novel method. He volunteers to care for the child during the mother's absence and when the little one falls asleep he hides a sum of money in her clothes, which the mother later finds, and, appreciating the deed, accepts the help.

An eventful day arrives when her husband, who has escaped from jail, comes and demands help. He brutally attacks her and leaves her unconscious. The little girl runs next door for assistance and the minister is in time to meet the escaping convict, but, being unarmed, is unable to stop him, so turns his attention to the unconscious woman and the frightened child.

The ex-convict is shot by the police in trying to make good his escape, and when the minister learns the identity of the man, he takes the mother and child to the home of his mother while he returns to his settlement work with the picture of the woman and babe ever before him. Love cannot remain silent forever and although reluctant to confess his love for his former neighbor, he shows it by every action and deed. Brave under all circumstances, he is compelled to rely upon his mother when it comes to declaring his love, but all ends happily when she assures the mother of her willingness to become her daughter.

REX.

SAINTS AND SINNERS (Nov. 9).—Mr. Burton leaves his bride of a few weeks to go off on a business trip. In the same boarding house at which Mrs. Burton is stopping are living an adventuress and a "sport," a man-about-town, one of the smooth-tongued gentry ready to make money or marplot, as the case may be. He sets evil designs on the young matron; the adventuress divines his intentions—and the sinner becomes a saint. The adventuress realizes he will have as easy a time in working destruction with the unsophisticated, unwary girl, as Roosevelt killing a grizzly with both hands, and she determines to prevent the murder of a soul. She warns the young woman, but advice seldom justifies itself; the wise need it not, and fools don't take it anyhow. She appeals to the man, but she might as well petition Satan to become a reformer. At last, in despair, she asks them both to come to her room to talk the matter over. They agree. An unseen observer, a serious person, sedate and sober, one of the clan of humans that long to make the world better—and invariably make it worse—informs the landlady that "a man has entered Miss Winthrop's room." The irate landlady, right in her element at the suggestion of scandal, makes a formidable entrance upon the three. Miss Winthrop conceals the other woman behind a curtain, insinuating by her act that she alone is the wrong-doer, sacrificing the dearest possession of woman, her reputation, for a weak sister. They are both told to leave the house. The man departs at once and the next morning the "adventuress"—a "bad" woman—goes out into an evil world, with the sweet consciousnes of having done a real good in it.

The husband returns. He takes the little woman in his arms, and neither knows the misery and heartache to which they both were doomed, and from which they were spared by a "bad woman."

SOLAX.

AN INTERRUPTED ELOPEMENT (Nov. 8).—Ruth Morton's love affair with Tom is much opposed by her parents, so she and Tom decide to elope. Tom puts a ladder up to her window, but hearing a noise he hides. Along comes a young fellow in evening clothes. He is intoxicated, and seeing the ladder, decides to investigate. He manages to crawl up to Ruth's window, and she, thinking it is Tom, throws her arms around his neck. Tom sees the drunk crawling into Ruth's room and rushes up to help her. Drunk puts on Ruth's night clothes and goes to bed, while Ruth and Tom speed away in an auto. They are held up and robbed by tramps, who take the machine. Ruth and Tom get lost and go to a house to inquire. An old maid lives in the house and hearing them at the door, thinks it is burglars. She calls the police, who take Ruth and Tom to the station house. Soon after a policeman brings in the tramps, arrested for speeding. Tom gets back his money and marriage license and he and Ruth are married. As the ceremony is finished, in rushes on officer with the drunk, followed by Ruth's parents. An explanation follows and all ends merrily.

GRANDMOTHER LOVE Nov. 10).—Willie, a cute but mischievous boy of eight, comes home with the seat of his pants torn out and his pockets full of green apples. His parents look him over sternly and papa applies the slipper, to grandma's sorrow. Mamma says Willie must go to bed without any supper. At the supper table Granny tucks away some of the good things and takes them to Willie's room, where clouds change to sunshine.

In the meantime, father is taken with a violent attack of remorse and decides to take his little boy something to eat. Mother is also unable to sleep with her darling child hungry, so she also decides to take him some goodies. Mother and father meet on the stairs, both with their hands full of good things for little Willie. They go to Willie's room, where a general happy explanation follows, with granma having the goods on papa and mamma.

LUX.

BILL TAKEN FOR A GHOST (Nov. 10).—Bill goes bathing in the river Dee. With the usual light-heartedness, he wraps himself in his bath towel and his umbrella, a white one, and wanders down the stream in search of pure enjoyment. Shortly after he comes to the dismantled Chateau of Spookeybrook, where he plays the part of the Ghost of Benjamin Binks for the benefit of some globe trotters who are exploring the ruins. Upon beholding this apparition, they trot off as fast as their legs can carry them. But it's only little

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Willie after all, and of course, all's well that ends well.

THE DIVERSIONS OF A NURSEMAID Nov. 10). The smart young man and the sweet young miss desert their charges and go in search of nourishment at an adjoining café. The exchange of their charges leads to results of the most humerous order. Just fancy what a fright you would have if you sent your baby out in charge of the maid and by the time she brought it back it had grown into a man old enough to be your great grandfather.

GREAT NORTHERN.

A WOMAN'S WIT (Nov. 11).—Mrs. Brandel has just received a new hat and also a large bill from her milliner. She goes into her husband's room, where he is at work, and after showing the hat, gives him the bill, and prevails upon him to read it. The amount is very uncomfortable in size, and hubby, tired of paying these everlasting bills, at once refuses to settle up. Mrs. Brandel, finding her arguments are of no avail, now simulates a fainting fit, but her husband is not to be caught napping, so, picking up a glass of water, he throws it over her. This has the desired effect, and she departs in a rage. Mr. Brandel sends for the doctor to ask his advice concerning this continual extravagance of his wife. The doctor, however, first sees Mrs. Brandel, and arranges a plan with her whereby she can fool her husband. Mr. Brandel, acting on his doctor's advice, buys a box of tablets, which his wife is to take, and which will cure her of her extravagance. At home, he tells his wife that she looks unwell, and persuades her to help herself to the tablets. This she does, and with the most surprising results. Gone, apparently, are her desires for costly clothes and hats; she arranges herself in the oldest rags she can find. But even now hubby is not contented, for his wife economizes in everything. A newspaper has to do duty for a tablecloth, and his meals are cut down to the lowest possible cost. But it was the last straw that broke the camel's back, and so it is with hubby. He has arranged to meet his wife at the station on his return from a journey, but on descending from the train he has the greatest shock of his life, for in place of his usual spick and span wife there is a most bedraggled-looking female. The worst has still to come, for while in the street, several of his friends seeing such a woman with him, absolutely refuse to recognize him. At home, he calls in the doctor, who prescribes another description of tablet, which soon brings Mrs. Brandel back to her former self, and after his lesson, hubby pays the bills like a lamb.

THANHOUSER.

THE HIGHER THE FEWER (Nov. 14).—"The Yorkshire Kid" is a clever little bantam weight prizefighter, who is blissfully unaware of his antecedents. All he knows is that when he was very young he had "folks" who came from England, but they all died so long ago he does not even remember them. He is perfectly contented with his lot, and knocks out his man joyfully every time he gets a chance.

Love, however, deals him an uppercut. He meets, while out on the road training, the daughter of a wealthy merchant, whom he worships from afar. He is in the depths of despair, realizing that a prizefighter can never meet a "swell dame who has her own benzine buggy."

Suddenly he is confronted with the news that through the death of an old man in England he is now a belted Earl, instead of a belted prizefighter, with an indepedent fortune on the side.

With wealth and a title, he easily obtains an introduction to the lady he adores. With most girls his title would have been enough to make a conquest easy, but this particular young woman is not at all dazzled by his high position. She is rather inclined to like him, if it were not for the fact that he is decidedly undersized and she thinks him a typical, anaemic little lord.

The secret of his former profession the "Kid" guards jealously. He discovers that he can look the part of an Earl, if he does not give himself away often by opening his mouth. The effect upon others is that they think him a timid little man, unduly silent.

He woos the American girl persistently, but she refuses to take him seriously. Not until he forcibly carries her off in an airship, and knocks out his brawny rival in a fistic encounter, does she even deign to notice him.

When, however, he proves himself a man of action and resource, to say nothing of an exceedingly strong right arm, she decides that the British Peerage is not as puny as it has been painted, and determines to join the ranks of the aristocracy.

A MOTHER'S FAITH (Nov. 17).—The spoiled son of a wealthy man is expelled from college. He regards it as rather a good joke, but his father warns him that he will have but one more chance to make good. The "chance" is in a broker's office, where the young man airily neglects business, and is finally discharged. He rather welcomes it, however, has an enjoyable evening with some college chums, and returns late at night in exuberant spirits.

Angry words are exchanged between father and son, which end in the younger man being ordered out of the house. His mother and sister plead in vain. They might have gained pardon for him had it not been for the drunken bravado displayed by the youth.

The son has no special training nor ambition. He rapidly degenerates into a common tramp. In a city park one day, he picks up a newspaper. One item that strikes his eye tells of the death of his father and he realizes that his way is clear if he wants to return home. He returns with all speed to the residence of his parents. He arrives there, a shabby, drunken outcast.

At the gateway of his home he meets his sister. She is shocked when she sees him, and more shocked when he tells her that he means to return. She leads him around to a window of the house and bids him look inside. There he sees his mother, weeping, and clasping his picture in her hands.

"Mother's prayer by day and by night has been for your return," the girl explains. "She believes that you are somewhere out in the great world, manfully fighting to make a name for yourself; that the faults of your boyhood have taught you a lesson, and that you are a man of whom your family can be proud. Will you spoil her belief by showing yourself for what you are, a dissipated and worthless tramp?"

For the first time the young man realizes to what low condition he has sunk. The scales of selfishness drop from his eyes. He determines to be worthy of the faith of his mother. Then and there he promises to drop his idle ways.

The struggle was a hard one, but he found that it paid. For a day came when he could go to his old home, neatly dressed, clear-eyed, and respected by his associates, and clasp his mother in his arms. And he could hear her say, "I knew that my boy would prove that he was a worthy man, and I am glad he is home again."

IMP.

THE FALLIN' OUT (Nov. 13).—Andrew Stebbins, an aged farmer, who has grown peevish and irritable, abuses his kind old wife over a trifling incident and being in his dotage decides to try and obtain a divorce. Mrs. Stebbins tries to placate him to no avail and he hitches up his old horse and drives to the village, bent on a legal separation. Alighting at the office of the village lawyer, he enters and states his errand. The disciple of Blackstone has known Farmer Stebbins for years and he tries to dissuade him from the step, telling him he has no cause for separation and that Aunt Betsey is the most indulgent of wives. But the old man is stubborn and to humor him the lawyer prepares the preliminary papers.

Andrew then climbs into his buggy and starts for home with the legal document tucked in his pocket. Becoming drowsy, he falls asleep and the old family horse jogs along at will, stopping to crop the grass from the roadside, and finally halting at the watering trough at the forks of the road.

The occupant of the buggy dreams and in his fancy his boyhood days are recalled. How, as a barefoot boy, he was the sweetheart of Betsey at school; their first quarrel and the final consummation of their love; their walk out of the church yard, married and happy at the bright prospect of life. He sees Betsey with silvered hair ministering to his wants when he is ill—the kind companion. He sees her in his fancy doing the chores while he is sick—always the same sweet, kind, considerate woman, forgiving and indulgent.

Andrew awakes from the sleep and slowly picks up the reins and heads the horse homeward. The dream has impressed him. He sees himself in his true colors and the injustice of his recent action is made all too plain.

Arriving at the farm, he sees the candle gleaming in the window, a beacon light to welcome him home. The candle has been placed there for years whenever he has been driving to town.

He enters the kitchen and finds a steaming supper on the table awaiting him. Betsey is all kindness and he feels remorse. She heaps his plate with food and for the first time in years, he does not complain. The food is cooked to his taste. He Smiles on Betsey and she is happy. After supper she brings him his pipe and he pulls the document out of his pocket and bids her light it by the blaze of the lamp. He lights his pipe with the paper and takes the old lady in his arms, eminently satisfied and contrite. (Copyrighted 1911 by Independent Moving Pictures Co. of America.)

BREAKING THE SEVENTH COMMANDMENT (Nov. 16).—Andrew Standish, although poor, is a satisfied carpenter. He has a wife and daughter, Gladys, whom he loves dearly. The latter has a dog of which she is very fond. They are inseparable companions and the little girl derives much pleasure from her associations with the dog.

John Mortimer, the contractor, who employs Standish, is wealthy and has a daughter whose every wish is gratified. One day she and her father pass the humble residence of Standish and the child sees the dog and immediately induces her father to try and buy it. Gladys is approached but declines to part with the pet. She tells her father of the flattering offer for the dog and he commends her for not wishing to part with it.

Standish is growing old and is discharged from Mortimer's employ. Deprived of his weekly wage the family is almost destitute. To make matters worse Gladys becomes ill and the father has no money to secure medical attention or buy the necessaries of life. He debates with himself for a time and then decides to sell the dog to Mortimer, which he does. Overjoyed he returns home with a physician and some delicacies, but finds the child disconsolate by the absence of the dog, which is not explained to her satisfaction. The girl refuses to take medicine and moans and calls for her pet.

In his desperation Standish steals the dog and brings it home. Gladys is delighted and immediately shows signs of recovering. The theft has been discovered and Mortimer, accompanied by an officer, visits the cottage and the carpenter is charged with

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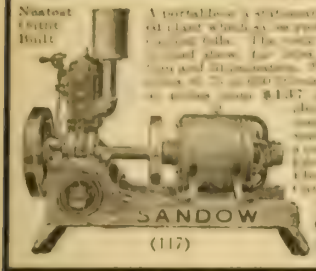

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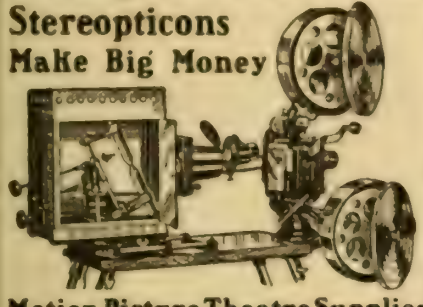

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the crime, which he does not deny. The dog is on the bed of the sick child and the father contritely confesses the motive that caused him to steal.

At heart Mortimer is a kind man and the pathetic scene causes a revulsion of feeling. He gives the dog to the little girl and reinstates Standish in his old position in the carpenter shop. (Copyrighted 1911 by Independent Moving Pictures Co. of America.)

POWERS.

WHEN FIRST WE MET (Nov. 14).—Old man, do you remember the day you first met the little girl who has now gone through half a century by your side? Just as if it was yesterday—you went out to steal some apples, and that stingy old farmer chased you with the rest of the boys; you ran for dear life, over the orchard wall, across the meadow, pell-mell down the hill, and across the old stubble ground. Then you got a nail in your foot—the rest of the boys out-distanced you, but you limped along, with the apples banging and jangling in your blouse. And just as it seemed that the old skin-flint was going to get you, you took that sharp turn in the road, and came upon little, blue eyed her—standing by the dog-kennel; how quick she was to help you stuff yourself into that kennel, and when your pursuer came along she told him innocently that you had just run by, up that way. That act earned her the biggest, reddest and juiciest apple of all you stole and—say, old man, just dry that tear, now; fifty years have passed since then!

THE TELL-TALE PARASOL (Nov. 14).—Hiram Perkins is not a flirt, but that isn't because he's so fond of his stern old wife. On the contrary, he's exceptionally obliging to those of the fair sex who cross his path, and so it is not surprising when he gives Minerva Smith (quite unmarried, if you please) a lift in his one-horse shay as he meets her on the dusty road. And she discretely keeps her fancily-decorated parasol over their heads all the way to the village. Both enter the general store, and it just so happens that the horse considers this his cue to take a walk unguided; and he does. Hiram's chagrin is intense, to say the least, but instead of starting quietly on the scent, he starts a hullabaloo and gets the whole town out searching for his team. Mrs. Cynthia Perkins hears of it, of course, and arrives on the scene just as the strayed quadruped is being walked back by the finder. But Hiram's joy is changed to dismay, and finally panic, as he sees that Miss Minerva Smith's parasol is still lying on the seat!

P. S.—Mrs. Smith is averse to explanations, and has a fine muscular development.

THE OLD LEADER (Nov. 18).—Pretty tough going when a man gets the hand of Father Time pressing heavily on him. And even though Franz Engel is a genius in music, it's a little hard for him to get along. But his aged, sweet-souled wife is an incentive to him, and he struggles bravely on as the conductor of the orchestra at the opera.

One day he mets with an accident and it interferes seriously with the quality of his work. So much so, in fact, that it led to his discharge. And did he bring his sorrow home, to add to the grey hairs of his loving old life-partner, to cause her anguish and worriment? No, he was of too noble and sacrificing a nature for that so he just went out to seek other work, and finally found it—with a gang on a building construction job. He worked faithfully and every day, during the noon hour, he thrilled his fellow laborers with the sweet notes from his violin. And he might have spent the rest of his days at this work, if it had not been that he was one day "discovered"—yes, twice discovered. For at the same time that his wife discovered what a sacrifice he was making to keep a roof above her head, the great impressario of the Royal Opera sent him word that his opera has been accepted—that his crowning succes is to divorce him from the construction gang, and he is to take his place among the bright constellations of the musical firmament. And thus it happens that we finally read in the newspapers of the riotous enthusiasm that greeted the first performance of his masterpiece at the opera.

Among the Exhibitors

Richmond, Va.—Baltimore & Fowlkes will open a moving picture theater at 1229 Hull Street, to be known as the Pastime Photoplay Theater.

St. Louis, Mo.—The Vaudeville Theater Company will erect a new theater at 5951 Easton Avenue, to cost $35,000.

Colorado Springs, Col.—Plans are under way for the improvement of the property at Nevada and Huerfano Street. A moving picture building will be erected at a cost of $20,000.

Los Angeles, Cal.—L. W. Knight will erect a new moving picture house at 1276 39th Street, at a cost of $3,000.

Elgin, Ill.—H. P. Rorig and Maj. J. B. Caughey have leased the building at 160-2 DuPage Street and will remodel into a moving picture house, at a cost of $6,000.

Chippewa Falls, Wis.—E. Nelson, of the Gem Theater, is considering the establishment of a new theater here.

Chicago, Ill.—Wm. Bopp will erect a new $5,000 moving picture theater, at 3448 Southport Avenue.

St. Louis, Mo.—The O. T. Crawford Theater Syndicate will build a new moving picture theater at King's Highway and Delmar Boulevard.

Los Angeles, Cal.—G. M. Crowe will establish an $8,000 moving picture theater, at 2033 East First Street.

Philadelphia, Pa.—James D. Dorney will erect a new moving picture theater, at 519 E. Girard Avenue, to cost $16,000.

Colorado Springs, Col.—The Colorado Amusement Company will establish a new moving picture house on Nevada Avenue.

Southampton, L. I.—Colonel Robert M. Thompson is considering the erection of a new opera house here.

Louisville, Ky.—The Ruby Amusement Company. Capital, $21,000. Directors: Alfred Houston, Estella Houston, L. Schang, Clarence Bitzer and M. S. Striker.

Milwaukee, Wis.—The Gem Theater Company. Capital, $3,000. Directors: Ludolph Hansen, Holden T. Nelson, E. Nelson and Antonia Nelson.

Cincinnati, Ohio.—The Tri-State Amusement Company. Capital, $25,000. Directors: J. W. Thomas, H. K. Lott, Earl M. Godfrey, James Wansley, G. W. Morton, Forest Morton, and George Holland.

Newark, N. J.—The Film Company. Capital, $1,000,000. Directors: Saul Osden, Gustave Whitehead and Charles Jones.

New York City.—The Special Film Company. Capital, $40,000. Directors: Julius H. Deher, Robert Spregelthal, and Berthold Spitz.

New York City.—The Majestic Moving Picture Company. Capital, $60,000. Directors: Thomas D. Cochrane, Edna L. Thomas, and Walter Seligsburg.

St. Louis, Mo.—The Rainbow Amusement Company. Capital, $3,000. Directors: John Angelich and George Angelich.

Cincinnati, Ohio.—The Hipp Theater Company. Capital, $6,500. Directors: J. E. Stivers, S. J. Crawford and T. M. Davidson.

Salt Lake City, Utah.—The Oracle Theater Company. Capital, $10,000. Directors: Charles Zeimer, H. T. Moore, H. A. Sims, Albert Scowcroft.

Cincinnati, Ohio.—The Rex Amusement Company. Capital, $10,000. Directors: J. Kreizel, L. Ruzicka, Anna Ruzicka, A. Krejzel and J. Kriezel.

Newark, N. J.—The Manufacturers' Educational Film Company. Capital, $25,000. Directors: Raymond E. Taylor, William E. Holmwood and Joseph Garrarett.

Newark, N. J.—The American Song Illustrating Company. Capital, $100,000. Directors: W. E. Woodruff, G. E. Netzenbecker, D. Waltz.

Bristol, Tenn.—M. L. Fowler has hold his moving picture theater to Anson King.

Washington, D. C.—The Fayette moving picture theater here will be moved to Sabina, O.

Bartlesville, Okla.—W. E. Dixon has purchased a moving picture theater here.

Boonville, Mo.—A. E. Holton has leased the Stephens Opera House here and will operate it as a moving picture theater.

Philadelphia, Pa.—Morris Spiss will erect a moving picture theater at 2716-18 Girard Avenue.

Mayfield, Ky.—Harry Evans has purchased the Princess Theater at this city and contemplates a number of extensive improvements.

Frederick, Okla.—E. F. Christman and F. Frickenshler have purchased the Gem Theater here and contemplate making a number of improvements.

Winona, Minn.—Lester Schwartz, formerly of this city, will open a moving picture theater in Rochester.

Mitchell, S. D.—L. D. Milne will engage in the moving picture business in this city.

Ft. Dodge, Ia.—J. H. Porter will open a moving picture theater in this city.

Wall, S. D.—The Bright Light Moving Picture Theater Company of Nistland, will open a moving picture theater here.

Hannibal, Mo.—Morris & Reese have leased the Goodwin Theater at 205 North Main Street, and the same will be remodeled and refinished.

Defiance, Ia.—Frank Hain will engage in the moving picture theater business here.

Champaign, Ill.—C. D. Stevens will open a moving picture theater here.

Sumter, S. C.—F. St. Owens will open a moving picture theater here.

Elgin, Ill.—Major Jos. B. Caughey purchased a building which he will remodel for theater purposes.

Fairmont, Minn.—Frank St. John will erect a moving picture theater here.

Pipestone, Minn.—J. L. Denhart has sold his interest in the Gem Theater to M. H. Carey.

Temple, Texas.—John E. Rosser will have plans prepared for the erection of a $75,000 theater here.

Anniston, Ala.—The Savoy Theater will be opened for business in a short time.

New Ulm, Minn.—F. E. English of this city, will erect a moving picture theater in St. Peter.

Mason City, Ia.—P. E. Johannsen will erect a moving picture theater in the near future.

Sisseton, S. D.—H. L. Spackman sold a site to Arthur Bennett, who will erect a moving picture theater.

New Ulm, Minn.—J. P. Graff will erect a moving picture theater in the near future.

Minneapolis, Minn.—The American Amusement Company took out a building permit to erect a fireproof theater at 410-412 Twentieth Avenue North.

Duluth, Minn.—Architects are preparing plans for the erection of a moving picture theater for the Lyric Theater Company.

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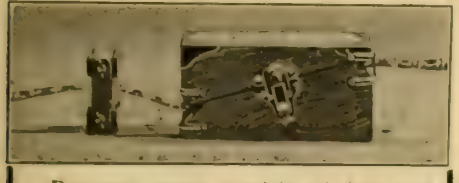

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Oct. 12—The Cowboy and the Outlaw (Dr.)..1000
Oct. 16—Three Daughters of the West (W. Dr.) 850
Oct. 16—The Caves of La Jolla (Sc.)..... 150
Oct. 19—The Lonely Range (W. Dr.).....1000
Oct. 23—The Horse Thief's Bigamy (W. Dr.).1000
Oct. 26—The Trail of the Eucalyptus (W. Dr.).1000
Oct. 30—The Stronger Man (W. Dr.).....1000
Nov. 2—The Water War (W. Dr.).....1000
Nov. 6—The Three Shell Game (W. Dr.)....1000
Nov. 9—The Mexican (W. Dr.).....1000
Nov. 13—The Eastern Cowboy (W. Com.).....1000
Nov. 16—The Way of the West (Com.).....1000
Nov. 20—The Test (Dr.).....1000
Nov. 23—Jolly Bill of the Rocking R (Dr.)....

CHAMPION.

Oct. 4—As Things Used To Be (Dr.)..... 950
Oct. 9—The National Guard Encampment at Fort Riley (Topical)..... 950
Oct. 11—What the Indians Did 950
Oct. 16—A Girl and a Spy (Dr.)..... 950
Oct. 18—Circumstantial Evidence (Dr.)..... 950
Oct. 23—The Copperhead (Dr.)..... 950
Oct. 25—Law or the Lady (Dr.)..... 950
Oct. 30—Field Day Sports at Ft. Riley, Kansas (Topical) 950
Nov. 1—The Cowboys' Pies (Com.)..... 950
Nov. 6—Folks of Old Virginia (Dr.)..... 950
Nov. 8—The Moonshiner's Trail (Dr.)..... 950
Nov. 13—The Redemption of a Coward (Dr.).. 956
Nov. 15—The Passing of Sal (Dr.)..... 950

ECLAIR.

Sept. 25—A Just General (Military Dr.).....1000
Oct. 2—Hearts and Eyes (Dr.)..... 630
Oct. 2—For Your Hats, Ladies! (Edu.)..... 370
Oct. 9—Better to Have Remained Blind (Dr.) 740
Oct. 9—The Motor Chair (Com.)..... 280
Oct. 16—A Lucky Change (Com.)..... 805
Oct. 16—Lake Garda (Scenic)..... 185
Oct. 23—Youth! "Queen of Hearts" (Com.).. 740
Oct. 23—Percy Gets Tired of the Theater (Com.) 280
Oct. 30—A Father's Heart (Dr.)..... 920
Nov. 6—Willie Challenges Jim Jackson (Com.)
Nov. 6—Life Under the Sea (Educational)....

GREAT NORTHERN.

Sept. 23—Caught in His Own Net (Dr.).....
Sept. 30—The Conspirators (Dr.).....
Oct. 7—The White Tulip (Com.).....
Oct. 7—Barcelona (Scenic) .....
Oct. 14—Secret of the Underground Passage (Dr.) .....
Oct. 21—His Fidelity Investigated (Com.).....
Oct. 28—The Vicissitudes of Fate (Dr.).....
Nov. 4—The Actor as a Soldier (Com.).....
Nov. 4—Through the South of France (Sc.)...
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Oct. 2—The Rose's Story (Dr.).....1000
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Oct. 9—The Last G. A. R. Parade at Rochester, N. Y. (Topical)..... 500
Oct. 12—The Better Way (Dr.).....1000
Oct. 16—Uncle Pete's Ruse (Com.-Dr.).....1000
Oct. 19—The Aggressor (Dr.).....1000
Oct. 23—The Biting Business (Dr.).....1000
Oct. 26—The Waif (Dr.).....1000
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Nov. 2—King, the Detective (Dr.).....1000
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Nov. 16—Breaking the Seventh Commandment (Dr.) 1000

LUX.

Oct. 6—Bill Has a Bath (Com.)..... 452
Oct. 6—Neighbors (Com.) 488
Oct. 13—A Dog in a Coiner's Den (Dr.)..... 593
Oct. 13—Bill, Police Cyclist (Com.)..... 890
Oct. 20—Bill Pays His Debts (Com.)..... 442
Oct. 20—Henpecked Bertie Goes Fishing (Com.) 514
Oct. 27—Bill, His Wife and the Water (Com.) 455
Oct. 27—Bertie and His Rivals (Com.)..... 472
Nov. 3—Bill and the Bear (Com.)..... 554
Nov. 3—Tommy's Camera (Com.)..... 393
Nov. 10—Bill Taken for a Ghost (Com.)..... 426
Nov. 10—The Diversions of a Nursemaid (Com.) 495

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Oct. 3—The Red Man's Penalty (Dr.).....
Oct. 6—Range Justice (Dr.).....
Oct. 10—The Pioneer's Mistake (Dr.).....
Oct. 13—The Indian Rustlers (Dr.).....
Oct. 17—A Western Bride (Dr.).....
Oct. 20—A Warrior's Treachery (Dr.).....
Oct. 24—A Noble Red Man (Dr.).....
Oct. 27—An Indian Hero (Dr.).....
Oct. 31—The Cattlemen's War (Dr.).....
Nov. 3—A Young Squaw's Bravery (Dr.)....
Nov. 7—A Race for a Bride (Dr.).....
Nov. 10—Uenoma's Broken Promise (Dr.)....

AMBROSIO.

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Sept. 30—The Law of Retaliation (Dr.).....
Sept. 30—A Strange Invitation to Dinner (Com.)
Oct. 4—Wrestlers and Wrestling (Topical)...
Oct. 11—The Little Chimney Sweep (Dr.)....
Oct. 14—Tweedledum's Monkey (Com.).....
Oct. 14—Tweedledum and One of His Tricks (Com.) .....
Oct. 18—The Conversion of St. Anthony (Dr.)
Oct. 25—Salambo (Dr.) .....
Nov. 1—Judas (Dr.) .....
Nov. 8—Dolly's Doll (Dr.) .....
Nov. 8—Tweedledum's Motor Car (Com.).....

ITALA.

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Sept. 9—Toto Has a Purse (Com.).....
Sept. 16—The Horse of the Regiment (Dr.)....
Sept. 16—Foolshead Charges Himself With Removal (Com.).....
Oct. 7—Foolshead a Model Quest (Com.)....
Sept. 23—(See Ambrosio this date.)
Sept. 30—(See Ambrosio this date.)
Oct. 7—Foolshead a Model Guest (Com.).....
Oct. 14—(See Ambrosio this date.)
Oct. 21—Foolshead Quarrels With His Sweetheart (Com.) .....
Oct. 28—Toto and the Dummy (Com.).....
Oct. 28—The Rearing of Pheasants (Edu.)....
Nov. 4—Foolshead's Holiday (Com.).....
Nov. 11—A Victim of Competition.....
Nov. 11—The Effect of a Racket (Com.).....

NESTOR.

Oct. 11—Let Us Smooth the Way (Dr.).....
Oct. 14—Mutt and Jeff and the Blackhand (Com.)
Oct. 14—Romance and Uppercuts (Com.).....
Oct. 18—The Town Marshal (Com.-Dr.).....
Oct. 21—Mutt and Jeff Join the Opera Co.....
Oct. 21—That Blessed Baby (Com.).....
Oct. 25—Lone Bill's Last Ride (Dr.).....
Oct. 28—Mutt and Jeff Discover a Wonderful Remedy (Com.).....
Oct. 28—Dippy Advertises for a Pup (Com.)...
Nov. 1—Big Noise Hank (W. Com.).....
Nov. 4—Mutt and Jeff and the Lady Stenographer (Com.) .....
Nov. 4—The Suit Case Mystery (Com.).....
Nov. 8—A True Westerner (Dr.).....
Nov. 11—Desperate Desmond Almost Succeeds (Com.) .....
Nov. 15—The White Medicine Man (Dr.)....
Nov. 18—Mutt and Jeff and the Unlucky Star (Com.) .....
Nov. 18—That Kid from the East (Com.)....

POWERS.

Oct. 10—Large Lakes of Italy (Scenic)..... 285
Oct. 10—Thou Shalt Not Steal (Com.)..... 700
Oct. 14—Running Fawn's Chief (Dr.)..... 990
Oct. 17—Yarn of a Baby's Shirt (Com.).....
Oct. 17—First Mail by Aeroplane (Topical)..
Oct. 17—Headline Acrobats (Com.).....
Oct. 21—The Awakening of John Clark (Dr.)..
Oct. 24—John Baxter's Ward (Com.).....
Oct. 24—The Little Brown Calf (Dr.).....
Oct. 28—The Revenue Officer's Last Case (Dr.)
Oct. 31—Apples and Destiny (Com.).....
Oct. 31—The Progressive Book Agent (Com.)..
Nov. 4—The Pride of the West (Dr.).....
Nov. 7—Mobilization of the American Fleet (Topical) .....
Nov. 11—For the Tribe (Dr.).....
Nov. 14—When First We Met (Dr.).....
Nov. 14—The Tell-Tale Parasol (Com.).....
Nov. 18—The Old Leader (Dr.).....

RELIANCE.

Sept. 30—Weighed in the Scale (Dr.).....
Oct. 7—The Anonymous Letter (Dr.).....
Oct. 11—The Human Sacrifice (Dr.).....
Oct. 14—A Narrow Escape (Dr.).....
Oct. 18—The Trapper's Daughter (Dr.).....
Oct. 21—Divorce (Dr.) .....
Oct. 25—The Empty Crib (Dr.).....
Oct. 28—The Test of a Man (Dr.).....
Nov. 1—A Mix-Up in Suit Cases (Com. Dr.).
Nov. 4—The Greater Love (Dr.).....
Nov. 8—Marriage (Dr.) .....
Nov. 11—The Track Walker (Dr.).....
Nov. 15—The Moonshiners (Dr.).....
Nov. 18—The Injustice of Man (Dr.).....

REX.

Aug. 24—Castles in the Air (Com.).....
Aug. 31—The Torn Scarf (Dr.).....
Sept. 7—Picturesque Colorado (Scenic).....
Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.)....,
Sept. 28—The Derelict (Dr.).....
Oct. 5—Lost Illusions (Dr.).....
Oct. 12—Chasing a Rainbow (Dr.).....
Oct. 19—Her Sister (Dr.).....
Oct. 26—A Breach of Faith (Dr.).....
Nov. 2—The Tale of a Cat (Dr.).....
Nov. 9—Saints and Sinners (Dr.).....
Oct. 4—A Quiet Evening (Com.).....
Oct. 4—Winning Papa's Consent (Dr.).....

SOLAX.

Sept. 20—Oh! You Stenographer (Com.).....
Sept. 22—Nellie's Soldier (Mil. Dr.).....
Sept. 27—How Hopkins Raised the Rent (Com.)
Sept. 29—An Italian's Gratitude (Dr.).....
Oct. 4—A Breezy Morning (Com.).....
Oct. 6—His Sister's Sweetheart (Military)....
Oct. 11—He Was a Millionaire (Com.).....
Oct. 13—His Mother's Hymn (Dr.).....
Oct. 18—A Corner in Criminals (Com.).....
Oct. 18—A Lover's Ruse (Com.).....
Oct. 20—His Better Self (Military Dr.).....
Oct. 25—Percy and His Squaw (Com.).....
Oct. 27—For Big Brother's Sake (Dr.).....
Nov. 1—Following Cousin's Footsteps (Com.)..
Nov. 3—A Heroine of the Revolution (Dr.)....
Nov. 8—An Interrupted Elopement (Com.)....
Nov. 10—Grandmother Love (Dr.).....

THANHOUSER.

Sept. 29—Love's Sacrifice (Dr.).....
Oct. 3—The Five Rose Sisters (Dr.).....
Oct. 6—The East and the West (Dr.).....
Oct. 9—The Higher Law (Dr.).....
Oct. 13—The Tempter and Dan Cupid (Dr.)..
Oct. 17—The Early Life of David Copperfield (Dr.), Part I.....
Oct. 20—The Satyr and the Lady (Dr.).....
Oct. 24—Little Em'ly and David Copperfield (Dr.)
Oct. 27—The Jewels of Allah (Dr.).....
Oct. 30—The Loves of David Copperfield (Dr.)..
Nov. 3—Their Burglar (Dr.).....
Nov. 7—The Missing Heir (Dr.).....
Nov. 10—The Last of the Mohicans (Dr.).....
Nov. 14—The Higher—the Fewer (Com.).....
Nov. 17—A Mother's Faith (Dr.).....

YANKEE.

Sept. 25—For the Wearing of the Green (Dr.)
Sept. 29—Man (Dr.) .....
Oct. 2—She Never Knew (Dr.).....
Oct. 6—The Goose Girl (Dr.).....
Oct. 9—His Second Wife (Dr.).....
Oct. 13—Society Hoboes (Com.).....
Oct. 16—The Lost Kerchief (Com.).....
Oct. 20—The Man Who Came Back (Dr.).....
Oct. 23—The Drummer Boy of Shiloh (Dr.)....
Oct. 27—Flower of the Forest (Dr.).....
Oct. 30—The Van Osten Jewels (Dr.).....
Nov. 3—At Daisy Farm (Dr.).....
Nov. 6—A Coward's Regeneration (Dr.).....
Nov. 10—He Didn't Like the Tune (Com.)....
Nov. 13—Into the Light (Dr.).....
Nov. 17—The Two Rooms (Dr.).....

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000 . . . $1.25 20,000 . . $4.60 50,000 . . . $7.50
10,000 . . . $2.50 25,000 . . $5.50 100,000 . . . $10.00

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NATIONAL TICKET COMPANY - - - Shamokin, Pa.

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In order to make immediate sales of the exclusive rights for the copyrighted pictures of Dante's Inferno Milano Films, (5 reels) and Dante's Inferno Helios Make, (two reels) we have reduced the prices to the following schedule. Write or wire at once and send a deposit as no territory will be held without a deposit.

Milano---Five Reels and Lecture.

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Eastern Pennsylvania, $1000, including 2 sets film.

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Oregon, Idaho, $600, including 1 set film.

Montana, Wyoming, $600, including 1 set film.

Minnesota, $500, including 1 set film.

Wisconsin, $500, including 1 set film.

Texas, Oklahoma, New Mexico, $1800, including 2 sets film. (Delivery to be made December 1).

Missouri, Iowa, $1000, including 2 sets film. (Delivery to be made December 1).

Nebraska, North Dakota, South Dakota, $800, including 1 set film. (Delivery to be made December 1).

British Columbia, Alberta, Manitoba, Saskatchewan, $800, including 1 set film.

Ontario, $600, including 1 set film.

Quebec, Maritime Provinces, $600, including 1 set film.

MONOPOL FILM COMPANY

145 West 45th Street - - - - NEW YORK CITY

LICENSED Release Dates

BIOGRAPH.

Oct. 23—The Inventor's Secret (Com.)..... 468
Oct. 26—The Long Road (Dr.)..... 999
Oct. 30—Love In the Hills (Dr.)..... 998
Nov. 2—A Victim of Circumstances (Com.).. 382
Nov. 2—Their First Divorce Case (Com.).... 616
Nov. 6—The Battle (Dr.) 1084
Nov. 9—The Trail of Books (Dr.)..... 994
Nov. 13—Dooley's Scheme (Com.)..... 530
Nov. 13—Won Through a Medium (Com.).... 467
Nov. 16—Through Darkened Vales (Dr.)..... 999

EDISON.

Oct. 28—The Kid from the Klondike (W. Com.)
Oct. 31—The Reform Candidate (Dr.).....1000
Nov. 1—The Rise and Fall of "Weary Willie" (Com.) 1000
Nov. 3—The Girl and the Motor Boat (Dr.)..1000
Nov. 4—Love and Hatred (W. Dr.).....1000
Nov. 7—A Modern Cinderella (Com.).....1000
Nov. 8—Logan's Babies (Com.) 1000
Nov. 10—The Black Arrow (Dr.).....1000
Nov. 11—Willie Wise and His Motor Boat (Com.) 650
Nov. 11—Icebergs Off the Coast of Labrador (Sc.) 340
Nov. 14—Ludwig from Germany (Com.).....1000
Nov. 15—The Living Peach (Com.)..... 600
Nov. 15—The Y. M. C. A., Silver Bay, Lake George, N. Y..... 400
Nov. 17—The Ghost's Warning (Dr.).....1000
Nov. 18—The Story of the Indian Ledge (Dr.).1000

ESSANAY.

Oct. 26—Too Many Engagements (Com.).....1000
Oct. 27—Pals (Dr.) 1000
Oct. 28—The Forester's Plea (W. Dr.).....
Oct. 31—Outwitting Papa (Com.).....1000
Nov. 2—The Right John Smith (Com.)..... 364
Nov. 2—Hi Feathertop at the Fair (Com.).... 636
Nov. 3—Bill Bumper's Bargain (Com.).....1000
Nov. 4—The Outlaw Deputy (W. Dr.).....1000
Nov. 7—He Fought for the U. S. A. (Dr.)...1000
Nov. 9—Showing Uncle (Com.)..... 400
Nov. 9—Gee Whiz (Com.)..... 600
Nov. 10—The Empty Saddle (Dr.).....1000
Nov. 11—The Girl Back East (W. Dr.).....1000
Nov. 14—Hubby's Scheme (Com.).....1000
Nov. 16—President Taft at San Francisco (Topical) 1000
Nov. 17—The Point of View (Com.).....
Nov. 17—Excess Baggage (Com.).....1000
Nov. 18—The Cattle Rustler's Father (W. Dr.).1000

GAUMONT

Oct. 17—Done Brown (Com.-Dr.)..... 833
Oct. 17—A Fairyland of Frost and Snow (Sc.) 163
Oct. 21—The Masked Huntsman (Dr.)..... 784
Oct. 21—Opening Flowers (Horticultural)..... 216
Oct. 24—Jimmie in Love (Com.)..... 555
Oct. 24—The Ostrich Plume Industry, France (Scenic.) 428
Oct. 28—Fridolin (Dr.) 578
Oct. 28—The Principality of Monaco (Sc.)..... 400
Oct. 31—The Widower (Dr.) 1020
Nov. 4—The Jesting Princess (Dr.)..... 787
Nov. 4—Belgian Cavalry at Exercise (Military) 200
Nov. 7—The Vagabond (Dr.)..... 623
Nov. 7—A Trip On a Dirigible Balloon (Sc.). 331
Nov. 11—The Hour of Execution (Dr.)..... 787
Nov. 11—Manresa, a Spanish Town (Sc.)..... 200
Nov. 14—Jimmie and His Country Uncle (Com.) 820
Nov. 14—The Outskirts of Paris (Sc.)..... 164
Nov. 18—The Reckoning (Dr.)..... 875
Nov. 18—A Trip to Saxony (Sc.)..... 150

KALEM.

Oct. 23—A Prisoner of Mexico (Dr.).....1000
Oct. 25—The Lost Freight Car (Dr.).....1000
Oct. 27—The Peril of the Plains (Dr.).....1000
Oct. 30—For Her Brother's Sake (Dr.).....1000
Nov. 1—The Greatest of Engineering Feats (Educational) .....
Nov. 1—The Plot Against Bertie (Com.).....
Nov. 3—The Price of Ambition (Dr.).....
Nov. 6—The Luck of Reckless Reddy (Com.).1000
Nov. 8—White Brave's Heritage (Dr.).....1000
Nov. 10—The Engineer's Daughter (Dr.).....1000
Nov. 13—When California Was Won (Dr.)..1000
Nov. 15—The Desert Well (Dr.).....1000
Nov. 17—The Fishermaid of Ballydavid (Dr.).1000

LUBIN.

Oct. 25—The Tars Ashore (Comedy).....1000
Oct. 26—A Rural Conqueror (Com.).....1000
Oct. 28—Love's Victory (Dr.).....1000
Oct. 30—Somebody's Mother (Dr.).....1000
Nov. 1—A Gay Time in New York City (Com.)1000
Nov. 2—One On Reno (Com. Dr.).....1000
Nov. 4—The Mexican (Com.) 1000
Nov. 6—Aunt Jane's Legacy (Com.).....1000
Nov. 8—Who Owns the Baby (Com.).....1000
Nov. 9—Jack's Umbrella (Com.).....1000
Nov. 11—The House That Jack Built (Dr.)...1000
Nov. 13—His Chorus Girl Wife (Dr.).....1000
Nov. 15—Some Mother-in-Law (Com.).....1000
Nov. 16—A Newsboy's Luck (Dr.).....1000
Nov. 18—A Romance of the 60's (Dr.).....1000

MELIES.

Oct. 12—Tommy's Rocking Horse (Dr.) 1000
Oct. 19—The Cross of Pearls (Dr.).....1000
Oct. 26—The Gypsy Bride (Dr.).....1000
Nov. 2—Right or Wrong (Dr.)..... 360
Nov. 2—Mexican as it is Spoken (Com.)..... 580
Nov. 9—The Spur of Necessity (Dr.).....1000
Nov. 16—The Miser Miner (Com.-Dr.).....1000

ECLIPSE.

(G. Kleine.)

Oct. 18—Madeira, Portugal (Sc.) 385
Oct. 25—A Woman's Slave (Dr.)..... 950
Nov. 1—Trapped (Dr.)..... 975
Nov. 8—An Eye for an Eye, or the Last Days of King Henry III of France (Dr.).1000
Nov. 15—The Hindu Jewel Mystery (Dr.)....1015

PATHE.

Nov. 1—Love Moulds Labor (Dr.)..... 941
Nov. 2—A Sioux Lover's Strategy (Dr.)..... 899
Nov. 4—The Coward (Am. Dr.).....1000
Nov. 6—Pathe's Weekly No. 45 (Topical)...1000
Nov. 8—The Story of the Typewriter (Ind.)..1000
Nov. 9—Terms of the Will (Am. Dr.).....
Nov. 9—Review of the Paris Garrison (Military)
Nov. 10—The Bandit's Bride (Dr.)..... 738
Nov. 10—The Astis (Acrobatic) 236
Nov. 11—Love's Renunciation (Dr.) 1000
Nov. 13—Pathe's Weekly No. 46 (Topical)....1000
Nov. 15—A Brother in Arms (Dr.).....1000
Nov. 16—Western Postmistress (Dr.).....1000
Nov. 18—The Reporter (Dr.)..... 990

C. G. P. C

Oct. 30—Grandfather's Violin (Dr.)..... 754
Oct. 30—A Burlesque Bullfight (Com.)..... 210
Nov. 3—An Episode Under Henri III (Dr.)... 968
Nov. 7—Uncle's Money (Com.).....
Nov. 7—Making Artificial Flowers (Ind.)....
Nov. 14—The Birth of a Flower (Educational). 345
Nov. 14—Vendetta (Dr.) 650
Nov. 17—The Daughter of the Clown (Dr.)... 995

SELIG.

Oct. 31—Captain Brand's Wife (Dr.).....1000
Nov. 2—The Inner Mind (Dr.).....1000
Nov. 3—His First Long Trousers (Com.)..... 500
Nov. 3—Seeing Indianapolis (Sc.)..... 500
Nov. 6—The Coquette (Dr.) 1000
Nov. 7—Western Hearts (Dr.) 1000
Nov. 9—Old Billy (Dr.) 1000
Nov. 10—Lieut. Grey of the Confederacy (Dr.).1000
Nov. 13—In the Days of Gold (Dr.).....1000
Nov. 14—The Bootlegger (Dr.).....1000
Nov. 16—The New Superintendent (Dr.).....1000
Nov. 17—A Spanish Wooing (Dr.).....1000

VITAGRAPH.

Oct. 24—Wig Wag (Com.).....1000
Oct. 25—Aunt Huldah, Matchmaker (Com.)..1000
Oct. 27—Kitty and the Cowboys.....
Oct. 28—Regeneration (Dr.) 1000
Oct. 30—Captain Barnacle, Diplomat (Dr.)....1000
Oct. 31—Madge of the Mountains (Dr.).....1000
Nov. 1—Southern Soldier's Sacrifice (Dr.)....1000
Nov. 3—The Gossip (Com.) 1000
Nov. 4—A Message From Beyond (Dr.).....1000
Nov. 6—Her Cowboy Lover (Dr.) 1000
Nov. 7—Auld Lang Syne, 2 reels (Dr.).....2000
Nov. 8—Arbutus (Dr.) 1000
Nov. 10—Who's Who (Com.).....1000
Nov. 11—An Aeroplane Elopement (Com. Dr.).1000
Nov. 13—Suffer Little Children (Dr.).....1000
Nov. 14—The Girl and the Sheriff (Dr.).....1000
Nov. 15—Their Charming Mamma (Com. Dr.).1000
Nov. 17—The Little Spy (Dr.).....1000
Nov. 18—Vitagraph Monthly of Current Events (Top.) 1000

Classified Advertisements.

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

AT LAST—An operator and electrician on whom you can depend. Massachusetts license. 6 years' experience. All machines. Address, R. U. WISE, care of Moving Picture World, New York City.

POSITION WANTED—First-class moving picture operator with New York license, would like position out of town. Address, JAMES, care Moving Picture World, New York City.

EXPERIENCED moving picture operator, with New York license, wishes position anywhere, at moderate salary. N. SCAVULLO, 242 East 117th St., New York City.

AT LIBERTY—Moving picture operator, with seven years' experience. Best of references. Will go for a week on trial. Must prove to be a first-class operator or no money. Will go anywhere. ELMER STAMETS, Easton, Pa.

AT LIBERTY—Moving Picture operator of 5 years' experience. Can do own repairing. Connecticut license. "OPERATOR," care Moving Picture World, New York City.

OPERATOR of over four years' experience. In Oklahoma, Kansas, Missouri or Texas. Best of references. C. L. ROGERS, 331 West Oklahoma Ave., Guthrie, Okla.

AT LIBERTY—Singer, baritone, character, spot and illustrated songs a specialty. Photo on request. Age, 21 years. Address, SOL. S. COOK, 219 North 10th Street, Reading, Pa.

AT LIBERTY—Manager, vaudeville and pictures, experienced, married, sober, an actor, understands music. Recently sold my theater. Address, MANAGER, P. O. Box 516, Little Falls, N. Y.

THEATERS FOR SALE.

We handle only Chicago propositions. If personally investigated, honestly represented theaters interest you write us your wants. We will give details of what we have. Address, The Young Advertising System, 117 North Dearborn Street, Chicago, Ill.

FOR SALE—Moving picture and vaudeville house, fully equipped. Seats 225. Own electric plant. 3,500 inhabitants. Address, GEO. O. BUTLER, New Hartford, Conn.

FOR SALE—Five-cent moving picture and vaudeville theater. Population, 30,000. Seats 560. Fine business. Can increase 100%. Investigate. Room 506 Goff Building, Clarksburg, W. Va.

EQUIPMENT FOR SALE.

FOR SALE—Two H. & H. Reducers, 110 volts, 60 and 133 cycle. In fine condition. Used only three months in Airdome. Have no further use for same. Cost me $65 each. How much am I offered? J. G. HORNBECK, Mosinee, Wis.

TO EXHIBIT—We desire to correspond with theater managers relative to exhibiting 3,000 feet descriptive of Alberta and Northwestern Canada. Lecturer accompanying our own films. Full information on receipt of your address. Bijou Theater, Edmonton, Alberta, Canada.

FILMS WANTED—Films pertaining to central Africa wanted for one night only. A. B. DEANE, Wellsboro, Pa.

FOR SALE—Four transformers, built by the American Transformer Company. Just like new. 2½ kw. Primary, 110 volts; secondary, 70 volts. $22.00 each. COSMOS ELECTRIC COMPANY, 136 Liberty St., New York City.

FOR SALE—1 Perfecto Calcium Gas Making Outfit. Used same once. Will sell at your own price. Write me if you want a bargain. E. MORRIS, Gem Theater, Elsberry, Mo.

MISCELLANEOUS.

If personally investigated, honestly represented, Greater New York and suburban moving picture theaters interests you, write us for particulars. Investments of $1,000 and up. RELIANCE EXCHANGE, 32 Union Square, New York City.

MR. MANAGER—Exchange that lot of stale music for something new. We make this possible at 1/10 the cost of new rolls. Rolls for any style player or electric piano. Music Roll Dept., A. F. DRAGER, Cass City, Mich.

DOLLARS FROM PENNIES—Sentence advertisements have a wonderful pulling power, and cost little for publication. List of twenty-five furnished for twenty-five cents. BREVITY AD SYSTEM, Box 56, Council Bluffs, Iowa.

Exhibitors Film Service Co.
49 S. Penna Ave., Wilkes Barre, Pa.

We buy the best of the Independent Output.
We solicit your business.
Prompt Service Guaranteed
A Call Will Be Appreciated.

THE MAJESTIC

POSITIVELY WILL BE A VALUABLE AND AN ESSENTIAL ADDITION TO THE PRESENT SPLENDID OUTPUT

OF THE

MOTION PICTURE DISTRIBUTING and SALES CO.

¶ We say this advisedly and truthfully, because we know good films when we see them. We see the product of other manufacturers as well as our own and we are contented.

¶ We know of no Independent Exchange that is not anxious and willing to improve its service to the extent of satisfying its present customers as well as taking over many from our common friend, "the enemy."

¶ We know of no Exhibitor who would willingly overlook the opportunity to increase his patronage.

¶ With these thoughts in mind, we are working very hard and have good reason to believe that the Exhibitors and Independent Exchanges will appreciate our efforts when once they see our product.

LET THE SCREEN TELL THE STORY

FIRST RELEASE

SUNDAY, NOVEMBER 26th

"THE COURTING OF MARY"

A HIGH CLASS COMEDY

PLACE YOUR ORDERS THROUGH THE SALES COMPANY

THE MAJESTIC MOTION PICTURE COMPANY

TOM D. COCHRANE, General Manager.

145 WEST 45th STREET **NEW YORK CITY**

DID HE BRING YOURS ?

JUST OUT!
HALLBERG'S CATALOGUE
And Reference Book
25c. in Stamps

Brings this to you.

Nothing like it ever published before.

Will prove a constant guide and money maker to every proprietor, manager and operator.

Send 25cts. today.

I will agree to credit this amount on your first order amounting to $2 or more.

I equip theatres completely, and carry all makes machines, fittings and supplies.

J. H. HALLBERG
36 E. 23rd St., New York

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No. 31

174-176 Wabash Ave. Chicago, Ill.
The A. H. Andrews Co.
Branches in all Leading Cities
New York Office, 1165 Broadway. Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, 673 Mission St.

WE CAN HURRY
YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY
seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 305
E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Musicians Wanted! "Knack Reading Music at Sight" booklet, mailed for 10 cents. Celebrated Knack System of Playing Vaudeville and Dramatic Music—Transposing—Faking—Arranging—taught by mail. Particulars Free.
KNACK STUDIO Dept. 4 DANVILLE, ILL.

THEATRE SEATING—*Send for Moving Picture Chair Cat. "V4," Upholstered Chair Cat. "V5."*
AMERICAN SEATING COMPANY
Chicago New York Boston Philadelphia

Get Our Prices Before You Buy

The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

CHEAP
STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE
Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Out-of-door use
Address Dept. W.
STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

FOLDING CHAIRS
For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2
The Kauffman Manufacturing Co.
ASHLAND, OHIO

OH! MR. EXHIBITOR!! THINK OF THE MOTHERLESS, THE FATHERLESS AND THE

Childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iriquois Theater, Chicago. Make these horrors impossible.
Our chair is a friend to the Public.
It advertises your theater and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.
IT IS THE ONLY SANITARY CHAIR
It will make your theater all aisles.
It is the world's greatest theater chair, perfected to the highest degree.
Write today for Circular A. THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

G. MÉLIÈS

NO MERCY ON THE POOR — ONE REASON FOR HIS WEALTH

THE MISER MINER

WHEN the old miner dies he leaves the secret of his hidden treasure with Lola, a pretty Western girl, to deliver to the rightful heir. Lola's brother, a ne'er-do-well, learns it and plans to purloin the gold. Meanwhile there has sprung up a tender feeling between Lola and the heir, an Easterner. How the resourceful girl foils her brother, to his own satisfaction in the end, and wins a husband for herself, is the novel plot of this comedy-drama.

APPROX. 1000 FT. 11-16-11

G. MELIES, 204 EAST 38th ST., NEW YORK

The Smile That Won't Come Off

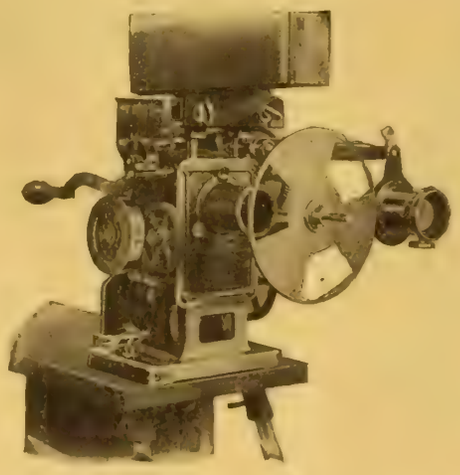
Always worn by owners and operators of

Power's Cameragraph No. 6

Users of **POWER'S** machines are the best advertisement of Power's products.

They not only know they have the best machine made but they have the **POWER'S** guarantee and the **POWER'S** policy of ***making good*** behind it.

POWER'S CAMERAGRAPH NO. 6 was built to suit the user. How well it has succeeded is told by our sales record and by what the users say about it.



We will be glad to show you our sales record on request—it shows that the sales of **POWER'S NO. 6** ***are today greater than those of all other moving picture machines in America.***

What the users say about it is told in "The Proof of the Pudding"—a collection of letters from every state in the Union and some foreign countries.

Write now for Catalog G and "The Proof of the Pudding."

NICHOLAS POWER COMPANY

115-117 NASSAU ST., NEW YORK

N. P.—We have a way of making it easy for you to buy a **Power's No. 6.** Ask for our special proposition.

CAREY PRESS, N. Y.

Vol 10. No. 7 November 18. 1911 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from Kalem 3-Reel Irish Subject, "Arrah-Na-Pogue."

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

The Bender-Coombs-Morgan-Oldring Reel Out Friday, Nov. 24

THE THANHOUSER TWO-A-WEEK

Out Friday, Nov. 24 (Regular Release) The Big Thanhouser Baseball Scoop

THE BASEBALL BUG

A RATTLING COMEDY INTRODUCING

BIG CHIEF BENDER CY MORGAN JACK COOMBS RUBE OLDRING

STARS OF THE PHILADELPHIA ATHLETICS CHAMPIONS OF THE WORLD

Now let the hearts of all fans rejoice, for the four stars of the Philadelphia Athletics will be with them once more, and it will be a diversion to see them as actors — to see if they face the camera as confidently as they did the Giants.

BIG CHIEF BENDER CY MORGAN JACK COOMBS RUBE OLDRING

Released Tuesday, Nov. 21

A MASTER OF MILLIONS

An Inspiring Sermonette tho he was, the chief figure in this fine story came to be mastered by—an humble mountaineer. The millionaire's position in society had brought all men bowing before him, but here was a rude hillsman who proved more than the great man's equal—his BETTER! And his fear of the one who had character and no wealth impelled the one who had wealth and no character to do a deed that resurrected his manhood and changed his outlook

Thanhouser Company

NEW ROCHELLE NEW YORK

SALES COMPANY AGENTS FOR U. S. AND CANADA

Shakespeare's "Tempest" (Complete in a Reel) Out Tuesday, Nov. 28

FOUR-A-WEEK ESSANAY

Here is a Real Comedy Pace-Maker

A Persistent Enduring Laugh **An Inimitable Rib-Tickler**

"HUBBY'S SCHEME"

A comedy production, by Mr. G. M. Anderson. Better than "Outwitting Papa."

Released Tuesday, November 14th *(Length, approximately 1,000 feet.)*

The President in Pictures **Released Thursday, November 16th**

President TAFT at San Francisco

(Length, approximately 1,000 feet.)

Excellent views of our Chief Executive. The occasion is the ground-breaking ceremonies for the Panama-Pacific International Exposition.

Two Split-Reel Side-Splitters **Released Friday, November 17th**

Excess Baggage and The Point of View

(Length, approximately 1,000 feet.)

Two short comedies, in the Essanay's best style. Excellent laugh-producers.

Big Western Drama This Week

Released Saturday, November 18th

A Cattle Rustler's Father

(Length, approximately 1,000 feet.)

There are many thrills and human heart interest in this excellent Western, made in the California Sierras.

Special Posters For Every Realease **Get On Our Mailing List**

Essanay Film Mfg. Company

521 First National Bank Building, Chicago, Ill.

OFFICES IN

LONDON : : BERLIN : : BARCELONA

NOV. 20th, "HIS VACATION." *NOV. 22nd,* "THE COWBOY PUGILIST"

NESTOR

Oldest and Best — *"The Worth-While Film"* — Always a Feature

WEDNESDAY
November 15th, 1911

THE WHITE MEDICINE MAN

997 feet of peculiarly exciting and charming *Western* Film—rapid and virile—delights the eye and stirs the heart. GET IT!

SATURDAY
November 18th, 1911

Mutt & Jeff and the Unlucky Star

Finest and Funniest *Mutt & Jeff Comic* ever presented.

That Kid from the East

Magnificent *Western Thriller* — Positive Pippin — Entrancingly Beautiful.

A SPLIT REEL

better than any yet produced. *Laughs* and *thrills* in liberal doses. Choicest *quality* and *variety*. GET IT!

SCENE FROM
"THE WHITE MEDICINE MAN"

AT YOUR SERVICE
3 NESTORS A WEEK

MONDAY
Worth-While Comedy
WEDNESDAY
Worth-While Western
SATURDAY
Worth-While Variety

3 NESTORS A WEEK
AT YOUR SERVICE

Order Now and Be Sure You Get These

3 COMING RELEASES

MONDAY
November 20th, 1911

His Vacation

This truly classy comedy marks the beginning of the Third Nestor. GET IT!

WEDNESDAY
November 22nd, 1911

The Cowboy Pugilist

Introducing a capital battle royal and a star bout—4 rounds of matchless boxing. GET IT!

SATURDAY
November 25th, 1911

Desperate Desmond Pursued by Claude Eclaire

Greatest film novelty ever conceived. GET IT!

DAVID HORSLEY, Bayonne, N. J. *SALES CO., Sole Distributors*

NOV. 25th, "DESPERATE DESMOND PURSUED BY CLAUDE ECLAIRE"

AMERICA, WE THANK THEE!

After months of ceaseless struggle, after days and nights of anxiety and careful deliberation, gradually signs of understanding and recognition made themselves apparent until, finally, the Vast Majority of Independents in America gave promise of earnest support for our first Release in the land of Uncle Sam:

Hands Across THE Sea IN '76

(RELEASED TUESDAY, NOVEMBER 21)

For this invaluable evidence of confidence in ECLAIR we are indeed thankful, and by our films will strive to merit the distinction shown us. Exchanges have nobly rallied to our side nor have we advised a single exhibitor, among, the thousands who wrote, to *demand* our first release. (Force is a poor weapon when measured with Quality, and the Legitimate Exchange is always anxious to please its clients.)

To those few whose order to the Sales Company has not gone forward, we would advise immediate action.

OUR RELEASES FOR THE FUTURE

Send for our new Booklet and keep posted on the coming issues.

ECLAIR FILM COMPANY

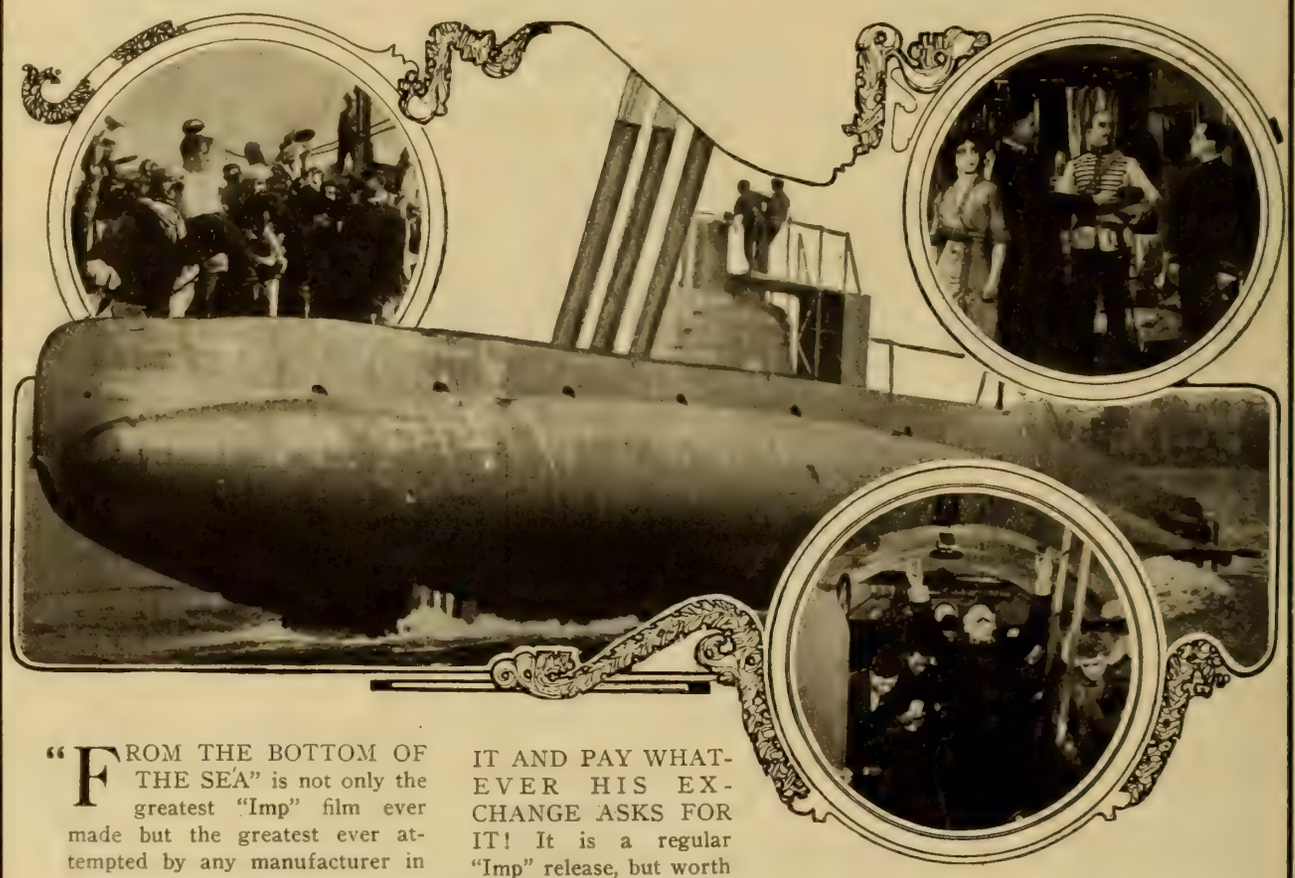
STUDIO AND OFFICES, FORT LEE, N. J. Branches throughout the World

Released Monday, Nov. 20th.

"FROM THE BOTTOM OF THE SEA"

Copyright, 1911, I. M. P. Co.

UNITED STATES GOVERNMENT HELPS THE "IMP" PRODUCE A MIGHTY 2,000-FOOT EDUCATIONAL DRAMA.



"FROM THE BOTTOM OF THE SEA" is not only the greatest "Imp" film ever made but the greatest ever attempted by any manufacturer in America. Not merely because it is two thousand feet long, but because of its thrilling plot, its masterly handling and its inestimable educational value. WE ADVISE EVERY EXHIBITOR TO GET IT AND PAY WHATEVER HIS EXCHANGE ASKS FOR IT! It is a regular "Imp" release, but worth infinitely more than many so-called "features." Don't be satisfied with a short booking. Repeat it and jam your house time after time! The plot deals with the treacherous sinking of a United States submarine torpedo boat. A young officer volunteers to save the crew by letting himself be shot through the torpedo tube while the boat is at the bottom of the sea. ALL THIS YOU SEE—and more. There's a love story weaving in and out to add to the heart interest. You see the submarine sink, rise and sink. You see the rescue and all the details just as though you were on the boat. Nothing like it has ever been attempted in moving pictures. GET IT AT ANY COST AND ANY EFFORT! Released Monday, Nov. 20. Two thousand feet long. SPECIAL POSTERS in keeping with the special nature of the film. Mark our word, "From the Bottom of the Sea," opens a new era in moving pictures made in America. You'll agree the instant you see the film. GET BUSY!

INDEPENDENT MOVING PICTURES CO. OF AMERICA — IMP

IMP FILMS CO. 102 W. 101st St. NEW YORK

CARL LAEMMLE, Pres.

The "Imps" Splendid Thanksgiving Release

"Executive Clemency"

(Copyright 1911 by I. M. P. Co.)

King Baggott takes the leading role in our Thanksgiving film to be released Thursday, Nov. 23rd. Not only is it one of the strongest stories we have ever been fortunate enough to secure, but it has a happy ending in keeping with the holiday spirit of the occasion. The remarkable scenes in the prison yard, the exciting escape, the governor's pardon and the Thanksgiving dinner scene at the finale are all indescribably good. We told you Imp quality would be better than ever. AND WE'RE MAKING GOOD!

Watch! Wait! Listen!

More news about "THREE IMPS A WEEK" come in our next announcement. We'll tell you about "A-SPLIT-IMP-EVERY-SATURDAY" and some other things of interest to every moving picture man. Don't forget to send us suggestions for novelty split reels. Tell us what your people want and WE'LL GET IT!

IMP FILMS CO.

102 West 101st Street, NEW YORK

CARL LAEMMLE, Pres.

IF THE DEVIL JOINED THE CHURCH

you'd be no more surprised than at the picture we're going to talk about just now. Nor does this mean that it won't be talked about again—only you'll do the talking, and what you'll say will be stronger than this poor, little humble ad. can ever hope to be. But to return—

"THE RETURN"

Released Thursday,
(how well you know it) **Nov. 16th**

will make your patrons return for another look. It really overthrows the common belief that they never come back—and you'll feel an uncommon relief at the first glance. It's a picture with the prettiest outdoor scenes that Nature or Rand & McNally ever turned out; a story with the voice of New York and the whisper of the country; an epic of the wilderness of mortar and steel, yet close to the hills—and your heart.

Nurse your box office! Nourish your receipts! If your business is rocky, come back with "THE RETURN"

REX MOTION PICTURE MASTERPIECE CO.
573 ELEVENTH AVENUE, NEW YORK

Sales Co. says **REX** *will Arrive with "THE RETURN."*

GREAT NORTHERN

GREAT NORTHERN FILMS CO. COPENHAGEN

THE OLD RELIABLE

Release for Saturday, November 11th

A WOMAN'S WIT

A classy comedy feature, illustrating a clever wife's display of matrimonial strategy. One of the comedy hits of the season. Don't miss it!

Release for Saturday, November 18th

A Rendezvous in Hyde Park

A case of mistaken identity, in which the lovers of two sisters play prominent parts.

HIGH SCOTLAND

A film every one will want to see. Charming scenery, beautiful water effects, national dances. The best scenic published for many a day.

Our lobby display is now ready for the trade. Write for circular.
All First-Class Independent Exchanges Handle Our Product
Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.
(NORDISK FILM CO. OF COPENHAGEN.)

Solax

Wednesday, Comedy

"BABY NEEDS MEDICINE"
(Comedy)
Released November 15th
One of the best comedies of the year

"HUSBANDS WANTED"
(Comedy)
Released November 22nd
A rare good comedy of the right sort

Friday, Military and Drama

"ONLY A SQUAW"
(Indian Drama)
Released November 17th
Wonderful Indian picture—beautiful photography and well acted

"THE WILL OF PROVIDENCE"
(Comedy-Drama)
Released November 24th
A beautiful picture of heart interest and some very laughable scenes

WE WANT---EVERY BUYER

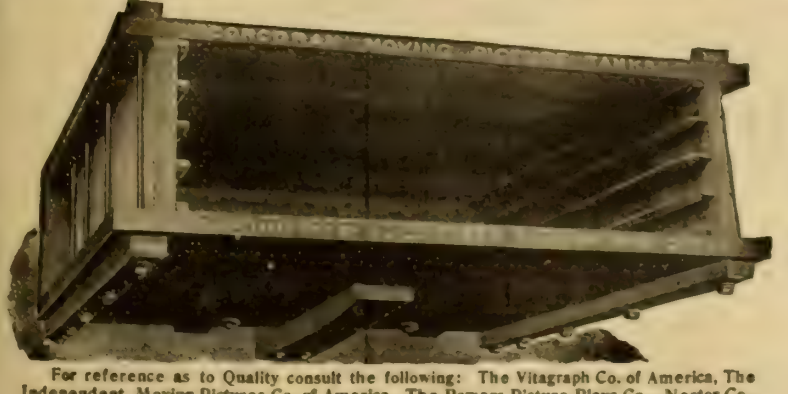
of films to take the pains to see our present productions. WHATEVER your opinion of our pictures in the past---TODAY you are sure to admit they are equal to the best turned out in the country.

GO AND SEE THEM!

Solax Company

Congress Avenue. Flushing. L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.



For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison.

Corcoran Moving Picture Tanks

Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a **"Corcoran Film Development Tank."** All up-to-date houses are now installing the "Corcoran System."

Send for Price List No. 5

A. J. CORCORAN, Inc.
No. 11 JOHN STREET :: NEW YORK CITY

ANNOUNCEMENT No. 15

Talk No. 6 on Exclusive Service

PICTURES *and* IDEAS

PICTURES are vital to your enterprise, good pictures doubly so. As to what or how you would classify the subject matter in order that the pictures measure up to your public's standard of good, may be a debatable proposition. The success of the producer depends upon his ability to gauge this demand; however, the one thing which is beyond debate as related to pictures is the *idea* or *principle* of exhibit of good pictures. No man can found a successful business in the average community *with a line of pictures duplicating on his competitor.*

Exclusive service embodies that *idea* or *principle*, and its value is beyond *debate.*

The National Programme—is exclusive; its pictures are in the main the product of factories which were organized in the pioneer days of the industry. These factories have lived, have grown, have prospered on their ability to measure public demand and in incorporating that demand in the pictures they produced.

We have recognized that good pictures are a necessity, but we have gone further; we have incorporated with good pictures an idea, "*Exclusive Service,*" an idea, which conserves the paramount condition of success.

Success in any amusement enterprise depends upon the novelty of the production offered; novelty cannot be protected except through some form of control. Exclusive service gives this control.

The National programme means the *pictures* and the *ideas* which insures your business.

EXCLUSIVE PROGRAM

MONDAY
Plantation, Clarendon, Mono.
3 Reels

TUESDAY
Rose, Deutsches Biograph
3 Reels

WEDNESDAY
Federal, Mondia, Latium
3 Reels

THURSDAY
Washington, Hepwix, Film d'Art
3 Reels

FRIDAY
Mohawk, Cricks & Martin, Aquilla
3 Reels

SATURDAY
Oklahoma, Deutsches Bioscope, Savoy
3 Reels

SUNDAY
California, Messters, Comerio
3 Reels

NATIONAL FILM DISTRIBUTING COMPANY

145 West 45th Street, New York City N. Y.

A Personal Letter from Mr. Herbert Miles, General Manager of the Republic Film Co.

November 8, 1911.

Bowing to the will of the majority of the exhibitors of this country, we have decided to change our methods of releasing two-reel feature films on the same day, and the REPUBLIC FILM COMPANY will therefore release one reel of its two-reel features on Saturday and the second reel on Sunday; thus giving the exhibitor an opportunity of featuring a master subject on the two best days of the week.

Eager to show some appreciation of the value of these splendid suggestions coming from the exhibitors of the country, unsolicited, and desiring to show deference to the opinion of the Executive Committee of the Exhibitors, League of America, it is our intention hereafter to let the exhibitor dictate the policy of the REPUBLIC FILM COMPANY in every way possible.

We want every exhibitor to write us suggesting which one of our big two-reel features shall be released first, and we also want you to write an advertisement that will appeal to all exhibitors advertising that particular subject.

Every successful exhibitor knows how to advertise to reach the public. He should also be able to tell us how to advertise so as to reach the exhibitors. You may submit an ad for each of the subjects on terms mentioned below and win more than one prize. The judges will be the New York advertising managers of the Billboard, Telegraph and Moving Picture News. The contest will close for the first prize November 25th, for the second prize, December 9th, and next fifteen, January 1st.

With thanks for the many kind expressions and promises of co-operation, we remain,

Yours for quality,
REPUBLIC FILM CO.

Herbert Miles

To the one sending in the best advertisement we will send $10.00, for the next best advertisement $5.00, and $1.00 each for the next fifteen advertisements. Read Mr. Miles' letter for full particulars.

DANIEL BOONE, IN THE DAYS OF THE SIX NATIONS, ROBIN HOOD, BRYAN BORO, PRIDE OF LEXINGTON, KIT CARSON, BEFORE YORKTOWN, OLD SETTLER'S STORY, WAR CORRESPONDENT'S LAST RIDE, BATTLE OF TIPPECANOE, IVANHOE, OLIVER TWIST, AMID FIRE AND FLAME, DANIEL IN THE LIONS' DEN, RETRIBUTION, THE WOMAN IN WHITE, "VENGEANCE IS MINE, SAITH THE LORD, REFORMATION OF DICK NOBLE.

The House of

SELIG

IS RELEASING FOUR GREAT BIG HEADLINE BOX OFFICE MAGNETS EACH WEEK.

LETTERS ARE POURING INTO THE SELIG OFFICES BY THE THOUSANDS, COMMENDING, IN GLOWING TERMS, THE INVINCIBLE SELIG PRODUCT.

NEVER BEFORE IN THE HISTORY OF MOVING PICTURES HAS ANY MAKER EVER PRODUCED SUCH SUBJECTS AS SELIG, THE MAKER EXTRAORDINARY, IS NOW GIVING THE PICTURE PUBLIC — FOLLOW THE SELIG FLAG AND SUCCESS IS SURELY YOURS.

Selig Polyscope Co.
20 East Randolph St.
Chicago, U. S. A.

BULLETINS SENT FREE.

SELIG'S BIG QUARTET

Nov. 20 THE CONVERT OF SAN CLEMENTE

A DRAMATIC REPRODUCTION OF AN ACTUAL HISTORIC INCIDENT—PICTURING THE CONVERSION OF SAVAGE ISLANDERS BY THE MISSION FATHERS—A BEAUTIFUL SELIG FEATURE—ABOUT 1,000 FEET.

Nov. 21 THE NIGHT HERDER

A STRONG DRAMA OF ARIZONA NIGHTS AND ARIZONA RUSTLERS—A HEADLINE WESTERN. ABOUT 1,000 FEET.

Nov. 23 BLACKBEARD Nov. 23

1000 ft. SELIG'S NOVEMBER FEATURE 1000 ft.

DEPICTING A TRAGEDY OF THE SPANISH MAIN, SHOWING A THRILLING EPISODE OF THIS MOST NOTORIOUS PIRATE—SEE THE GREAT BATTLE BETWEEN PIRATE SHIPS AT SEA. BOOK THIS SURE.

Nov. 24 GETTING MARRIED

AN ORIGINAL, SIDE-SPLITTING COMEDY. ABOUT 750 FT., ON SAME REEL WITH IN JAPAN. EDUCATIONAL. ABOUT 250 FEET.

TRADE S MARK

PATHÉ'S WEEKLY

ISSUED EVERY MONDAY

COVERS EVERY EVENT OF NATIONAL AND INTERNATIONAL INTEREST HERE AND ABROAD. BY BOOKING PATHÉ'S WEEKLY YOU CAN SHOW YOUR PATRONS CONTEMPORARY HISTORY IN THE MAKING.

BOOK IT EVERY WEEK!

VITAGRAPH

"Suffer Little Children"

Monday, November 13th

Orthodox in precept, but wrong in practice, a hyper-religious old man is led to see the error of his way through his little grandchildren. A splendid lesson to all.

Geo. Kent

Helen Gardner

"The Girl and the Sheriff"

Tuesday, November 14th

Samson was shorn of his locks and strength by a woman. A girl of the mountain wilds gets the best of the sheriff and saves her lover. Relentlessly powerful.

"Their Charming Mama"

Wednesday, November 15th

"Oh, girls!" An attractive mama is something to be proud of and wins the boys for her daughters and a second husband for herself. "Their Charming Mama," will grace any place of exhibition.

Lillian Walker

Kenneth Casey

"The Little Spy"

Friday, November 17th

Great deeds are recorded in history. A great deed of heroism, narrow escape and bravery, by a little boy, is recorded in this Vitagraphic war drama.

"Vitagraph Monthly of Current Events"

Saturday, November 18th

Great happenings and animated illustrations of everything worth seeing and knowing. Graphically and Vitagraphically presented.

FIVE A WEEK

Next Week **Next Week**

"HEROES OF THE MUTINY"—War Romance in India.....Monday, November 20th.
"WISTARIA"—A Homiletic Drama.....Tuesday, November 21st.
"THE HALF-BREED'S DAUGHTER"—Powerful Indian Drama....Wednesday, November 22nd.
"AN INNOCENT BURGLAR"—Up-to-date Comedy.....Friday, November 24th.
"THE LIFE BOAT"—Thrilling Tale of the Sea.....Saturday, November 25th.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

LUBIN FILMS

4 REELS A WEEK

Released Wednesday, November 15 **Length about 1000 feet**

Some Mother-In-Law

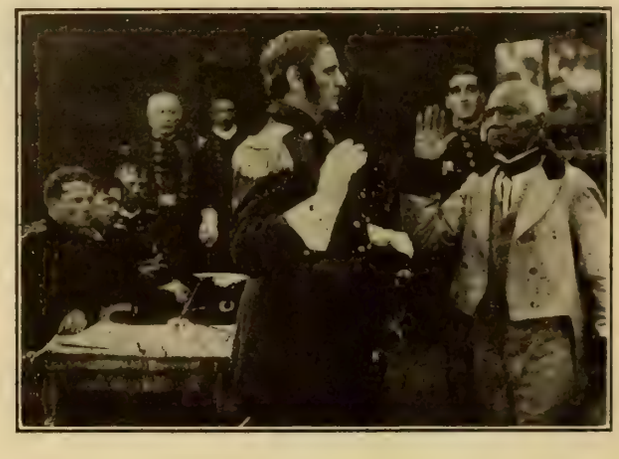
She gave son-in-law several red-hot surprises. Mother turned out to be a peacherino, and the joke was on son-in-law. It sparkles with humor all the way through.

Released Thursday, November 16 **Length about 1000 feet**

A Newsboy's Luck

Picturing the inspiring rise of a poor lad to success. Filled with human interest that grips the every-day man, woman and child. They'll talk about it.

Released Saturday, November 18 **Length about 1000 feet**



A Romance of the 60's

This inspiring war drama contains a splendid impersonation of Abraham Lincoln. Faithful in costuming and every small detail of the soul-stirring period in which it is set. A film that will pack your house and advertise itself.

Released Monday, November 20 **Length about 1000 feet**

My Brother, Agostino

A story just full of startling and unusual features. One of them is a woman falling in love with another woman, the latter masquerading as a man. The plot moves to a thrilling climax, and it ends in a way that will please everybody.

4 REELS A WEEK

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. Fifth Avenue **London: 45 Gerrard St., W.** **Berlin: 35 Friedrich Str.**

TWO REELS

A GREAT C. G. P. C. DRAMA

In The Grip of Alcohol

A great big throbbing, gripping drama showing the degradation to which a man may fall and drag his family when once *Drink* has him in its clutches.

The Most Powerful Sermon Against the Liquor Habit Ever Put Out

TWO REELS

Released December 15, 1911

In Addition to Many Other Engorssing Features

The Vitagraph Monthly of Current Events

Released Monday, November 18th,

Will show a most complete and comprehensive series of

THE GREAT NAVAL REVIEW

OF THE NORTH ATLANTIC FLEET

BY PRESIDENT TAFT

Vitagraphically it takes in the whole thing most Clearly and Completely, affording a full view of every manoeuvre and detail.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street **CHICAGO, 64 W. Randolph Street**

Gaumont

A GAUMONT EVERY TUESDAY and SATURDAY

KOSMIK FILM

AN ECLIPSE EVERY WEDNESDAY

ECLIPSE

CURRENT RELEASES

Gaumont, Tuesday, Nov. 21

The Sealed Confession

Drama. About 900 ft.

An absorbing love story, in which a sealed confession of guilt plays an important part.

A Stone Quarry in Saxony

Industrial. About 75 ft.

Eclipse, Wednesday, Nov. 22

GUY FAWKES or The Gunpowder Plot

Drama. About 1010 ft.

Telling how Guy Fawkes and others plotted to destroy the House of Parliament in England, in the year 1605.

Gaumont, Saturday, Nov. 25

The Escape From the Dungeon

(Colored Film.)

Drama. About 825 ft.

A thrilling story, telling how two gallant comrades help a maiden to rescue her father from a dungeon.

Cave Homes in the Canary Isles

Scenic. About 180 ft.

ECLIPSE

Advance Announcements Free. Write to

GEORGE KLEINE

166 No. State St., Chicago, Ill.

LICENSED BY THE MOTION PICTURE PATENTS CO.

Gaumont

TRADE MARK

Thomas A Edison

TRADE MARK

Thomas A Edison

The best machine is none too good for you if you're going in the moving picture business to stay.

If you're going to give *good* exhibitions, your machine is going to be busy all the time—a steady grind. You've got to have a machine good enough to withstand the wear and tear of constant work. If you start with a cheap machine, you'll have to buy a good machine later on—and that doubles up your outlay.

Make your purchase an investment for all time by starting with

THE EDISON KINETOSCOPE

The Best Motion Picture Machine Made

The Edison projects the clearest, steadiest pictures—none of the flicker, so hard on the eyes, that is the chief cause of failure of shows that use cheap machines. The Edison will outlast any other motion picture machine made. It is the simplest, the most accessible, and all parts are interchangeable.

Write to-day for complete particulars and copy of the Edison Kinetogram.

Scene from "HOME"—A Thanksgiving Story

EDISON FILMS

TUESDAY, NOVEMBER 21st

"Life in the U. S. Army"

Produced by Special Permission of the War Department.

A film that will attract attention all over the world. The big 12 [illegible] guns firing at and hitting a target over five miles away, will [illegible] fairly rise out of their seats.

WEDNESDAY, NOVEMBER 22nd

"The Bo'sun's Watch"

CAST.

The Bo'sun	Edward O'Connor
The Captain	Robert Brower
His Daughter	Elsie McLeod
Her Sweetheart	Edwin Clarke
Bedella	Alice Washburn

When the ship arrived in port the bo'sun wanted to [illegible] Bedella. But the stern captain ordered him to remain on duty and that began the complications. A comedy of types.

FRIDAY, NOVEMBER 24th

"Home", A Thanksgiving Story

CAST.

Mr. Carter	Charles Ogle
Mrs. Carter	Miriam Nesbitt
Their Son	Harry M. Stone
An Editor	Frank Bennett
A Man About Town	Edgar Jones
An Actress	Jeanie MacPherson
A Club Man	Yale Benner

Full of the Thanksgiving feeling and the sentiment of home, this story will touch thousands of hearts. It tells how a personal interest in others can thwart one from a far reaching influence.

SATURDAY, NOVEMBER 25th

"A Perilous Ride"

CAST.

Colonel Commanding Fort Bent	James Gordon
His Daughter	Laura Sawyer
Captain Lorraine	Herbert Prior
A Scout	Charles Sutton
White Feather, an Indian Chief	Richard Neil
White Swan, His Daughter	Mabel Trunnelle

A story of military and Indian life in the West at the time when [illegible] were decided daily. Full of excitement and [illegible]

THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

Announcement No. 4

Simplex

THE PEER OF ALL

MOVING PICTURE MACHINES

The table for lamphouse is provided with a substantial swing movement which instantaneously brings the lamp into optical center either with the M. P. Projection or Stereopticon lenses, and the Tilting arrangement giving ample latitude, is governed by the moving of the support through the arc provided at the back of the stand.

The base, at its center, rests on a device by which the machine can be swung to right or left, and the center of gravity of this stand, together with its table support, and in conjunction with the Head and lamphouse, owing to careful calculation provides a machine of perfect rigidity and freedom from all vibration.

NO MORE TROUBLE WITH CITY EXAMINERS IF YOU USE THIS

THOROUGHLY FIREPROOF MACHINE

SIMPLEX SALES AGENCY,
23 East 14th Street, N. Y.

Denver, Colo., October 6, 1911.

Gentlemen:—We requested the Chief of the Fire Department of Denver to send a representative to this office to inspect the Simplex machine. He complied with our request and the examiner reported to the Chief that the Simplex machine was the ideal device for projecting motion pictures. Fire Chief Owens stated that he would recommend to the City Council that the various picture shows in Denver adopt this machine. We have been advised by the Chief's representatives that he would request the Insurance Company officials to call at this office and pass their opinion on the Simplex as a safety, fireproof machine.

Yours truly,

WM. H. SWANSON FILM COMPANY,
By H. T. Nolan, Manager.

"Just the Machine the Department has been looking for."—N. Y. City Official Inspector

EASIEST OF ALL MACHINES TO HANDLE, THREAD AND OPERATE

Sales Office: - - - 23 East 14th Street, New York

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY
(Beach Building) J. P. CHALMERS, Editor and Manager. 125 E. 23d. Street NEW YORK
Telephone call, 1343-1344 Gramercy

SUSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION.
CLASSIFIED ADVERTISEMENTS (No Display). Three cents per word; minimum charge, 50c.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732.

Entered at the General Post Office in New York City as Second-Class Matter.

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Facts and Comments

SOME years ago George Bernard Shaw drew this short and sharp and sweeping indictment against the English theater: "The conception of theatrical art as the exploitation of popular superstition and ignorance, as the thrilling of poor bumpkins with ghosts and blood, exciting them with blows and stabs, duping them with tawdry affectations of rank and rhetoric, thriving parasitically on their moral diseases instead of purging their souls and refining their senses. this is the tradition, that the theater finds it so hard to get away from." Such was the tradition, which the moving picture in its early history found it most difficult to get away from. Of course the moving picture of those days, having scarcely started into being, could have no tradition as such, but it inherited the traditions of some of the men, who then crowded into its ranks. The undesirable elements of the show world were largely represented. They neither knew nor cared anything about their responsibilities to the public, and seizing upon the wonderful invention much as vultures strike their prey, they applied to it all their crude, vulgar and offensive methods, too often discrediting the picture with the general public and giving it a reputation, which even the best efforts of the men, who later came into the business, has been unable to destroy entirely.

*

How profound the change has been from the early days to the present status was shown but recently by the emphatic condemnation by moving picture men in every branch of the industry of the attempt to film a person, made notorious through a murder trial. To the discerning eye of the friend of the moving picture, however, there are numerous other indications of its progress. The quality and the character of subjects now filmed would never lead one to believe, that the industry at one time had to contend for its very life against the traditions and the heritage of the dime museum, the penny arcade and the shooting gallery. Whatever may be said against the tyranny of trade organizations, it must be manifest to us at this distance of time, that the men who saw their inventions threatened as a property by the chaotic conditions of the market and the motley character of exploiters did a wise thing, not only for themselves, but for the industry at large by combining to put the business on a safe and sound basis and guarding its early growth and development. Whether the actuating motives were purely selfish or not, is irrelevant, as far as the results are concerned. Whether the industry has now outlived this guardianship, because of the vast changes in the personnel of the exhibitors and the more settled condition of affairs is another question, which was discussed in these columns but recently at considerable length.

*

While on this subject we believe it is due to the MOVING PICTURE WORLD to say that it has ever since the beginning of the industry set its face sternly against the enemies of the picture, both from within and from without, and has in no small measure helped to bring about higher ideals, better quality and a proper moral standard. We have always stood for the dignity and the higher destiny of the cinematograph, and if today a healthy tone and an atmosphere of dignity surrounds the moving picture we believe ourselves justly entitled to some share of the credit. The accusation so fairly made by Shaw against the English stage will not lie against the moving picture in this country. It has purged itself successfully of its early baneful enemies within the ranks and has begun its career of positive achievement. The future will furnish proof, that it is an art as well as an industry.

* * *

We have received a letter from a lady, a writer of scenarios, protesting against "too much hugging and kissing on the screen." Our correspondent says: . . . "at the end, when the climax comes and the lovers gain the victory, they hug and kiss and squeeze up to each other in a most disgusting manner." There is merit in this protest. Some liberty must be conceded in love-making; the gushing heroine will throw herself on "Jack's" manly bosom or neck and nestle there a wee bit. An occasional kiss or embrace is unobjectionable, but more than this conventional display of love in public is "de trop." As a rule our young people show laudable restraint and discretion in love-making when other persons are around, no matter how nearly related, and the love-making on the screen is of course always public, being witnessed by millions every night. To people, in whom the Anglo-Saxon strain predominates, the man-hunting female, so common in foreign pictures, is an abomination. We still believe as a nation, that woman's consent to wifehood should be accompanied by "sweet, reluctant, amorous delay." Anything that savors of the brazen or the immodest should never for a moment be tolerated in the moving picture film. We believe, that the great majority of producers in this country have paid due respect to the decent conventions of modern society.

* * *

A little sense of humor and a small part of that discretion, which thinks before acting or writing, would have saved us the appeal to the Secretary of State at Washington anent the refusal of a Canadian board of censors to permit the display of the stars and stripes in films to be exhibited in Canada. Even if the appeal was made for advertising purposes, it was not well advised. What is the Secretary of State to do? Refer the matter to the International Board of Arbitration and Peace at the Hague and failing to get redress there mobilize the boy scouts and mass them on the Canadian border with secret marching orders? It is a blessed thing we do not stand on the eve of a national campaign with a secretary like the late James G. Blaine, otherwise the thing might become a national issue. The agonized roar of the British lion might be heard in the land, as patriots would take turns in twisting the animal's tail. Let us laugh about it and forget and forgive. Any impartial jury will decide that the "drinks are on the other fellows."

* * *

Just a line to give proper credit to William Lord Wright, the author of that delicious bit of photoplay lyrics, entitled "The Scenario Writer," which was published on page 467 of last week's issue of the Moving Picture World. The omission of Mr. Wright's name was purely accidental.

The Added Attraction

Article I.

By W. Stephen Bush.

IT has always been felt, that the moving picture without any added attraction whatever was insufficient as a popular amusement. The picture needed a frame. From the earliest days music was considered indispensable and it was not long before more added attractions were sought, such as singing, lectures, vaudeville and sound effects.

In seeking the added attraction, exhibitors, often unconsciously, were guided by the vague, but very strong instinct, that the human voice, not an artificial reproduction of it, but the human *living* voice must be enlisted in aid of their entertainment. "Talking pictures" and the cameraphone and the illustrated song owed their fleeting vogue to this instinctive feeling, that the human voice was in some manner necessary to the moving picture entertainment. Today talking pictures are forgotten and the cameraphone is chiefly remembered by those investors and exhibitors, who lost money in the venture. The illustrated song is clearly on the wane and many exhibitors dispense with it altogether, always to the delight of their audiences. The mystery of cheap vaudeville in moving picture theaters is to be explained by this misdirected desire to introduce the human voice, and cheap vaudeville as an added attraction is losing ground every day.

It may therefore be said in all fairness, that the efforts, heretofore made to make the human voice a pleasing and effective part of the moving picture performance, have been attended by failure. Does this mean, that after all the human voice has no place in the entertainment? Not by any manner of means. It means simply this: All the efforts and energies in enlisting the voice as an added attraction have been misconceived and misdirected. In other words: the frame in order to be an added attraction must be suitable to the picture. The added attraction must grow out of the moving picture, must be a natural and logical part of it and must be in harmony with the character of the entertainment. The moving picture must remain the principal thing, nothing must be done to take the attention away from it and everything must be done to center the attention upon it as the main feature. Tried by this test the "talking pictures" and the cameraphone would seem to be proper accompaniments, but there are two fatal objections. It means the piling of illusion upon illusion, shadowy figures talking mysteriously. The entertainment becomes spooky and heavy to the point of absurdity. Moreover, the living talkers behind the screen cannot possibly preserve the illusion absolutely and the least defect not only destroys the illusion, but causes a most unpleasant rebound from pleasure to annoyance. The machine-made voice is a better synchronizer, perhaps, but the first objection of spookiness still remains, and a perfect reproduction of the human voice in a synchronizing machine has yet to be invented. The best mechanical device obtainable will always surer from an inability to reproduce the human voice with the same perfection, with which the photograph reproduces the picture of the human being. I might add, that the cost of a perfected machinery would be enormous. The illustrated song and vaudeville have no natural and logical connection with the picture at all, they divert the attention from the picture instead of adding to its attraction as a picture.

There remains to be considered one more method of introducing the human voice—the lecture, and this we propose to analyze at some length, our object being to aid the exhibitor in developing a means of added profits and added prestige. First of all: How does the lecture stand the test proposed above? It seems to stand the test in every respect. It helps to make the picture, as such, more attractive; it is in entire harmony with the entertainment; it centers the attention upon the picture. It implies the aids of intelligence and education, two factors, which I am bound to believe, must help any entertainment addressing itself to the senses and the thinking powers of an audience. There are many pictures, which fall flat entirely without a lecture and there are many more, possessing either great dramatic power or historical or literary interest, which are a hundred times better understood and therefore better enjoyed with the aid of human speech and intelligence than without such aids. Imagine a man going through the art gallery of the Louvre, in Paris, the most wonderful institution of its kind in the world, without either guide or guide book. He will come back from his sight-seeing, bewildered and tired, knowing that he has seen many marvelous things, but without any sense of real enjoyment.

The explanatory lecture therefore is valuable, but it is by no means the realization of the best possibilities of a lecture on the better and greater kind of pictures. These possibilities are reserved to the drama, be it of the classic or the modern variety. Let us, to illustrate my point practically, walk into a moving picture theater, while the entertainment is in progress. It makes no difference, whether the audience is of the so-called better kind or composed of just plain people, such as constitute the great majority of the patrons of the picture. A drama is being enacted on the screen. The moment the first scene is flashed on the screen every human being there begins to think—in other words, to talk with himself. The mother will seek to explain what she sees to the children, friends or groups of friends will, in subdued tones, comment upon the action of the play to each other and strangers, forgetting themselves for the moment, will communicate the feelings evoked by the play to one another. Now let a man stand beside the screen, one who has studied the picture patiently and thoroughly and has understood and mastered all its points of beauty and power, and let that man's voice and heart run with the picture and what will be the result? Instantly the subdued talking will cease, a profound silence will succeed and the talker, becoming the mouthpiece of every beating human heart in that audience, will be followed with rapt attention and when the picture comes to an end the spectator experiences the sensation of having been at a "real play."

Now such a lecture is both in the highest sense of the word explanatory and dramatic at the same time. The idea, all too prevalent among the majority of exhibitors, that the lecture is a concession, grudgingly made to the "high brow" element and to be confined to so-called educational subjects, is one of the most deplorable errors of the time. Just the contrary is the case. The lecture is a distinctly popular feature, that is to say, it intends to appeal to the ordinary moving picture audience. It is good, plain, wholesome fare, not a delicacy to be reserved for the privileged few. The impression, that the lecture is a dry affair, more often than not above the heads of the ordinary audience at a moving picture entertainment, is a survival of the old stereopticon lecture, which was most of the time a dry affair indeed. It requires comparatively little skill to talk with stereopticon slides, because the speaker controls the slide and can hold it or dismiss it at his own pleasure. It is entirely different

with the man, who essays on and with the moving pictures, because here the speaker must subordinate himself to the picture and must make the most of the few seconds or minutes, that are allowed to him in explaining or emphasizing or reciting. If he does not talk in exact conformity with the picture, if he fails to seize the proper moment, if he goes the fraction of a second too slow or too fast the best effect is not produced. Dullness or dryness under the circumstances is therefore impossible. All must be swift, the words must move as fast as the picture. When the thing is well done, the combination of the moving picture and the living voice constitute a novel and very fine entertainment.

In my next article I propose to go into the question of what pictures are most suitable to lectures and to what extent therefore the exhibitor will be able to avail himself of the benefits of such lectures.

Stingy Leaders.

By Epes Winthrop Sargent.

IT is one of the accepted rules of photoplay writing that leaders and letters must be cut down to the lowest possible number of words, and as a broad proposition the rule holds good, but there is danger that this economy of words will be overdone into stinginess of phrase.

The photoplay public goes to the theater to see the pictures and it should be given pictures, but it wants pictures that may be understood, pictures that are clearly and carefully explained, and there are times when the lack of a few words of leader leave the spectator uncertain as to the exact meaning of the story. Each word means a foot or a second lost from the film, but it is better to take ten feet from the film that the story may be made clear than to give the spectator ten feet of picture additional and render the entire thousand feet uncertain and obscure. In this fad for trimming out unnecessary words some editors appear to have reached the point where they also eliminate the necessary words as well.

The abrupt, uncertain statement is as irritating as the unexplained incident, and the clipped captions may hurt the play as much as the omitted scenes that sometimes are left out to condense the film into release length.

The result is even more noticeable in the matter of letters. The letter is a useful mans of getting over an explanation and its use is less apt to be resented than the leader, because it appears to be a part of the action. It takes a little more film than the leader, but it is worth while, though not when the letter becomes more abrupt than the ten-word telegram.

To cite a case in point in a film recently released, much of the action found its point in a letter appearing well toward the end of the play. The letter was concise and carefully worded, but sufficiently ample to fully explain and so worded as to clinch the laughs. It ran perhaps 25 feet in the original, but it not only pointed up the other laughs; it brought a fresh laugh of its own.

In the studio the space miser got to work on the letter. He gained ten feet of film, but he lost not only the laugh that was in the letter, but the cumulative effect of the earlier scenes and left the phrases clipped and barren. He saw only the ten feet saved. He did not realize that he had lost more than he had gained.

Thirty or forty feet will be allowed a comedy scene that ends in a single laugh. Fifty feet will be permitted the director for a purely explanatory scene that contains no laughs, but which serves to start the story. The twenty-five foot letter contained both explanation and a laugh. The condensed version neither explained nor entertained. It was merely a disjointed series of sentences without effct that was palpaby a skeletonized film letter.

If a laugh is worth thirty and an explanation fifty, is it not reasonable to argue that a twenty-five foot letter that is both explanation and laugh is really a saving of 55 feet of film and not the waste of ten?

A producer may spend a couple of hours trying to make his script seem real. He may spend money for small details that add to the realism of a setting. His constant aim is to create an atmosphere of reality and then, when the picture comes upon the screen, the atmosphere is lost through the bobtailed leader and shorthand letters. Perhaps the letters are made still more unconvincing because they are printed from script type instead of being actually written or the letters of several persons may appear to be in the same handwriting and lose the last vestige of individuality through lack of variety.

In one recent production a character writes an answer upon a letter just read. Both letter and reply were in the same rounded hand, a hand easily and quickly read, but a penmanship unsexed—neither masculine or femenine. For the moment the atmosphere of reality was lost to gain perhaps five seconds through the supposed legibility of the handwriting.

Such practices are absurd and hurtful. The terse, effective leader is greatly to be desired against the verbose explanation, but when the leader is so exceedingly brief as no longer to be intelligible, then the leader ceases to serve its purpose and becomes worse than useless.

With letters and inserts the situation is worse. It would mean some more work were the letters made to seem real, but the two and three line letters are irritations. When the woman of fashion sits at the dainty desk in her boudoir and dashes off the perfumed note that a moment later is seen upon the screen, it is something of a shock to find that she writes a hand like the office boy, writes the wrong way of a sheet of typewriter paper and expresses herself with a brevity that would disgrace a coded press dispatch.

It would be a little more trouble to find some girl in the printing room who would write on a sheet of note paper of the fashionable sort, and it might be easy to plan a letter that would sound right and yet be brief, but the result would be well worth while.

At least two companies type all of their letters upon a billing machine that does not even look like a typewriter, and this is done even though it is shown on the screen that the letter was written with a pen. This seems to reach the height of absurdity, but it is no more inconsistent than the letters of another company printed from type, or of still another in which everything from note to proclamation is spaced to exactly fill the frame. Why not return to the Elizabethan stage with its printed signs? If reality is desirable, why not have it extend to the letters and why not allow reasonable space for leaders that will not be so abrupt as to make a puzzle picture of the photoplay?

It is time something were done, for these matters grow steadily worse as time passes.

HOW THE PICTURE CAUSES JUVENILE DELINQUENCY.

It is no agony to plead guilty to a fault which is the outgrowth of a misapplied truth. In an interesting article which appeared in a New York magazine recently, it was shown how it is possible for a gentleman leaving home in the morning, to become liable to heavy fines, even to a short term of imprisonment, before arriving home again in the evening; only by observing common practices of life with thousands of others doing the same thing. When the microscope of officialism, statistical detail, paid professional research is brought to bear on any person, persons or cause, it is easy to discover gross neglect if not positive wrong, making one remember certain words from a high authority who, under the stress of such conscientious espionage, exclaimed, "O Lord, if thou art extreme to mark all that is done, who shall stand?" We have abroad in the land those who are extreme to "mark all that is done amiss" according to their little hobby. The truant who neglects school for the moving picture is teaching a lesson to his equally delinquent superior, for says one official, "That boy has shown us that the picture is more interesting than the school."

This is a wise official, not in New Jersey, but in Nebraska; "let us put pictures in our schools and we turn truants into scholars." This is a splendid way of pleading guilty. To judge by a cause is wise, to judge and condemn only by an effect is not only unwise but an abuse of officialism which makes reports upon which reforms are sought." Is the boy who steals his mother's sugar a thief? Should he be so catalogued and the list of state criminals be enlarged? If so, put down every boy and girl as criminal, for they are all guilty of some such terrible crime. NO! emphatically, No! The moving pictures are not either increasing delinquency among juveniles or causing crime; they are revealing social conditions, and call loudly for the situation to be handled wisely and well. Every evil suggests an adjustment; every wrong a correction; even as every pain calls for relief and every disease a cure. Please, state-paid officials with the microscopic eye, stop criticising, but use your office to suggest causes and effects needing adjustments, and you will render public service.

Reviews of Notable Films

THE AWAKENING OF JOHN BOND (Edison).

THE Edison Company surely deserves praise, not only from the patrons of the picture play, but from the moving picture trade in general. Almost single handed they have stemmed the tide of hostile newspaper criticism by the production of occasional pictures with a mission. "The Awakening of John Bond" is the second of the kind that has to do with the great problem of tuberculosis in cities. About a year ago, at the behest of the National Association for the Study and Prevention of Tuberculosis, the Edison Company produced a picture entitled "The Red Cross Seal" and, later, another entitled "The Man Who Learned," dealing with the pure milk question. These two subjects were not made with any expectations of large financial reward, but rather as the Edison contribution to a worthy cause, as well as to do their share in the educational work of moving pictures. These two pictures, together with Gaumont's "Fly Pest," and Pathe's "Boil Your Water," have been doing duty steadily on the same programs for more than a year.

About a year ago this time, the American press in general was assailing the moving picture unsparingly, finding upon the whole little in them that was lasting or wholesome or serving any good purpose. There were many newspapers that conceded the possibilities of the moving picture, but so far no film maker had come forward with anything that could be considered a contribution toward the sum total of human knowledge, until these films with a mission began to appear. These pictures were the entering wedge that pierced the hard shell of conservatism and in less than a year have pried it wide open and forced the recognition of the motion picture by the press, university, state, church and laity as the greatest educational agency since the discovery of the art of printing.

A notable film, therefore, is "The Awakening of John Bond." It is a film with a mission, and a very worthy one. Its principal object is to disseminate information as to what becomes of the money that is received from the sale of Red Cross stamps at holiday time. Incidentally it teaches a lesson to selfish property owners who neglect everything about their tenement properties except the collection of rents. John Bond was such a man. He didn't care the snap of his finger how many unfortunate souls lived and died of dread consumption in his tenements; all he wanted was rent, until one day his selfishness was brought directly home to him and he began to see things in another light. The story is cleverly put together and is exceedingly well acted in the best Edison fashion. The plot has to do with the dealings of John Bond with the O'Brien family, who were tubercular tenants of his. Their unfortunate condition was a matter of indifference to him. One day John Bond took unto himself a bride. On the same day George O'Brien shipped as a common seaman on Bond's yacht, which was used for the honeymoon. On the voyage young O'Brien succumbed to the ravages of tuberculosis. During

Scene from "The Awakening of John Bond," by the Edison Company.

his last illness Mrs. Bond nursed the young man and contracted the disease herself, and from that time on John Bond was obliged to view the tuberculosis question from quite a different angle than before.

Step by step we observe the awakening of John Bond. The picture becomes intensely dramatic as it proceeds. The big dramatic scene is when Nellie O'Brien calls by request upon Mrs. Bond to receive the trinkets bequeathed by her brother in care of that very good lady. There in his mansion Nellie comes face to face with her heartless landlord. The sight of him is sufficient to send the girl into hysterics, and Mrs. Bond becomes aware of how her husband's money is really made; after which she takes a hand in the matter and assists in his awakening. The work of Mary Fuller as Nellie O'Brien is a masterpiece. At the beginning a perfect portrayal of quiet submission, it changes in a flash to the violent outpouring of a burdened soul. Seldom do we see such splendid examples of dynamics as this one. John Bond was typical and well personified by Bigelow Cooper. George O'Brien was a short but well acted part by Harold M. Shaw. Mrs. Bond was done by Miriam Nesbitt, leaving nothing to be desired.

"ARRAH-NA-POGUE" (Kalem).
(In Three Reels.)

AFTER the remarkable reception that has been given the Kalem Company's "The Colleen Bawn," which has been crowding photoplay theaters in whatever part of the country it has been shown, it is hardly necessary to urge the popularity of these Irish subjects. The record thus far is an enviable one and one of which both the Kalem Company and its players may feel reasonably proud. We introduce, therefore, the latest subject, entitled "Arrah-Na-Pogue," feeling that anything we can say will be surperfluous and that its success is already assured.

"Arrah-Na-Pogue" is another of Dion Boucicault's romantic Irish dramas and one which has had some vogue in its day. It was written at a time when rebellion was rife and British rule was oppressive in Ireland. The period is about the same as for "The Colleen Bawn," and the scenes of the picture were taken in the same locality, as primitive today as they were when the supposed characters were living. Thanks to the careful work of the producer those scenes and characters have been preserved in all their primitive quaintness and simplicity in the pictures.

The drama is in three acts and covers a lapse of time of about thirty hours. In that time much happens and that fact gives action to this picture. The Kalem players have added a prologue to the written version which goes back to the time when Arrah Mellish aided the escape from prison of her foster brother, Beamish McCoul, by passing a message to him with a kiss, for which she was given the name "Arrah-Na-Pogue," or, Arrah of the Kiss. Then the events of the play follow in regular order. Beamish McCoul has returned from exile at the request of his sweetheart, Fanny Power, and is to take her back to France with him. He robs Feeny of the proceeds of the estate and gives some of the money to Arrah as a wedding present, for she is to marry Shaun the Post on the following day.

Feeny happens along and sees the notes in Arrah's possession and at once believes that Shaun helped rob him. He is in love with Arrah, himself, and sees a good chance to get Shaun out of the way and get his money back at the same time. Shaun is arrested and tried for the crime and sentenced to be hung.

Through some mischance Fanny gets the idea that Beamish is untrue and she fails to carry out her part of the plan to marry and leave the country. She does not keep her appointment, but sends a messenger accusing Beamish of unfaithfulness. The same messenger tells Beamish that Shaun has been sentenced to death for robbing Feeny. He decides to go to the secretary of state and give himself up to save Shaun for Arrah.

In the meantime Fanny discovers that there is no ground for her jealousy and she promises to marry Captain O'Grady, her guardian, if he will use his good offices to secure Shaun's release. Later, when she hears what Beamish has done, she hastens to the secretary, also. So it happens that Beamish, O'Grady and Fanny call on the secretary at the same time. This gives an opportunity for a bit of comedy which has been well improved by the Kalem players. In the end the secretary grants the pardon requested and the three post back to save Shaun.

While Shaun's friends have been interceding for him Arrah has also been trying to console him. She gains the parapet of the jail in which he is confined and drops a note to him down the chimney. This and the sound of Arrah's voice, rouses Shaun to action; he breaks his bonds, tears the bars from the jail window and climbs the ivy-covered wall to the roof of the jail. Feeny, who has been seeking Arrah, is there before him and has threatened to kill Shaun if Arrah does not run away with him. He is about to drop a stone on Shaun's head when Arrah grapples with him and succeeds in holding him till Shaun arrives and throws the rascal over the parapet into the lake below. Shaun is afterward discovered by O'Grady and the soldiers, and advised of his pardon and the scene ends happily for everybody, except Feeny, who was drowned.

The cast is as follows:

Arrah-Na-Pogue	Miss Gauntier
Fanny Power	Miss Agnes Mapes
Shaun the Post	Mr. Olcott
Beamish McCoul	Mr. Jack Clark
O'Grady	Mr. Arthur Donaldson
Major Coffin and Secretary of State	Mr. F. P. McGowan
Feeny	Mr. Robert Vignola

The character portrayal of Feeny by Mr. Vignola stands out as the best bit of picture acting in this subject, and the brief appearance of Mr. McGowan as the Secretary of State is as good as anything he has ever done in pictures—it fairly speaks out from the canvas. Though the parts of Shaun and Arrah do not attract quite so much attention to Mr. Olcott and Miss Gauntier, as did their parts in "The Colleen Bawn," they are very pleasing in their portrayal of those characters. Mr. Donaldson's O'Grady is fine, and Miss Mapes is especially worthy of commendation as Fanny Power, which character she has raised to the dignity of a leading part in the picture. Her manner is charming and dignified throughout.

There is not a dull moment in the entire three reels of this subject and there are many situations that are intensely gripping. For sustained action it is the best three-reel subject we have seen up-to-date.

Special Music for "Arrah-Na-Pogue."

Walter C. Simons has been engaged by the Kalem Company to write a complete piano score for "Arrah-Na-Pouge." He will also prepare a four-piece orchestration for the same subject. The arrangement for piano and orchestra will be published by the Kalem Company and sold to exhibitors at a nominal price to cover the bare cost of production. The music will be ready for distribution Nov. 21. Mr. Simons has had long experience as a pianist and composer and has been playing the pictures for several years.

"HIS VACATION" (Nestor).

An enjoyable comedy of the knockabout type has been produced by the Nestor Company under the title "His Vacation." This is no time to quarrel with the Nestor people regarding their titles, but there is an opportunity for them to make a change that would be appreciated. The "His" to whom the vacation is attached is given the name of "Count de Ribboni." The count is introduced as the real thing in a rural community and butts into the middle of things, seriously interfering with the love affair of a young and stalwart blacksmith. Abetted by her mother the young blacksmith's sweetheart starts a lively flirtation with the count, turning a cold shoulder upon her lover. Fortunately for the lover, the count gets in bad with the girl's small brother. Lover and brother form an alliance against the count and the things they do to him provide many hearty laughs.

The climax comes when the count takes the girl out rowing in a boat which has been "fixed" by the young brother. It swamps and the occupants are rescued by the lover, who at once comes into his own, for the girl has no further use for the count. In a concluding scene the count is revealed in his natural role of clerk of the ribbon counter, where he is discovered by the lovers who have come to town on a shopping excursion. The count is so flustered by the recognition that he gets all mixed up in the ribbons and is finally kicked out of the place by an irate manager.

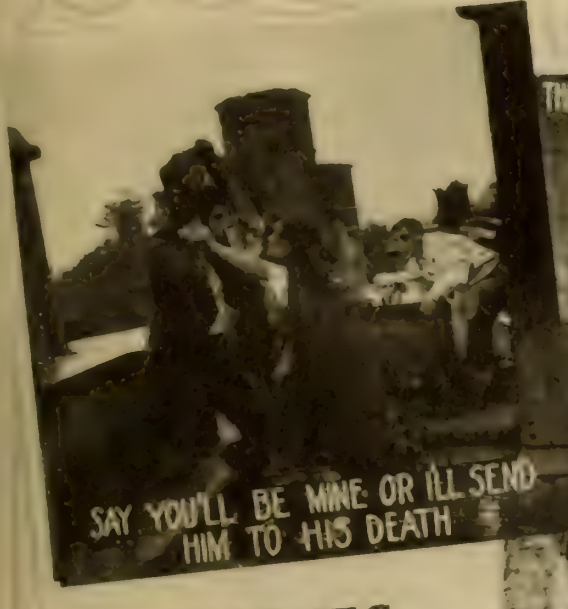
This subject is one that should be welcomed by exchange men and exhibitors, for it is certain to make a hit with the picture fans.

IMP SCENARIO DEPARTMENT MOVES.

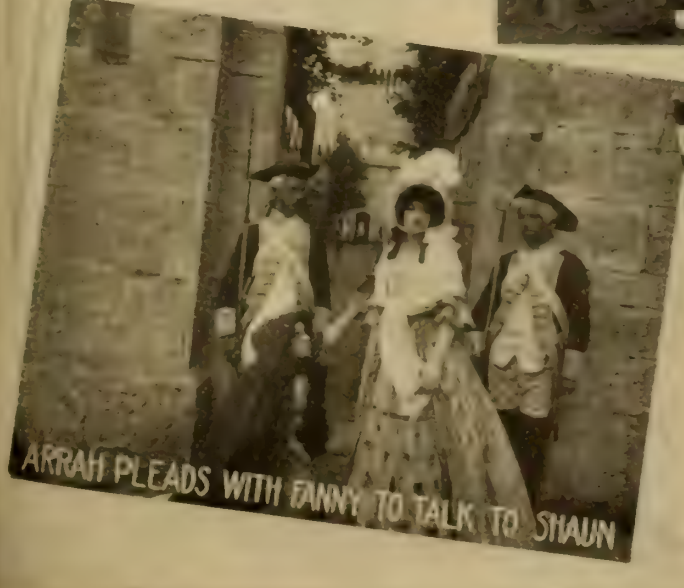
Mr. C. B. Hoadley, editor of the scenario department of the Imp Company, and his staff of assistants, have moved from the studio on West 56th Street to the company's headquarters, 102 West 101st Street, New York City. Persons having business with that department are requested to communicate with Mr. Hoadley at the new address.

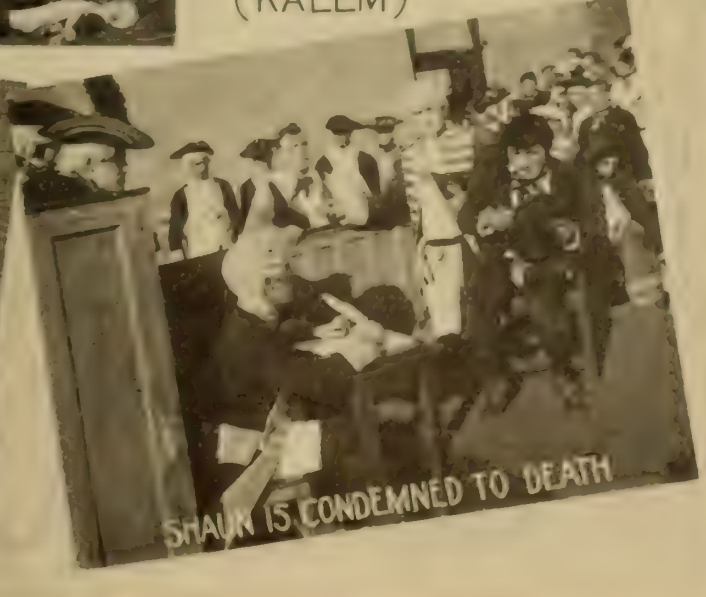
MAJESTIC PLAYERS HEADED FOR CALIFORNIA.

Two companies of picture players under the bright new banner of the Majestic Motion Picture Company are on their way west, bound for the picture man's paradise—California. The companies are in charge of directors Owen Moore and David Miles, and include such well known players as Mary Pickford, Herbert Prior and Mabel Trunnelle.



SCENES FROM ARRAH NA POGUE (KALEM)





The Song and the Singer

By CLARENCE E. SINN

MORE than 15,000 moving picture theaters in this country; nearly all employ one or more singers. Allowing two singers for every three houses would mean something like 22,500 singers "plugging" songs every day in these 15,000 picture houses. How many times a day? We can get an approximate answer to that. In the cities some of the houses run as high as eighteen shows a day. In the outlying districts and in the smaller towns only three shows and sometimes as low as two shows per day is the custom. The average of two and eighteen is ten shows per day. Just to give a good wide safe margin call it **nine** shows per day. Fifteen thousand theaters giving on an average of nine shows daily means that about 135,000 different **audiences** are being entertained **every day** by these 22,500 singers. One hundred and thirty-five thousand totally different crowds of from one to eight hundred people each. (Notice how conservative I am; some houses seat much more.) When we remember the large territory permitting Sunday shows, where extra performances are given —all the way from a single matinee to a "continuous"—you can see that it is no exaggeration to say **millions** of people are entertained each week at the moving picture theaters. What a power for advertising purposes! That a great many music publishers recognize its value is evident from the fact that most of them employ a staff of singers whose duty consists in part of "plugging" songs in houses of this class. But they only cover the cities and larger towns. These singers form only a fair-sized **minority** of the 225,000 . The great majority in the 15,000 theaters are working "on their own hook" and often find it difficult to keep up-to-date in their songs. Judging from some communications I have received, the song publishers' advertising does not always cover the small town very thoroughly. Now the singer in this place is confined to the town during the period of her engagement and has little or no opportunity of visiting neighboring cities.

Marjorie O'Brien Singing "Oh, That Musical Dream"—Pub. by Betts & Binner.

The wide-awake element in the town **does** occasionally visit the neighboring city or town and there hears the new songs which have not yet reached their own town. The point I am trying to make is that the professional singer in the small town who should **introduce** the latest songs to her public is often among the last to hear them. And it must be remembered that her public is a potential buyer. It might surprise music publishers to know that there are professional singers whom their advertising does not reach. I have received a few letters in the past asking information regarding new songs, and expect to get more such. In fact, it was this which suggested the opening of this department, which will be conducted primarily in the interest of the singer. Correspondence solicited and information cheerfully given. Address "The Song and the Singer," Moving Picture World, 169 W. Washington St., Chicago, Ill.

The little lady whose picture graces the page today is Miss Marjorie O'Brien, who is featuring some of the songs from the catalogue of Betts & Binner, among them being "Oh, That Musical Dream." Miss O'Brien is well known among professional singers, and it goes without saying that she is making good with her present repertoire.

"Oh, That Musical Dream" is the name of a new-born song of which George Little and Jerry Sullivan are the proud and happy parents, and the music firm of Betts & Binner stand as god-fathers and sponsors. This is the first "rag" number ever published by Betts & Binner. Heretofore this conservative firm has made ballads and semi-classical songs the leading feature of its catalog, but they feel that in "Oh, That Musical Dream" they have acquired a piece of property which is really worth while, hence their departure from their regular routine. Mr. Don Meachy, formerly of the New York Telegram, is press agent for Betts & Binner. This gentleman is another recent acquisition to the firm and is a live wire. Through his energetic energy and hustling hustles, the B. & B. songs are being placed in most capable hands. He says "Oh, That Musical Dream" is surely a comer; more—he says it has already "came." "There's nothing to it—the song exploits itself," says he. "Why, it's just crying to go out in the world and let people sing it." I wonder how many folks realize what a lot of other folks it takes to make and market a song. Take "Oh, That Musical Dream" as an illustration. First are the creators, Geo. Little and Jerry Sullivan. Next are the publishers, Betts & Binner. Then the man who exploits the song, Mr. Don Meaney. Next, but a long way from last, are the people who **sing** the song—the boosters. Any performer who is putting over a good song is "boosting" the song whether he happens to be on the publishers' payroll or not, and a large percentage of them are not. This remark is inserted to allay any misapprehension if a performer should perchance be mentioned as "boosting" a song. The term is used advisedly.

These excellent artists are now handling Betts & Binner songs, including "Oh, That Musical Dream": Miss June Imes, now playing the Orpheum time, Portland, Ore., this week. Miss Ethel MacDonough, formerly "The Divine Myrma," playing the W. V. M. A. time. Miss MacDonough played the American Music Hall last season and was held over for two weeks here. Her act at that time was a diving act, but she has now substituted a straight singing turn and is using "Oh, That Musical Dream" with great success. The Great Lester is another one to be added to the list of Mr. Meaney. Also Sherman Hyman and Van Shaick, the three Chicago entertainers who will play the Majestic Theater shortly as the headline attraction.

With such people as these handling their songs, we can look forward to seeing Betts & Binner among the foremost publishers in a very short time.

Notes from M. Witmark & Sons tell us that "The Premier Quartette," whose excellent voices and perfect harmony are rapidly carrying them to the top wave of popular success, are taking encores with the big song hit, "Baby Rose." They are also singing the new ballad, "Good-Bye, My Love, Good-Bye," by Ernest Ball.

Cohan & Young are scoring on the Orpheum time with "Where the River Shannon Flows" and the new Jewish hit: "Never Mind the Family Tree."

Miss Rita Hamlin, who is a very clever little lady doing boy impersonations, is making a hit with "I want a Regular Pal for a Gal" and "Ragtime Love."

Miss Daisy Collins at the Monogram Theater and States Restaurant this week is using a number of Witmark songs: "Santanitza," "Good-Bye, My Love, Good-Bye," and "In the Garden of My Heart."

Sampson & Reilly, the talented singing couple, are meeting with popular favor on the Orpheum circuit. They are singing "Good-Bye, My Love, Good-Bye."

MARION LEONARD ENGAGED.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

FOLLOWING the suggestions recently made in this department, Mr. L. J. Wittman, of the Star Amusement Company, Hamilton, Ohio, is trying the cut-price ticket for matinee business and early evening performances. The tickets are limited in effect to the current month, must be presented before 6.30 and are not good on Saturday or Sunday. Mr. Wittman, who has established four houses, two of which he sold, promises to advise as to the results obtained through the use of the scheme, and his experience should give weight to his observations.

Mr. Wittman lacks the co-operation of a classy typesetter, apparently, for a four-page folder he sends is not advantageously displayed, though he has supplied good copy where more than the title and underline of the film is used. The folder gives a week's releases, with special space to the Friday and Saturday feature, in this case, "Colleen Bawn," which is well played up.

He uses a daily advertisement of one inch across page, which permits the space being divided into boxes for the different days. This is a handy arrangement, but it might be objected that it does not give a good display to the name of the theater, where an advertisement across two columns and dropping down three and a half inches would permit the name to be thrown up at the top of the space and still permit the use of single and double column boxes. One section of the advertisement shows that he is able to meet the time table difficulty. It reads, "Show starts promptly at 1 P. M. and on the even hour thereafter until 10 P. M." It might be offered that "on the even hour" might mean two, four, six, eight and ten o'clock, instead of the hourly show. "Every hour, on the hour" might be more definite.

Special advertising is done for big releases, a double column advertisement being carried for "Colleen Bawn," and reading notices to back up the advertising, show that Mr. Wittman is alert to his opportunities.

Apparently he likes the "We don't stop for supper" as well as the writer does, for it appears twice in the advertising sent.

Lost Without the World.

Mr. Wittman writes that he is a pioneer exhibitor in Hamilton, as well as the youngest, having started his first house more than four years ago. He adds, "I have been a constant reader of the World all this time and find it invaluable; in fact, I am lost without it, for it is the most reliable of them all."

The Moving Picture World is invaluable to any live exhibitor, for no man can run his house properly unless he keeps posted on the pictures and the only way to keep posted is to read this paper. The intelligent use of the trade paper in any line is a sign of progressiveness, but the motion picture business is peculiarly one demanding of its followers a knowledge of affairs. Mr. Wittman not only reads the World but uses it, which is more important.

Another Advance Booklet.

Another advance booklet, giving the films for two weeks comes from F. J. McWilliams, manager of the Bijou Theater, La Crosse, Wis. The folded card is only 2½ by 4 inches, but well-chosen type faces give good front page display and legible programs. It is on heavy greyish-brown card printed in deep brown ink and presents a really handsome appearance. The back page is given over to the advertisement of a shoe store and while prices are not quoted it is to be presumed that the advertisement brings the price down to a reasonable figure. For advertising such as this, where the card is to be carried for a couple of weeks, it pays to use good stock, that the matter may retain its form until its usefulness is ended. The present card leaves nothing to be desired in this respect. Apparently Mr. McWilliams finds that the features pay, for "Foul Play" and the "Two Orphans" are both scheduled for the same week. The front reads:

Compliments of
The Bijou
F. J. McWilliams
Two weeks
Valuable Information

There is something about the entire booklet that inspires the stranger with respect for the house.

Get a Good Printer.

Managers are more or less at the mercy of the printer, for the best lines may lose half their value if they are not "played up" properly. Most "job" men take an honest pride in their work, but not all, and when a printer's idea is to see how quickly he can get something into type and get onto the next job it's up to the manager to get in action. Action may mean trying another printing office or it may mean a chat with the boss and a demand for better work.

If the manager promises to be a regular customer the printer will supply him with samples of the different type faces on hand and possibly "prove up" the stock ornamentations. With these the exhibitor may be able to supply the intelligence the compositor lacks and indicate the styles of type for the different lines. If you have plenty of space up and down, but not much across the surface, ask for condensed type, or in a reverse case get extended type that is broader than it is long. Fit the type to the space and do not try too many faces. Types like the Cheltenham or De Vinne come in a number of styles and sizes and will give variety to the page without offering the appearance of a crazy quilt. You can have big, black lines, and thin, light ones and all in between, but the page will look harmonious because all of the type is designed along the same lines. If you find something you like stick to it and make it a sort of trade mark.

Be Distinctive.

If you want a lesson in the value of trade marks, look at your films. If you see a liberty bell you don't have to be told that it is a Lubin and a sun rise shrieks at you that it is a Solax before you can see the lettering. Have some distinctive mark and put it on everything you have. Stick it on the front of your box office, put it on your electric sign, paint it in the corners of the screen, put it on your letter heads, in your advertisements, on the collar of your doorkeeper's coat, on the sleeves of your usher's jackets. If it's worth thousands of dollars to the national advertisers to establish their trade mark in the minds of everyone it's as important to you to have a distinctive mark. Have some cuts made and use them in your advertising. Get something that will suggest your house the moment it is seen, but get something original and not likely to be copied; something that is appropriate to the house.

Starting in Right.

The National Theater, Fulton, W. Va., recently opened, and before the opening it was announced that the person making the nearest estimate to the attendance on the opening day would be given a pass good for four months. Passes for three and two months were second and third prizes. The idea probably was suggested by the Montgomery plan outlined some weeks ago, but adapted to local use.

The idea not only attracted attention locally, but was made a press dispatch to other parts of the state, and while this last did not have much direct bearing on the results, the moral effect cannot be otherwise than good.

The scheme offers many good points. Since no entrance fee is charged everybody can make guesses, and therefore a majority of the people are interested in the house before it opens. They will want to be there the opening day to see whether they have guessed high or low, and they will watch for the announcement of the results. It gives the theater a running start at a comparatively small expense.

Ten, or even twenty-five monthly passes would have been better still, in addition to the larger prizes, since the hardest thing is to get the crowd coming to the new place. Where such a scheme is used it might be well to provide a plan whereby the same ticket cannot be used more than once each day. Where the tickets are few a ruled sheet in the box office with the days of the month which are crossed off as each pass is honored will suffice, but the pass should

carry the stipulation that it cannot be used more than once daily else it is liable to be made to serve two, or even three persons. The National is starting in right.

Again the Tenth Street.

The Tenth Street Theater, Kansas City, seems to have come to the conclusion that its present front page will do for its program. It is a trifle gaudy, but the name of the house sticks up like a sore thumb and that is the main point. The trademarks now set off the descriptions, but the Eclipse, Gaumont and Pathe trade-marks are missing. The program is still held to advertising and descriptions, though an added eight-page form, with half of the space devoted to reading matter about the pictures, would more than pay for itself and gain the favor of those advertisers already in. The more attractive such a publication is made the easier it is to get ads, and while the Tenth Street program has already come to the dignity of a colored "insert," there is room for still further development in such enterprising hands. Most of the manufacturers will loan or sell cuts of the players; information is to be had for the asking or can be clipped from this paper, and news and comment about the players will be treasured by the fans and make them still more devoted to the photoplay, while the program will more than ever assure the advertiser that it is taken into the home and read.

Good and Bad Press Work.

The Dante "Inferno" pictures are playing in New Orleans and the man who has them in charge proved his enterprise by inducing Dante Lodge, of the Masonic Order, to attend the performance in a body. That's an item of local news that is worth a quarter column of plain puffery. It's good press work, but the Oceana, West Virginia, Tribune, gives two and a half inches to the four mediocre vaudeville acts at the Mirror and winds up with four lines to say that "The three reels of moving pictures are up to the high standard set by the Mirror and include several unusually popular subjects."

The item is written by someone on the staff of the paper and not by the manager, but there is nothing to prevent the manager from asking the editor to at least name the films, since it is probable that people come to see the pictures and at least a minority of them endure the vaudeville for the sake of the pictures.

The Royal, St. Joseph, Mo., puts out this announcement:

> If your laugh-o-meter is sluggish or out of order the bill at the Royal Theater will put it in good shape for the year. "Town Hall Tonight" is another of those rip-roaring Western comedies. The cowboys of Snakeville are fleeced by two bum actors for enough money to make a getaway.
>
> Hal Chase, the great first baseman, is the feature of the photoplay, "Hal Chase's Home Run." This picture shows some very good views of a game between New York and Cleveland. "Too Many Burglars" and "Mr. Bragg, the Fugitive," two excellent comedy pictures, conclude this program.

The item might be more smoothly phrased, but it leaves the reader with the impression that there is going to be some worth-while comedy at the Royal. It will make business.

Hit Straight Out.

If you're trying to get a man into your theater use the sort of argument that will get him. Here is something from the McKeesport, Pa. Times:

> Those wonderfully realistic and lifelike photoplays that seem to have caught McKeesport amusement seekers by storm at White's new theater will be presented every afternoon and evening this week, except Wednesday, with an entire change of program daily. To sit for almost two hours in such a magnificent playhouse where comfort, convenience and safety are assured witnessing a splendid entertainment of life motion views with musical embellishments at the lowest possible admission price is a bargain that theater going people are quick to take advantage of. How the White Theater management can afford to give such an excellent program of photoplays for five cents is a question that is upon every one's lips. The pictures will remain a feature at the White all season.

This probably makes good reading for the manager, but it is not going to interest the man with a dime and a couple of hours to spare. On the face of it it's a puff, pure and simple. Everyone knows that it's a puff and no one takes it seriously. It won't draw a dollar.

Here's something that is likely to pull. It's from another St. Joseph paper and makes reference to another theater, but it's along the breezy lines of the first:

> It is not often that an audience at a moving picture show gets to see a real accident happening in the picture, but this is what happens in the picture entitled "Black Snake's Revenge," which is shown for the last time today at the Bijou Dream Theater.
>
> The picture is a story of the West and shows the vengeance of Black Snake, an Indian, on the rest of his tribe, by poisoning the drinking water. He is discovered and the braves of the nation chase him. The chase leads over mountains and through valleys and just as the riders are coming over the brow of a hill one of the horses is seen to stumble and fall, carrying his rider with him to the ground, where they both lie throughout the picture.

[illegible]

Probably it was an accident, but that is not the point. Mr. Herrick saw the pictured fall and caught at the idea. He arouses your curiosity and you go down to see what it's all about. This sort of thing can be done only when the film is held for more than a day, but when it can be done it's effective.

Put it up to yourself. Which would catch you quickest—the story of the accident or the press notice about White's?

A New Three-Sheet Frame.

The [illegible] Advertising and Specialty Co. sends a sample of a three-sheet frame to take the A. B. C. posters or other paper of the same size. Coloring and design are quiet and artistic, setting out the colored sheet instead of detracting from its appearance, an important point often overlooked. The lettering above and below announces "Showing today" and "And Many Others." It is inexpensive and a valuable addition to this series.

TECHNIQUE AND THE TALE.

There are some persons who seem fond of arguing against the fully-developed scenario on the grounds that the idea may be as fully conveyed to the director by means of a half sheet of note paper with a brief synopsis of the story, but technique is being more and more required of the photoplaywright and there seems to be no good ground for arguing technique unnecessary.

It is very true that at times a director will throw away a scenario and work entirely from the synopsis, but this is only because the synopsis gives the facts and the scenario doesn't. Most directors prefer the well-developed scenario and find therein helpful suggestions. Only those wholly swallowed in their own conceit despise helpful hints from the author, and when a choice lies between two stories of even merit that which shows the most logical development of the scenario is accepted almost uniformly.

It is only within the last two years that there has existed any literature on the technique of the photoplay, and it is probable that the Vitagraph's advice to authors was the first printed matter on the subject. Until then the only information was to be gained through the study of the play upon the screen and many nice points escaped the novice, close student though he might be.

Today there are a score or more scenario writers with well-grounded technique, and even the beginner is possessed of a better idea of how the picture should be framed than was the experienced man of eighteen months ago. A great deal has been written that is incorrect and misleading; the experience of a single contributor set forth as hard and fast rule, rehashes of the form sheets of the various manufacturers and half-stated facts, but there also exists much that is valuable and the form sheets mentioned above in themselves form a groundwork of technique that enables the novice to turn out presentable work.

Technique alone will not sell a manuscript, but the good idea that is properly and attractively framed stands a far better chance in the studio than the incompetent work of the beginner. The clever editor is not above the assistance of the author in gaining variety of treatment and originality of situation, and it not infrequently happens that the man who never saw a motion picture camera can devise one or two situations that are better than the editor and the producers can originate for that scene. As time passes technique comes into greater demand and within another year the number of expert photoplaywrights should have been multiplied tenfold.

The best school of technique is experience; experience in writing the photoplay and experience in studying plays on the screen. It is something not wholly to be gained in books, for a part of the technical equipment is a sense of dramatic possibilities, that should be inherent, but which may be acquired in some degree, through study of situations on the screen.

When the time shall come that a sufficient number of well-developed scripts may be had it is probable that the author will receive due credit on the screen, but until then there are few authors who are entitled to claim the stories for their own since it is the editor and director who makes them possible for the camera.

James O'Neill, the actor, figures in bankruptcy proceedings as vice-president of a defunct firm selling films and making projection machines. James got in the right business, but in the wrong department.

The Champion Enterprise.

A Monument to Perseverence and Hard Work—Dintenfass, A Successful Fighter.

There are larger and finer plants for the manufacture of motion pictures than the one owned by the Champion Film Company at Fort Lee, N. J., but there are few more effective, or which represent more hard work and perseverence than that which flies the banner of Champion. At the same time it represents the fighting qualities of the president of the company, Mr. Mark M. Dintenfass, one of the pioneers in the independent movement.

While the buildings shown in the accompanying engravings are not pretentious, it must be remembered that they were built at a time when it was extra hazardous for anyone not working under a license from the Edison Company to own anything tangible. It was built when such structures were called upon to serve not only the purposes of manufacture, but to preserve secrecy and afford defense as well against the prying eyes of a score of detectives and United States marshals looking for violations of the patent laws and when the owner was not certain just how long he would be permitted to continue in business.

It was against these uncertainties that Mr. Dintenfass undertook to lay the foundation of the Champion fortunes, investing no inconsiderable sum in the plant that has grown and prospered under his direction.

Mr. Mark M. Dintenfass, General Manager of the Champion Film Company.

Though unattractive as the building may appear, it houses a very complete equipment for the production of motion pictures and is capable of turning out a surprising quantity of film. The photographic quality of the product is well known and highly commended by picture men, who realize that Mr. Dintenfass has solved the problem of producing good photographic work.

Lack of space is the first thing that impresses the casual visitor at the Champion plant. A representative of the Moving Picture World spent a few pleasant hours in company with Mr. Dintenfass a few days ago, inspecting the Champion facilities and could not but wonder how, in the apparent confusion, such good work could come out of the Champion plant. But, when one has been over the ground, it will be readily seen that the supposed confusion is only orderly profusion and that what is really lacking is more space to spread things out in. In other words, there is a wealth of equipment crowded into the factory building, everything that could possibly be required for picture making is to be found ready at hand and in its place. There are uniforms and accoutrements for a hundred soldiers, as many cowboys, a platoon of police, in the property wardrobe. In the scenic department flat after flat is stacked up ready for use at a moment's notice. In the machine and repair shop the equipment is there and the tools are there—the need will bring them forth.

In the dark rooms may be seen, if you have cat's eyes, printing and perforating devices of the latest design, installed at a cost that runs into big money, but which are absolutely necessary if good photographs and steady pictures are to be made.

Factory and Studio—Champion Film Company.

That Mr. Dintenfass realizes the needs of his plant is shown in the work of development now going on. On the occasion of our visit the steel skeleton of a new glass studio was being erected. This is but a beginning of a series of improvements which will increase the effectiveness of the Champion plant and put it in line with the best of them. Though Mr. Dintenfass is well known to most picture men, we present a likeness of him here. He has been associated with amusement interests for years and has been successful in many such ventures. Personally he is a most likeable man and enjoys good living. One of his diversions is a high-power Kissel-Kar, which he takes particular pleasure in driving himself, with a standing dare to his friends to accompany him in it. Mr. Dintenfass will further enhance his pleasure in life by taking up his future residence on Palisades Avenue, near the Champion plant, in a delightfully located

New Glass Studio in Construction.

and handsomely appointed home which he has recently purchased.

The World representative wishes to add a few words of appreciation of the courteous treatment accorded by Mr. Dintenfass and to thank him for the enjoyable day spent in his company.

New York Picture Theatre Ordinance Discussed.

INTERESTING MEETING AT HEARING BEFORE THE MAYOR'S SPECIAL COMMISSION, AT CITY HALL, SATURDAY, NOV. 4—TEXT OF NEW ORDINANCE IN FULL.

Some time ago Mayor Gaynor appointed a special commission to prepare an ordinance for the regulation of the motion picture theater. After a careful and extended consideration of the subject a draft of the proposed law was made and an invitation was extended to those interested to be present at a public hearing held by the commission at the City Hall, Borough of Manhattan, Saturday afternoon, November 4. At the appointed hour there gathered in the Mayor's office representatives of a number of civic societies and of the Exhibitors' Association. Chairman Michael Furst, of the commission, called the meeting to order and stated the purpose of the meeting, asking those present to offer any suggestions or criticisms they might have to make to the proposed measure, copies of which had been circulated.

The societies represented were the Woman's Municipal League, the Society for the Prevention of Crime, the Downtown Ethical Society, the Neighborhood Workers, the Peoples' Recreation Company, the Board of Censorship, and the New York Exhibitors' Association.

Mr. Gilbert Montague appeared for the Woman's Municipal League and made a lengthy appeal for an official censorship, a subject which is not covered by the printed draft of the proposed ordinance. In this contention he was supported by Mr. Marcus and Mr. McClintick, of the S. P. C., who alleged that the present method of censoring pictures was inadequate in that it was not compulsory and that the recommendations of the censors were not observed in all cases. It was argued that, unless an official censorship was incorporated in the law the S. P. C. and the Woman's Municipal League would oppose the provision therein permitting children under 16 years of age to attend picture theaters unaccompanied.

Speaking for the Neighborhood Workers, Mr. Bradstreet questioned the provision providing matrons to care for the children, also, the plan for segregating children under the age of 16.

Secretary Asher, speaking for the Exhibitors' Association, said that exhibitors were pretty generally satisfied with the proposed ordinance with the exception that it did not do away with the principal evil with which they had to contend, namely, the uncertainty of administration. He pointed out the difficulties which beset the exhibitor when he tried to conform with the law by reason of having to deal with several different departments, each of which held out for different requirements, and none of which was able to tell the exhibitor what the law required. Mr. Asher's description of his trials with the several departments amused the members of the commission not a little and Chairman Furst asked him to submit his suggestions in writing for further consideration.

Mr. F. H. Richardson, of the Moving Picture World, made a strong appeal for the unification of authority and called attention to the absence from the commission of any one familiar with the requirements of the motion picture exhibition business, which fact was plainly shown in the provisions governing operating rooms, which he said was totally inadequate.

Other speakers were Mr. Charles Letts, an exhibitor; Dr. Laimberger, and John Collier.

The commission adjourned the meeting at 5 o'clock, requesting the several societies to submit their suggestions in writing for further consideration.

The full text of the ordinance as proposed by the commission follows:

CHAPTER 7, TITLE II., ARTICLE II.—A. SECTION 352A MOTION PICTURES AND MOTION PICTURE THEATERS.

SUB-SECTION "A"

Motion pictures shall be deemed a display on a screen or other device whereby pictures are displayed of characters or objects in motion, whether or not accompanied by music, recitative, or song.

SUB-SECTION "B"

A motion picture theater shall be deemed any public hall or room in the City of New York in which motion pictures are exhibited, in which the seating capacity does not exceed six hundred, and in which there is no stage or scenery.

An open air motion picture theater shall be deemed any public place or space in the open air in the City of New York in which motion pictures are exhibited, and in which there is no stage or scenery.

The Mayor shall appoint such inspectors as shall be necessary to carry out the provisions of this ordinance. They shall be known as "motion picture theater inspectors" and shall be paid such compensation as shall be fixed by the Board of Aldermen on recommendation of the Board of Estimate and Apportionment.

SUB-SECTION "C"

I.—Section 305, of Article I., Title II., Chapter 7, of the Ordinances of the City of New York is hereby amended by inserting the words "motion picture theaters, open air motion picture theaters after the words "vaudeville shows" and before the words "dancing galleries."

II.—Sections 305, of Article II, Title II, Chapter 7, is hereby amended by the insertion of the words "for each motion picture theater $50" after each open air motion picture theater $50" after the words "For each common show $25 00" and before the words "For each public dancing gallery, $5 00."

SUB-SECTION "D"

The Bureau of Licenses shall have power to regulate and control all motion picture theaters, and by authority of the Mayor, shall grant licenses provided:

I.—Applicants for motion picture theater licenses shall file plans and specifications of the motion picture theater with the Bureau of Buildings of the borough in which the motion picture theater is to be situated and must file a copy of said plans and specifications duly approved by the Superintendent of Buildings with the application for the license, which application shall be made to the Bureau of Licenses on blanks furnished by it for that purpose.

II.—The Fire Department, Bureau of Buildings, Police Department, Department of Water Supply, Gas and Electricity and Department of Health may and upon request of the Bureau of Licenses shall inspect and examine and shall file in the Bureau of Licenses written reports of all violations of laws, ordinances, rules and regulations, and all matters dangerous to life, limb and health existing at the time of such inspection.

III.—The Bureau of Licenses shall without delay upon the request of an applicant, pass upon the location of the motion picture theater and upon the character of the applicant respecting the license.

IV.—No license shall be issued until the provisions of this ordinance have been complied with, and written reports of the inspectors have been duly filed in the Bureau of Licenses.

SUB-SECTION "E"

I.—**Plans**—Before the erection, construction or alteration of a building, or part thereof, to be used as a motion picture theater, there must be filed with the Superintendent of Buildings, complete plans and detailed statement as set forth in Section 4 of the Building Code. The plans must show clearly and fully the location and width of all exits, passageways, stairs, fire-escapes, aisles, etc.; arrangement of seats, size of floor beams, walls, supports, etc.; the location and construction of the enclosure for the motion picture light and machinery, and for other similar apparatus; a diagram of the lot or plot showing outlets from all exits and also such other statements, plans or details as may be required by the Superintendent of Buildings.

II.—**Prohibition**—Motion picture theaters shall not be constructed in hotels, tenement houses, or lodging houses, nor in factories or workshops which are over three stories in height, and in no case shall they be constructed or operated above the ground floor of any building.

III.—**Exits and Courts**—All such buildings must be provided on the main floor of the theater with at least two separate exits, one of which shall be in the front and the other in the rear, both leading to unobstructed outlets on the street. The aggregate width of such exits shall be at least eighteen feet where the main floor of the theater accommodates three hundred people or less. Where the main floor of the theater accommodates more than three hundred people, there shall be at least three such exits, the aggregate width of which shall be at least twenty-one feet for three hundred to four hundred people; at least twenty-three feet for four hundred to five hundred people; and at least twenty-five feet for five hundred to six hundred people. No exits shall be less than five feet in width, and there shall be a main exit not less than ten feet in width.

In all such buildings to be erected or to be altered so as to be used for a motion picture theater, if unobstructed exit to a street cannot be provided at the rear of such buildings, as herein specified, either an open court or a fireproof passage or corridor must be provided from rear exit to the street front of at least the following width: Four feet in the clear for theaters accommodating one hundred persons or less; for every additional one hundred persons the width to be increased six inches. Such passage must be constructed of fireproof material and must be at least ten feet high in the clear. The walls forming such passage must be at least eight inches thick of brick, and if there be a basement the wall on the auditorium side should either run one foot below the cellar bottom, or may be carried in the cellar on iron columns and girders properly fireproofed according to sections 106 and 107 of the Building Code. Said wall shall be carried up to the under side of roof boards of a one-story building, and to the under side of the flooring of the next story above where such building is more than one story in hight.

The ceiling of said passage, and if there be a basement, the flooring, must be constructed according to section 106 of the Building Code.

If an unobstructed rear exit to a street is provided, said exit must be of the same width required for the court or passage above mentioned. Said passages and exits to the street, as above, must be used for no other purposes except for exit and entrance and must be kept free and clear.

The level of the open court or passage at the front of building shall not be greater than one step above the level of the sidewalk, and the grade shall not be more than one foot in twelve with no compensating steps.

All exit doors must be unlocked when building is open to the public. They must be fireproof and made to open outwardly and so arranged as not to obstruct the exit when opened. All doors leading to fire escapes must be not less than three feet wide in the clear.

IV.—**Galleries and Stairs**—A gallery may be constructed, but it shall not accommodate more than two hundred people. Entrance to and exit from said gallery shall in no case lead to the main floor of the theater, and the gallery shall be provided with a stair or stairs equipped with hand rails on both sides. The rises of the stairs shall not exceed seven and one-half inches, and the treads excluding nosings shall not be less than ten and one-half inches. An inclined plane may be substituted for stairs, provided the ascent is not more than one foot in six feet. There shall be no circular or winding staircases.

The width of the stairs or inclined plane shall not be less than ten feet in the clear where the gallery accommodates two hundred people, for every fifty people less than two hundred which the gallery accommodates said width may be reduced one foot.

Stairs or inclined planes shall be constructed of fireproof material, and such material and the bearing capacity of such stairs or inclined planes shall be approved by the Bureau of Buildings.

Galleries must also be provided with at least one line of fire escapes leading to an open court, fireproof passage or street without re-entering the same or any other building.

V.—**Fire-Escapes**—All fire-escapes must have balconies not less than three feet in width in the clear and not less than four feet six inches long, and from said balconies there shall be stairways extending to the ground

level with a rise of not over eight and one-half inches and a step of not less than eight and one-half inches, and the width of stairs must not be less than three feet.

VI.—Auditorium and Other Rooms—If the walls of the auditorium contain wood studs, they shall be covered with either expanded metal lath or wire mesh and plastered with three coats of first-class plaster, or may be covered with metal on one-half inch plaster boards. The joints shall be properly filled with mortar.

The ceilings of all such rooms shall be covered with one-half inch plaster boards and plastered or covered with metal.

If there be a basement or cellar, the ceiling under the auditorium floor must be plastered with three coats of first-class plaster on wire mesh or expanded metal lath, or may be covered with metal on one-half inch plaster boards.

In case of fireproof buildings there shall be no restrictions as to the use of the basement or cellar, but in case of non-fireproof buildings the basement or cellar shall be kept free and clear except the space used for the heating apparatus, for machinery connected with the theater, and for coal.

VII.—Construction of Booths—Apparatus for projecting motion pictures shall be enclosed in a booth or enclosure constructed so as to be fireproof in accordance with the specifications of Chapter 756 of the Laws of 1911, provided, however, that no booth or enclosure constructed wholly of iron shall be permitted, and provided that the booth shall be equipped with a vent flue as prescribed in Sub-Section "F," Paragraph III. of this ordinance. Booths shall contain a fireproof box for the storage of films not on the projecting machine. Films shall not be stored in any other place on the premises.

VIII.—Gradients—To overcome any difference of level in and between corridors, lobbies and aisles, gradients of not over one foot in eight feet, or steps having a rise not over eight inches and a width of not less than ten inches must be used.

IX.—Aisles—All aisles in the auditorium and gallery must not be less than two feet six inches wide in the clear at the front row, and must increase in width in the ratio of at least one inch to every four running feet.

X.—Chairs—All chairs in the auditorium except those contained in the boxes, must not be less than thirty-two inches from back to back and must be firmly secured to the floor. No seat in the auditorium shall have more than seven seats intervening between it and an aisle. The space occupied by each person shall be separated from the adjoining space by means of an arm or other suitable device.

XI.—Signs Over Exits—Over every exit there must be painted on the inside in letters not less than eight inches high, the word "EXIT" in legible type, and one red light must be placed inside over each exit.

XII.—Floor Loads—The flooring of that portion of the building devoted to the uses or accommodation of the public must be of sufficient strength to bear safely a live load of ninety pounds per square foot.

XIII.—Toilets—Toilets separate for sexes must be provided.

XIV.—Fire Apparatus—Portable fire apparatus shall be provided of the following kind and number: Ten-quart capacity buckets, painted red, with the word "Fire" in black, the letters four inches high, to the number of six for places seating less than three hundred without a gallery, and two additional if there be a gallery; to the number of ten in places seating over three hundred persons, and four additional if there be a gallery. There shall be two buckets containing dry sand kept in the operating booth; approved fire extinguishers of three-gallon capacity of the regulation Fire Department pattern, of which two shall be on the main floor and two in the gallery, if there be one, and one in the operating booth; four-pound flat head axes, two of which shall be on the main floor and two in the gallery, if there be one.

All motion picture theaters except open-air theaters shall be equipped with direct means of communicating fire alarm to Fire Department headquarters.

SUB-SECTION "F"

I.—Lighting—Every portion of a motion picture theater, including exits, courts and corridors, devoted to the uses of accommodation of the public, shall be so lighted during all exhibitions and until the entire audience has left the premises, that a person with normal eyesight should be able to read the Snellen standard test type 40 at a distance of twenty feet and type 30 at a distance of ten feet; normal eyesight meaning ability to read type 20 at a distance of twenty feet in daylight. Cards showing types 20, 30 and 40 shall be displayed on all four walls, together with a copy of this paragraph of the ordinance.

II.—Heating—When the temperature of the outdoor air is below 60 degrees Fahr. the air in the theater, while an audience is present, shall be maintained at a temperature of not lower than 62 degrees Fahr. or higher than 70 degrees Fahr.

In heating motion picture theaters, no gas stoves, oil stoves or other apparatus throwing the products of combustion into the air of the theater, shall be used.

III.—Ventilation—Motion picture theaters having less than two hundred cubic feet of air space for each person, or motion picture theaters in which the outside window and door area is less than one-eighth of the floor area, shall be provided with artificial means of ventilation which shall supply during the time the audience is present, at least five hundred cubic feet of fresh air per hour for each person.

Motion picture theaters having more than two hundred cubic feet of air space for each person, or which have outside windows and doors, the area of which is equal to at least one-eighth of the floor area, shall be provided with artificial means of ventilation, which shall be in operation when the outside temperature requires the windows to be kept closed, and which shall supply during the time the audience is present, at least five hundred cubic feet of fresh air per hour for each person. When the artificial ventilation is not in operation, ventilation by means of open doors and windows shall be sufficient to provide each person with five hundred cubic feet of fresh air per hour.

Motion picture theaters having more than one thousand cubic feet of air space for each person and having outside windows and doors, the area of which is equal to at least one-eighth of the total floor area, shall not be required to have artificial means of ventilation, provided the air is thoroughly changed by freely opening doors and windows immediately before the admission of the audience, and at least every four hours thereafter.

No part of the fresh air supply required by any of the above paragraphs of this section shall be taken from any source containing vitiated air.

The area of outside doors and windows shall mean the area capable of being freely opened to the outside air for ventilation purposes.

When fresh air is supplied by means of ventilating openings, at least one inlet shall be situated at one end of the room, and at least one outlet at the other end of the room. Where exhaust or inlet fans are necessary, at least one of such fans shall be placed in an outlet opening. The inlet openings and their surroundings shall be kept free from two feet of the floor, and the outlet opening or openings in the ceiling or within two feet of the ceiling. The inlet openings and their surroundings shall be kept free from dust so that the incoming air shall not convey dust or stir up dust as it enters.

During the time the audience is present, the air in the theater shall be kept continuously in motion by means of fans to the number of at least one to every one hundred and fifty persons. Such fans shall be placed in positions remote from the inlet and outlet openings. No person shall be exposed to any direct draft from any air inlet.

The booth in which the picture machine is operated shall be provided with an opening in its roof or upper part of its side wall, leading to the outdoor air. When the booth is in use, there shall be a constant current of air passing outward through said opening or vent flue, at the rate of not less than thirty cubic feet per minute.

The specifications of the above paragraph shall apply to portable booths and booths in open air theaters.

SUB-SECTION "G"

Motion picture theaters must be kept clean and free from dust.

The floors where covered with wood, tiles, stone, concrete, linoleum, or other washable material, shall be mopped or scrubbed with water or swept with moisture, or by some other dustless method, at least once daily, and shall be scrubbed with water and soap, or water and some other solvent substance at least once weekly.

Carpets, rugs and other fabric floor coverings shall be cleaned at least once daily by means of suction cleaning, beating or dustless sweeping. Curtains and draperies shall be cleaned at least once monthly by suction cleaning, beating or washing. Cornices, walls and other dust-holding places shall be kept free from dust by washing or moist wiping. The wood and metal parts of all seats shall be kept clean. Fabric upholstering of seats and railings and ther fixed fabrics shall be cleaned by suction cleaning, or other dustless method, at least once monthly.

SUB-SECTION "H"

No child, actually or apparently under the age of sixteen years, unless accompanied by its parent or guardian, shall be permitted to enter any motion picture theater except that between the hours of 3 p. m. and 6 p. m. on days when the public schools are open for instruction and at any time up to 6 p. m. on other days, unaccompanied children under sixteen years of age may be admitted and allowed to remain not later than 7 p. m., provided:

I.—That there shall be reserved in said theaters during the above-mentioned hours for the exclusive use of said unaccompanied children, a part or section of seats which shall be at least three feet distant on all sides from all other seats.

II.—That said unaccompanied children shall not be permitted to occupy or remain in any place or space in said theaters other than said seats, and that during the above-mentioned hours no other person except the matron, hereinafter mentioned, shall be permitted to remain within three feet of said seats.

III.—That at all times during the above-mentioned hours there shall be in attendance at each of said theaters a duly licensed matron who shall be paid by the licensee of said theater and who shall keep constant watch over said children and strictly enforce the provisions of this section.

Nothing contained in this section shall apply to exhibitions or entertainments given under the auspices of educational, religious and charitable institutions, provided that the proceeds thereof are used entirely for educational, religious or charitable purposes.

SUB-SECTION "I"

Matrons above referred to shall be women of good moral character, not under forty years of age, and shall not serve unless they have secured a license from the Mayor. Said license shall not be transferable, and the annual fee therefor shall be five dollars.

Applications for matron licenses shall be made to the Mayor, and each application shall be accompanied by two photographs of the applicant, and shall bear the endorsement of at least two reputable residents of the City of New York, who shall certify to the character and qualifications of the applicant, and shall state the facts or circumstances by which they derived their knowledge.

The photographs herein referred to shall not exceed three inches in diameter, one of which shall be affixed to the application and the other to the license.

No person shall employ an unlicensed matron in a motion picture theater, and immediately upon employment of a matron the person employing her shall notify the Bureau of Licenses in writing, stating the name, address and license number of said matron.

SUB-SECTION "J"

All the provisions contained in this ordinance shall apply to existing places of entertainment which fall under the definition of motion picture theaters in Sub-Section "E" of this ordinance, except those provisions of Sub-Section "B" designated as Nos. I., II., III., IV., V. and VI., but the Bureau of Licenses shall have power in its discretion to enforce the provisions of said paragraph 3 of Section "E" as to exits and courts.

SUB-SECTION "K"

In places of amusement seating less than three hundred persons, where the exhibition constituting a motion picture theater, as defined in Sub-Section "B" of this ordinance, is given in conjunction with any other form of amusement, said places must comply with the provisions of section 109, Chapter 15 (the Building Code), covering theaters seating more than three hundred persons.

SUB-SECTION "L"

Sub-Sections "A," "K" and "M" of this ordinance shall not apply to motion picture exhibitions with or without charge for admission, conducted under the direct management of educational or religious institutions. Before exhbiting motion pictures, an educational or religious institution shall obtain from the Bureau of Licenses a permit for such exhibition or exhibitions. Before granting such permit, the Bureau of Licenses shall cause to be inspected the premises where such proposed exhibition will be held, and shall grant the permit if in its judgment the safety of the public is properly guarded, provided, however, that a fireproof booth shall always be required, constructed according to the specifications in Section "E," Paragraph VII., and provided that all chairs shall be securely fastened to the floor or fastened together in rows.

SUB-SECTION "M"

The Bureau of Licenses at its discretion shall specify the seating capacity for each open-air motion picture theater. Aisles must be four feet wide, or wider in the discretion of the Bureau of Licenses. At least two separate exits, remote from each other, shall be provided, and no exit shall be less than five feet in width. For every twenty-five persons to be accommodated in excess of three hundred, the exits shall be widened one foot. All exits must be indicated by signs and red lights and the doors must open outwardly. Seats must be stationary, with backs thirty-two inches apart, and so arranged that no seat shall have more than seven seats intervening between it and an aisle. The floor must be constructed either of wood with sleepers or of concrete, and must extend at least five feet from the seats on all sides, provided, however, that in the discretion of the Bureau of Licenses, a gravel floor may be substituted for wood or concrete. Chairs must either be securely fastened to wood or concrete floor, or all chairs in a row must be fastened together and at least four rows must be securely fastened to one frame, except that where refreshments are served, tables and unattached chairs or benches used with them may be permitted.

SUB SECTION "N"

Only Sections A, B, C, Paragraphs I and II, D, E, Paragraphs VII and XIII, H, I, J and N of this ordinance shall apply to open air motion picture theaters.

SUB SECTION "O"

This ordinance shall take effect thirty days after its approval by the Mayor. All other rules, regulations and ordinances inconsistent herewith and affecting buildings and places to be occupied as herein defined are hereby revoked.

Amendment Suggested by the Committee to Paragraph One, Section 484 of the Penal Laws of the State of New York. New Matter in Italics.

A person who

Admits to or allows to remain in any dance house, concert saloon, theater, museum, skating rink, kinetoscope or moving picture performance **except in a moving picture performance where separate seats are reserved for and used by the children with a matron in attendance to guard them approved by the chief executive of the city, town or village during hours further approved by said chief executive of the city, town or village** or in any place where wines or spirituous or malt liquors are sold or given away, or in any place of entertainment injurious to health or morals owned, kept, leased, managed or controlled by him, or by his employee or where such person is employed or performs such services as doorkeeper or ticket seller or ticket collector, any child actually or apparently under the age of sixteen years, unless accompanied by its parent or guardian, or

ANOTHER FINE RANCH PICTURE.

Another fine Western feature picture, depicting life on a great cattle ranch, is being offered for State rights by the Tournament Film Company, of Toledo, Ohio. The title is "The Fall Round-up On the Y-6 Ranch," and illustrates that interesting operation from start to finish, together with scenes at the annual cowboys' tournament at Cheyenne, Wyo., where exhibitions of horsemanship and lariat throwing and other feats peculiar to the range are given.

This subject was taken on the ranch owned by Mr. Charles Irwin, a famous cattle king, and the scenes shown were not posed for the picture, but represent what actually occurs in the regular line of business. The subject is in three reels and is highly illustrative.

Messrs. Block and Smith, of the Tournament Film Company, have already disposed of considerable territory for this picture and are well pleased with the reception given it.

DOIN' THINGS AT LUBIN'S.

A restaurant has been established at the plant of the Lubin Manufacturing Company, Philadelphia, for the use of employees. Mr. Lubin is a great believer in doing everything possible for the comfort and well-being of the people who help to make Lubin masterplays. This is the sole reason for the establishment of the restaurant.

Prices are so low that they will not pay the expenses, but Mr. Lubin believes that the furnishing of wholesome luncheons amid beautiful and comfortable surroundings will conduce to the health of his employees and, therefore, reflect in a desirable way upon the business.

The restaurant is located on the third floor of the Executive building. It has a large seating capacity and is handsomely carpeted and furnished. The cooking is in charge of a chef who has already won the enthusiastic approbation of the employees.

The Scenario Department at the big plant of the Lubin Manufacturing Company in Philadelphia is undergoing a complete renovation. The walls and ceilings of the rooms are being decorated with an artistic covering of stamped metal, which will be painted in colors to harmonize with the furniture. Mr. Warren and his staff are temporarily in other quarters.

NEW THEATER FOR SEDALIA, MISSOURI.

Messrs. Walter J. Bril and G. H. Scruton, who have recently sold their Gem Theater, Sedalia, Mo., will open a new and most up-to-date store show in the Middle West, to be known as "The Lona." The building in which the new theater is to be, stands by an alley, affording in all seven exits, with the operating room on the outside of the building, projecting the picture through an opening in an 8-in. brick wall. This arrangement makes the playhouse practically fireproof. It will be opened round about November 18th.

"Desperate Desmond Pursued by Claude Eclaire"—Nestor Release of Saturday, Nov. 25th.

Projection Department

Edited by F. H. RICHARDSON.

Amperage.—There has been much discussion among operators and among managers as to the proper amount of current for projection.. The writer has received hundreds of letters making inquiry and asking advice on this subject. He has been closely watching effects and has listened to what others have said on the subject.

Increase in amperage means hard cash when the current bill comes in, but failure to use sufficient current to give the very best possible curtain results spells loss at the box office. As between the two it is the writer's opinion that loss of best results in order to effect saving in current bills is poor policy.

There is no hard and fast rule to be laid down in respect to the necessary amperage to secure the best possible results, largely because of the difference in screens. However, taking the curtain made of plain bleached muslin of good weight and quality, and supposing it to be located in the best position, it may be said that .2 (two-tenths) of an ampere of D. C. per square foot of screen, with a minimum of 20 and a maximum limit of 45 amperes, is best. With A. C. we would increase this to .3 (three-tenths) of an ampere per square foot of screen, up to a maximum limit of 60 amperes and a minimum limit of 35.

The limit on D. C. is placed at 45 for the reason that no higher amperage can be used to advantage with ⅝ carbons; also with larger carbons and heavier amperage the crater becomes so excessively large that much of the advantage is lost. With A. C. much heavier amperage than 60 can be used to advantage on large pictures, but practically all operating room transformers have sixty for their maximum. Sixty ampers A. C. is about the limit for a ⅝ carbon also, though larger carbons can be and are used for heavier amperage.

A brilliantly lighted picture is infinitely superior in many ways to the duller effect of weaker light, but there is room for difference of opinion in this matter. I would be glad to see this whole proposition taken up and discussed by the department correspondents. One writer in an English publication advocates from .38 to .45 of an ampere per sq. ft., presumably A. C., while another contends that .2 of an ampere is sufficient. The first is, we believe, excessive, while the last is altogether too low for the best results. The first would require from 73 to 86 amperes for a 16-foot picture, while the latter would only use 38. I have never yet seen what could be called a good 16-foot picture projected with 38 amperes A. C. It is not necessary to use 75 on such a picture. My proposal of .3 would call for 48 amperes.

It works out thus, the area and amperage being in round numbers:

50c

Picture	Area Sq. Ft.	Am. D. C.	Am. A. C.
9 × 6.75	48	20	35
10 × 7.5	75	20	35
11 × 8.25	91	20	35
12 × 9	108	22	35
13 × 9.75	127	25	38
14 × 10.5	147	29	44
15 × 11.25	169	33	50
16 × 12	192	38	58
17 × 12.75	216	43	60
18 × 13.5	243	45	60
19 × 14.25	268	45	60
20 × 15	300	45	60

This rule must be modified when working with a good type of reflecting screen. It will also be observed that there has been made a minimum of 35 amperes for A. C. This by reason of the fact that it has been found, in our own experience, to be a practical impossibility to maintain clear, steady illumination on the screen with less than that amount of A. C. current. It might be done with smaller carbons than ⅝. With a twenty-foot picture it would be better to use considerably more than 60 amperes A. C., using larger carbons, of course. There is no desire to be dogmatic or to assert that these conclusions are the last word. We shall be pleased to hear from such of our readers as feel they have something of value to say on this question. It is a very important one and deserves the most serious consideration by both operators and managers throughout the country.

New Union.—Harrisburg, Pa., is forming a new union which will contain close to twenty-five members. The membership is expected to be limited to competent operators. Success to you, gentlemen.

Opaque.—St. Louis, Mo., writes: "Noticed article in recent issue saying 'slide glasses smoothly coated with opaque can be made up instantly and should be close at hand.' Where can 'opaque' be bought?"

By "opaque" the writer presumably meant some opaque substance. It is usually mixed as wanted. I used to use such slides myself to some extent, but have long since forgotten just how I mixed the coating. As I remember the matter, it was difficult to get a coating which could be written in after it was dry without cracking and flaking off. Will some reader kindly supply the desired information. Why not use the gelatine slides—the "Make 'Em Yourself" outfit advertised elsewhere in these columns. In emergency one could be made in about two seconds. Simply write on the gelatine, cut it off and slip between two cover glasses bound on only one side.

Position Wanted.—New York City writes asking me to help in obtaining him position as operator's assistant (apprentice) so that he can comply with the law and secure New York card; or else that I advise him to get such a place. Says he has operated in London, Eng., for 2½ years.

Nothing would give me greater pleasure than to help a brother operator to secure a position, or to aid him in any other way. I fear, however, your request is impossible to grant at this time. I am advised that very many operators are now out of employment in this city and naturally those, already holding cards, secure first chance. Under the circumstances the only advice I can give is to make the round of the houses, present your credentials and ask for what you want. Frankly, however, I'm afraid it's a hard proposition. I have been applied to recently by several brothers of the union asking that I assist them to employment. I could offer even them but small encouragement. The apprenticeship law, I am informed, is knocked out finally and completely.

No Law.—Plattsburgh, N. Y., writes: "Not one of the three moving picture theaters of this city employ licensed operators. They are boys from 10 to 15 years of age at from $3 to $6 per week. Is there no law compelling licensing of operators?"

Sorry, Plattsburgh, but license laws, or lack of them, is a purely local matter in this state. Surely you exaggerate. Ten years old and $3 per week is breaking all records. I can hardly believe there exists a manager so lost to all sense of safety as to place a ten-year old infant in charge of his projection ("projection" is good) at $3.00 per week. The child labor law might possibly be invoked if the age be ten, or less than sixteen. It ought to be done, too, and the "manager" punished. Write the Attorney-General, Albany, setting forth the facts, and ask him if the child labor law would apply and how to go about it. Placing children in charge of projection is an outrage in that it endangers the lives of the audience, and is bad from the standpoint of projection as well as for ethical reasons.

Field Regulation.—The Western Electric Company, Denver, Colo., writes: "On p. 203, Oct. 21 issue, in commenting on our letter, you ask if you are correct in understanding that the field regulation automatically controls the voltage and amperage. First, if you will permit me to go back a little, I will say that the motor-generator set in question is a 50-volt dynamo. As you know, 50 to 52 volts is the normal arc voltage for projection machines. The generator of this set normally produces 50 volts. As the load increases or decreases because of the changing length of the arc, the amperage will decrease accordingly. Now as this takes place, the voltage will vary. In order to maintain a uniform voltage all generators are provided with a field rheostat which is used to maintain a uniform voltage. This is not done automatically,

although we have an apparatus which will automatically maintain the voltage within one volt of a predetermined point. This field regulator increases or decreases the amount of excitation for the fields, and as the field will strengthen or weaken according to the excitation, the voltage is increased or decreased. Of course this regulation has to be performed by hand, but it a very simple matter to do so, as the field rheostat can be placed at any point desired, and for a motor-generator set for a moving picture machine it can be placed right beside the operator so that as he wishes to vary his voltage, all he needs to do is to move his dial one or two notches, which will give him the desired change. I believe that this makes clear your suggestion of an explanation as to how the voltage is maintained. As to efficiency of a motor-generator set, this is determined by the loss of the motor plus the loss of the generator. The difference between the total loss and 100 will give you the efficiency of the motor-generator set, which at its worst is far superior to that of ordinary resistance. Another point in favor of the motor-generator set over the ordinary resistance is that as your load changes your voltage will change, and with an ordinary resistance, unless you can cut in on part of the resistance, your voltage will vary with your load, consequently your light will vary. With the motor-generator set you can maintain uniform voltage on all loads, thus insuring perfect screen results. No attention need be paid to the amperage, for if you are able to regulate your voltage at any increase or decrease in amperage, it will not affect your lights."

We thank the Western Electric for setting this matter forth thus clearly. There is one query I would like to make, however; also one comment. At fifty volts the arc carrying 40 amperes offers, within itself, 1¼ ohms resistance. Now suppose I cut out this resistance entirely by freezing the carbons—what happens to the dynamo? I can conceive of this very thing happening with no one there knowing enough to readjust the field resistance. It seems to me an enormous overload would instantly develop. My comment is this: You say if voltage is regulated—kept normal—the screen results will remain perfect, regardless of the amperage. Unless you mean that normal voltage will ensure normal amperage, you are surely in error there. As I understand the matter, it is wholly and entirely the amperage which governs the illumination. A certain given voltage is necessary to a given arc amperage, but absolutely the only function of pressure is to force the current (amperage) across the air-gap. If the voltage is lowered, the arc must be made shorter, and vice-versa. The reason, and only reason, according to my understanding, that 50 is the best voltage—that a voltage of 50 at the arc produces the best light—is that with that voltage the arc, when burning correctly and in a manner to produce the best results, is exactly the best length for the securing of those results. It is my desire to have our readers thoroughly understand these matters. The Western Electric, as well as any of our correspondents who feel capable, are invited to discuss this matter further along the lines I have suggested.

Lenses.—Moscow, Idaho, writes: "Am building a new theater 99 x 21 x 21; capacity, 350; picture 13½ feet; throw, 92 feet; machine, Powers Six; lenses, 5 feet above center of picture. What size projection lens and what combination of condensers would you advise?"

With an inside calliper measure the width of your aperture exactly . Not "pretty near," but **exactly.** Have a machinist do it with his scale if you cannot do it closely enough. Measure exact distance, in feet, from center of screen to lens. Multiply this measurement by exact width of aperture and divide that result by 13½, the width of picture. Result will be equivalent focus of required projection lens as close as it can be had. It may not be exactly accurate, as cheap lenses vary somewhat; also you possibly won't be able to get precisely what the result calls for. All the foregoing is set forth on page 68 of the handbook. Don't go by the tables. Do your own calculating. Use two 7½ condensing lenses.

Lenses.—Bradentown, Fla., writes: "What size condensing lenses ought I use on 10 foot picture at 65 feet? Features seem to be clouded. What can I do to clear them?"

Two 7½ condensers should fill the bill. Presume you mean that definition is not good. Clean your projection lenses thoroughly. Use a very soft, very clean cloth. A very slight, almost entirely invisible finger mark, or some similar thing, on the projection lens will sometimes produce exactly the effect you speak of. It may be the lens is not a good one. If cleaning doesn't help please describe effect more closely.

Apologies.—Athens, Ga., writes, apologizing for his letter in October 21 issue. Says he did not dream it would appear so boastful in print. There is no apology due, Athens. Your letter did not strike me as boastful, but merely that the things set forth were too highly theoretical to be of any large practical value to operators. What those professors write certainly will pass anywhere. It must be taken into account, however, that, while they are deeply versed and learned in theory, they are not strong in matters purely practical. And theory does not always work out well in practice, remember. I don't know the finer points of corpuscles or molecules bombarding each other, but I do know that, regardless of what any professor or any one else may say, when I want more light I've got to have more amperes of current—not more voltage, except to a very limited extent. I know that a 10 ampere arc operates at its best at a little less than 40 volts, whereas the 100 ampere arc has but approximately 55. There is an enormous difference in the illumination with 10 amperes and with 100. There is a rise of but about 18 volts and 90 amperes. I therefore maintain that the power of the light depends on the amperage, not on the voltage. I hold that the whole and entire function of the voltage is to force the current across the air-gap. When the professor asserts that with A. C. there is no crater on one of the carbons we all know he is absolutely wrong. As to seeing more technical discussion in the department, you doubtless will as time goes on. I believe that operators are now awakening to the necessity for study and as we advance in knowledge, naturally we may discuss things with understanding which would have literally have been Greek to the average operator at the time this department was started. The motion picture business was of mushroom growth. Men who took up operating were not, as a rule, electricians. In fact the great majority wouldn't have been able to recognize a watt from a bale of hay or an ohm from an over-ripe squash. In a few years from now projection will be far in advance of what it is today. The department may then be discussing matters theoretically.

Condenser Breakage.—Reddings, Cal., says he has excessive condenser breakage. Asks for remedy. The various remedies, or the various methods for remedying the trouble complained of have been set forth time and again in the department. We do not feel that we can consume valuable space repeating the same thing over and over indefinitely. If Reddings will look through his back numbers of the World, Projection Department, he will find very many articles dealing with condenser breakage in all its phases. On page 63-64-65 of handbook he will also find the matter briefly treated. I must again emphasize the importance of **keeping all copies of the World on file.** One never knows when one will want to refer to them. For the benefit of all I shall presently, in an article, sum up all the various phases of the subject of condenser breakage.

New Arc Projector.—On page 302, October 28 issue, appears an advertisement of the Jacobson arc controller. At the request of the manufacturers the editor of this department examined the device in operation. The illustration in the advertisement shows exactly what it is and how it works. It projects a very clear, inverted image of the arc on a small screen of white paper placed on the operating room wall The image may be increased in size at will and is remarkably clear, even the carbon vapor being visible. The device is entirely practical in its working and will doubtless be of much benefit to projection.

Low Amperage.—Elsberry, Mo., writes: "I have a 10 ampere rheostat, 110 volt, 60 cycle current. Meter registers 12 to 15 amperes while I am showing six reels. I cut off the light while changing reels. Have trouble with terminals burning off. In fact the whole lamp house gets very warm. What must I do to cut down the meter bill?"

I cannot make out what you mean, Elsberry, by meter registering 12 to 15 amperes while you show six reels. Also you say you have a 10 ampere rheostat. Impossible; absolutely so. If you can get light from 12 to 15 amperes A. C. projection light, I mean—you have broken all records. Moreover, if you were only using that amount of current you wouldn't be bothered with terminals burning off, or heat in the lamp house either. A meter doesn't register amperes, but watts, or watt hours. What size wire (asbestos) are you using for lamp leads? If you have a handbook see pages 61 and 62 for lamp lead burning prevention. See that top vent of lamp house is clean, so that hot air has free passage. Will advise you further on receipt of better information.

Film Trouble.—Binghamton, N. Y., writes: "For the love of Mike, what is the trouble with the Kalem films nowadays? Have a new No. 6 and all, or nearly all films run rock steady, excepting the Kalem, which in places rock like a ship in a storm. All operators here complain of the same thing. Film stock seems to be O. K. Picture appears to move in relation to the film. Also why are the Melies so lacking in clearness

in the titles? A number of their subjects have a double outline as though printed twice."

The Kalem Company had trouble for a short time, which they tell me was due to unusual expansion of film stock. It is now, they assure me, entirely remedied. The Melies title is subject to improvement, undoubtedly. We would cheerfully recommend that they get busy doing it. Just what the difficulty may be I do not know, but it is hardly excusable. Better titles, gentlemen, please. Binghamton's protest is justifiable. It is up to you.

Camera Wanted.—Mr. Lester B. Hughes, Stroudsburg, Pa., wants to know where he can procure a postage stamp camera. Prefers one that has quick action. Says he is studying a certain form of reptile and finds it quite exciting. Has one in captivity.

There is a postage stamp camera sold by G. Gennert, New York City, which has very rapid action. It is warranted so, I believe. It can be reloaded in daylight.

Splendid Program.—Mr. R. T. Soderstrom, manager the Photoplay Theater, Riverside, Cal., writes: "Enclosed find copy of program we issued for the Selig three-reel, "The Two Orphans." It is the first time such a program has been used here and it created quite a lot of favorable comment. The daily papers, of which we have two, gave it very favorable mention. It would be well if all producers included the cast of characters in their bulletins. We could then make the program a permanent feature. The audience seemed to follow the cast of characters very closely. I believe it made the picture much more interesting."

The program is indeed a most excellent one and is by far the best the writer has seen to date. It is printed on excellent quality, light-tan colored paper. On front page appears name of theater, date (Oct. 26-27, 1911) and the following in neat display: "Selig presents 'Two Orphans,' in three reels. The most stupendous production ever undertaken in moving pictures. Produced under the personal supervision of Miss Kate Claxton. Staged by Mr. Otis Turner at the Selig studios, Chicago, Ill."

On the second page are two advertisements, neatly gotten up, and the full cast of characters just as appears on the program of the regular theaters playing the "Two Orphans." Page three contains two advertisements and a brief synopsis of the action of the three reels. Page four contains two more advertisements and an announcement of reels for the four following days.

Taken altogether the program overtops anything in that line I have seen attempted by a picture palace. It is a thing to be heartily commended. It is also to be recommended to exhibitors all over the country. There is nothing cheap looking about it. It fills a very decided want and fills it well. I believe with you, Riverside, that the cast of characters should be given out by the manufacturers with every reel. It is hardly up to them to dismiss the matter with the curt announcement, "we don't wish to." It would seem that the exhibitor ought, of right, to have some say in a matter of that kind.

Resistance.—Texas (name of town suppressed) writes: "Have Motiograph, 1908 model. On right side of picture, about two feet over in the picture, it seems to be out of focus. Remainder of picture is O. K. except that other side is a trifle out of focus, though not much. Have sent for new aperture plate. Possibly the one I have is too badly worn. I also have a pretty fierce current proposition. The voltage is 220 D. C. I have a 220 Powers adjustable rheostat and a 110 volt non-adjustable rheostat hooked up together in order to get it reduced sufficiently. Can you tell me reason for having to provide all this resistance? The house is fed by two wires. Does this cause my meter bill to climb faster than it would if I had the three-wire system hooked up as per your handbook? Can I change this to a three-wire system from meter to operating room? If I had a three-wire system would I require only resistance for 110 volts?"

As to the out-of-focus spot, I am of the opinion that you will find a small, almost invisible, finger mark, or oil spot on the lens. You may have to look close to see it, but it is probably there, all right. Take the lens combinations from their mounts and wash thoroughly with alcohol. See last part of page 68, handbook. If this does not remove the trouble there may be something wrong with the lens itself. If the picture is slightly out of focus on one side find the difficulty and remedy it, even at the expense of a new lens. If your machine sets to one side of the screen, that would explain the out of focus effect on one side.

No, you cannot change to three-wire system from the meter. The three wires must come from the dynamos. If it is a three-wire system in the street maybe you can get them to run one outside wire and the neutral into your house instead of the two outside wires. They probably won't want to do it, however. See if they won't run all three wires in and balance the load. If you can't get 110 volts I would advise you by all means to either install a mercury arc rectifier or a motor generator set; 220 volts through rheostats is enormously wasteful. Presumably you have the round, wire-coil 220 volt rheostat. As to why you require two rheostats in series I cannot say. The 220 volt rheostat should take care of that pressure. Possibly the actual voltage is a little in excess of 220. Tell me your amperage at arc and send sketch of rheostat connections and position of adjustment handle of rheostat and I can then form an idea of what is wrong.

THE RETAIL MERCHANT AND THE CINEMATOGRAPH.

Word comes from one of our subscribers in Scranton, Pa., that the proprietor of the Scranton Candy Kitchen, Scranton, has purchased a Powers No. 6 machine and a regulation size booth and will entertain his patrons with moving pictures. Mr. J. D. Williams, also of this city, has been running moving pictures in his lunchroom for the past month or so. His lunchroom is connected with the Scranton Candy Kitchen, and he caters to the aristocratic trade of the city.

Clark Brothers, who have a line of department stores, have a theater in connection with their Scranton Store, which seats about 600 people. They entertain their customers with a fine line of pictures each day from 10 a. m. to 5 p. m.

Our correspondent says that he asked these parties what free pictures did for their trade, and they unanimously agreed that it increased their patronage. He also says that quite a number of persons who visited these free exhibitions of moving pictures were many who would not visit a moving picture theater, and claims that these exhibitions have converted them into the moving picture fraternity. A handsome moving picture theater is in course of construction at Sunbury, Pa.

NEW HANDSOME PICTURE PALACE FOR IOWA CITY, IOWA.

Mr. Fred E. Dever, manager and owner of the Pastime Picture Palace, Iowa City, Iowa, will open on Jan. 1, 1912, what will be considered the most handsome picture theater in this city. The site is on College Street near Dubuque, which is one of the best and busiest corners in the city. The building will be of tile and stucco ornamentations and beautifully designed. The operating room will be 7 x 12 x 7, with an 18-inch exhaust fan over each motiograph machine, there being two in number. Two stereopticon dissolvers will also be in use. The screen will be hung high from the floor, and the ventilating system will be of the most modern type. Three reels of Independent film will constitute a performance. It has a seating capacity of about 450. The house will cost approximately $8,000, and will be a strictly first class picture theater.

Norman A. Seymour, of Mt. Morris, N. Y., writes us that he has opened a new moving picture theater in that city, named The Casino. We gather from his letter that it is a one-story theater and seats 800. Mr. Seymour is also the manager of several other amusement enterprises.

THEATRE SCREENS

We give you the benefit of $2700 worth of experimenting on theatre screens, including curtain coatings, mirrors, aluminum screens, etc.

Write us for instructions, if interested

THE HADFIELD-HALL COMPANY

WAUSAU, WISC.

Comments on the Films

Licensed.

"The Greatest of Engineering Feats" (Kalem), November 1.—An illustration well worth seeing of the gigantic operations in progress in the Catskill mountains to bring water to New York. The acqueduct will be ninety-two miles long. In fact, the entire undertaking, as shown in this film, is one of the greatest pieces of engineering work ever undertaken. This film is an excellent illustration of it.

"The Plot Against Bertie" (Kalem), November 1.—Here is a good Bertie comedy. In this instance Bertie gets in bad because the men are jealous of him and concoct a plot to have him thought a cholera suspect. It works for a time, but he succeeds in repaying their interference with a liberal bonus for good measure.

"The Rise and Fall of Weary Willie" (Edison), November 1.—A tramp in this picture is mistaken for a learned doctor who is investigating the tramp's world from the standpoint of the tramp, while the aforesaid learned doctor is mistaken for a genuine tramp and is promptly escorted to the lock-up. Matters are speedily cleared up and the real tramp and the real doctor change places.

"A Southern Soldier's Sacrifice" (Vitagraph), November 1.—A war story which appeals very strongly to the emotions. It represents one brother saving another when he is captured and imprisoned as a spy, and giving up his life for his brother. A tender love story is included which adds to the heart interest. The news of the brother's heroic deed is shortly followed by a wedding.

"Love Moulds Labor" (Pathe), November 1.—A story of a foundry, with a jealous man included. A strike is narrowly averted and an altercation occurs, enough of which is witnessed by the head of the firm to cause him to turn the jealous one out of the firm, while the loyal foreman gets the girl.

"A Sioux Lover's Strategy" (Pathe), November 2.—The main incident in this picture, which shows a girl put to sleep and buried so that her lover can find and restore her, is somewhat old, yet the actors, in the guise of Indians have interpreted it in a sufficiently new way to make it interesting. Perhaps the main feature is the ending, which shows the lovers united, while in another place the despised husband is mourning the loss of his recently acquired squaw.

"Right or Wrong" (Melies), November 2.—This picture is based upon a question which is as old as civilized warfare and is no nearer solution now than it was the first time it was asked. Is a soldier justified in permitting one of the enemy to escape when he discovers him, as in this instance, at the bedside of his dying mother? The heart says he is, but according to the rules of warfare as understood by all nations, he has not. This soldier pondered long on the matter after he permitted the escape. He didn't settle it to suit him after all. This problem gives the film a strength which it would not otherwise possess. It is a commonplace in pictures for one soldier to pursue one of the enemy and ultimately capture him.

"Mexican As It Is Spoken" (Melies), November 2.—This comedy is interesting because it is somewhat out of the ordinary. Picture to yourselves the predicament of a man who could not understand Mexican. He approaches a place where a blast is to be exploded. He doesn't understand and the two Mexicans tie him with a rope to prevent his being injured. He sends word to his friends he is being murdered and they hasten to his rescue. Meanwhile the blast has been exploded and poor Percy is quite sure he is doomed to extinction. The arrival of his friends affords the Mexicans opportunity to explain and Percy discovers that in place of being murdered he was in reality saved from destruction. The unexpected situation is what creates the fun.

"One on Reno" (Lubin), November 3.—Every smile and laugh in this very amusing comedy rises from the situation; some of its action seems a bit forced, but there is nothing that is "tacked on"; most of it seems natural and most of it is clever. It is good-natured, and the fun comes from putting Mr. Brown (Mr. Johnson plays the part), a very simple-minded, elemental man in a social atmosphere very up-to-date and sophisticated. Brown is such a bookworm that Mrs. Brown (Miss Lawrence) is exasperated into taking up residence in the divorce colony at Reno. Brown follows. Mrs. Brown hasn't yet been able to get her papers and Brown is, of course, still her husband. He won't accept the situation. It is a very acceptable comedy. Some in the gallery may not appreciate all of it, nor understand every one of its allusions, but it is a very clever picture. It will be popular with people who know a thing or two.

"Hi Feathertop at the Fair" (Essanay), November 3.—Hi is a jay farmer character. The player doesn't get the part over very naturally, although he does many things that such a man, who had money to spend at a county fair would do. He certainly made them laugh while winning on the home stretch in the pie eating contest. It is fairly good.

"The Right John Smith" (Essanay), November 3.—Of course, there are many John Smiths; most of them are married. One of them, a bachelor, left his wallet while calling on Miss Brown. Miss Brown's maid was told to telephone to Mr. John and tell him. She called 'em all up and their wives got the messages. The maid was not a very amusing characterization. Some of the things that happened at the other end of the telephone were very laughable indeed; some were not very. There are a great many good hearty laughs in it, though, and it is clearly a success. John Smith, policeman, and his wife were very funny indeed.

"The Forester's Plea" (Essanay), October 28.—A virile and interesting idea is presented in this picture, although the writer of the scenario deserves only the Homeric credit of knowing a good thing when seen. Mr. Norman Duncan's story of the Rev. Fairweather and his lumberjack friends, printed about a year ago in Harper's, is followed very closely indeed by this picture. That is not at all in derogation; one is a story, the other a moving picture. Sometimes producers forget that there is any difference in form between the two and spoil a picture to make it too closely like some good short story. This is a good picture and worth seeing, although the virile idea it tried to bring out, and that the story brought out very clearly, is only suggested faintly.

"Their First Divorce Case" (Biograph), November 2.—The two Biograph sleuths are employed by an exasperated woman to collect evidence against her faithless husband. He, however, is contrite, and makes up with her. The sleuths have been given his picture, but haven't seen her. They think she is the co-respondent. Enough has been said. It is full of laughs, but is not what one could call very refined.

"A Victim of Circumstances" (Biograph), November 2.—This comic character farce was laughed at by a part of the audience, but there is very little that is fresh or interesting in it. The wife was buying her husband a birthday present. He saw her shaking hands with a silly-looking jeweler whose facial expression wasn't even amusing, and got jealous. By a very mechanical train of circumstances, the husband grows even more suspicious of this jeweler, until the wife explains. Then it is all made clear.

"The Inner Mind" (Selig), November 2.—By using hypnotism, a weird, uncanny effect is given to an exciting, up-to-date detective story. The impression that it makes grips the spectator in a peculiar way, but grips him strongly. It claims to introduce the methods of "Prof. Locksley, the hypnotist detective." This is probably only a fiction; it is to be hoped it is; for, if the detective claims to use suggestion in hypnosis thus, he is a quack. However, the story is unusual and remarkably powerful. So out-of-the-ordinary is it that it stands out from all other pictures of this kind. It is not instructive, but misleading; much art is, even in such magazines as charge thirty-five cents a copy. The picture, is, however, a star number without any doubt. It will be talked about and it will draw.

"The Price of Ambition" (Kalem), November 3.—There are several strong situations in this film which is based upon an old theme, but is worked out with skill and sym-

pathy. The girl, to gratify her ambition, marries a wealthy man, without love, deserting her lover, a poor, young man. He becomes a monk and years afterward she meets him. The old love is rekindled and she intrigues to get him to follow her. Spies of her husband discover the plot and he hastens to the scene. He undertakes to kill the monk with the sword, but his wife flings herself between them and receives the thrust. She has paid the price of ambition. While there is scarcely anything new in the picture, the scenes are laid around an old Spanish mission, which affords a picturesque background and setting. The acting is in harmony with the subject.

"His First Long Trousers" (Selig), November 3.—In this picture the Selig company has reproduced one of the stories concerning the cutting off of a pair of trousers by successive members of the family until they become little more than swimming trunks. The boy is very much surprised to discover that his first pair of long trousers has been ruined through the kindness of his friends. Most men in middle life will recall the story they heard when boys, when this series of excellent illustrations is thrown on the screen.

"Seeing Indianapolis" (Selig), November 3.—A series of excellent pictures of Indianapolis, one of the most attractive cities of the Middle West. To those who know the city this picture will bring a feeling of pleasure because it reproduces familiar scenes very accurately. Others may rest assured that they are looking upon faithful pictures of the city. It was the home of this reviewer for some time and he desires to commend the photographer for its accuracy.

"Bill Bumper's Bargain" (Essanay), November 3.—In this picture the producer has introduced a reminiscence of Faust. Bill makes a similar bargain, only it is but twelve hours before the Devil calls for the redemption of the agreement. Bill has a good time for the twelve hours and he no doubt thoroughly enjoys such pleasures as are thrust at him. But when the twelve hours are over he is taken to the infernal regions, where he renders full payment for his dozen hours of enjoyment. The picture is a good burlesque and very commendable.

"The Girl and the Motor Boat" (Edison), November 3.—The exciting motor boat race in this picture is the principal feature, though the love story which tells what induced the girl to appear and drive the winning boat to victory is interesting. The idea is not new, but the plan upon which it is worked out is new and the audience watches the race with more than ordinary manifestations of approval. Indeed, there was loud applause in one theater. The rich rival sought to defeat the young man by fair means or foul, but he failed to consider the girl at all and she enters the contest in time to win, and at the same time demonstrate her loyalty to the man she loves.

"The Outlaw Deputy" (Essanay), November 4.—This is one of the most interesting "Western" pictures that the Essanay people have produced in some time. Buck, the outlaw, who had served his time, undertook to bring Kelly in. Kelly was also an outlaw and was "wanted." He and Mrs. Kelly lived in a tent up on the hills. He got Kelly all right, but Mrs. Kelly very nearly got him. He forced her at length to obey him, at the point of his revolver, which he carefully kept pointed at Kelly's heart. In this way he forced Mrs. Kelly to bring out all the firearms and then to hammer them with a hatchet so that she couldn't fire them when his back was turned. He sent her the reward he won. It was enough to keep her till her husband got out. Mr. Anderson's Buck is very interesting. Miss Fields plays Mrs. Kelly.

"Love and Hatred" (Edison), November 4.—Roy Norton's "The Greater Hate," furnished the scenario for this picture. It would have been better if it had furnished only the situation. It seems that more than half of the film was used up in stating the situation. Much of this preliminary work was of use in the story as giving what is called "local color." The incident of the teacher's birthday presents was useful chiefly for that purpose, but added very little to the development of the action. It sometimes takes pages to give local color to a story; a picture is full of it the instant it is thrown on the screen. Consequently, it is a waste of time for a picture producer to linger on such scenes. He should grasp only the kernel of the story, its central situation and picture that in action, if he wants to be powerful. None of the players gave any special signficance to these early scenes. Later, when the woman's true lover and her faithful husband meet, there is a dramatic and powerfully-acted scene. The heroine looked pretty, but the picture was not a very fortunate choice as a vehicle for her expression. She has done better work in romantic comedies.

"The Coward" (Pathe), November 4.—The best scenes in this picture are not the dramatic scenes, although they are well-acted and good, but the skillfully-managed battle scenes. These are very suggestively pictured and thrilling. The picture's chief purpose, though, was to show the pain and horror of the old, armless hero of the Mexican war, when he was told that his younger son was a coward. He was about to commit suicide, which showed that the son, after all, came honestly by his timidity, caused by flightiness of temperament. For the story's convenience, the home of the old man and his family was within a short distance of the field and when the enemy attacks again, the timid boy has a chance to throw himself into the midst of the fray. He stems a retreat, leads a charge and dies as the day is won. It is a satisfying war picture.

"Aunt Jane's Legacy" (Lubin), November 6.—A clever and well-managed comedy-satire. The fun came from the very earnest efforts of two brothers to be pleasant to dear Aunt Jane, who could leave a legacy. They also worked hard to outdo each other in making love to Aunt Jane's niece, who might or might not have been their relative. Aunty brought the trouble on herself. She didn't like her niece's accepted beau. She informed him that he would never get her money and then she invited a nephew. She didn't say which and both came. Their rivalry made a good many laughs in the audience. When it came to open war, Aunty had to call on the third young man, who ejected the rivals. After that Aunt Jane saw him in a different light. It's a pleasant, lively comedy.

"The Coquette" (Selig), November 6.—A tragic story of the rocky Californian seashore. The scenario is rather sentimental, but the players' intelligent acting did much to redeem it. The coquette was a young girl, the only survivor of a wreck, and was rescued by Hugh, the sweetheart of a lame but pretty girl of the village. This girl with others is kind to the shipwrecked girl and provides her with a pretty new dress. When she has recovered, she plays the coquette and engages herself to Hugh and to the brother of his former sweetheart. This brings about a very dramatic quarrel between these two. The picture has a happy ending. It is not a great picture, but it is pretty in both settings and acting and is pleasing.

"Her Cowboy Lover" (Vitagraph), November 6.—A very pretty romantic comedy in a prairie setting in which Miss Story pictures a young woman in love with one man and engaged to another. It is of no consequence that the man she loves is a cowboy, save that he takes a Westerner's ready, simple way out of the difficulty. The young woman was not insensible to obligations both ways and her struggle has been pictured very dramatically and with insight. It required artistic qualities of a high order to bring so much to the surface in such a situation. What is more, Miss Story has probably never had a part in which she was more charming, not even in that thoroughgoing romance, "Tony the Greaser." The whole cast does such fine work and the photographs and all the settings are so praiseworthy that the picture is made a desirable film.

"The Vagabond" (Gaumont), November 7.—A slight but dramatic study of the heart of a vagrant outcast who was tempted to steal, but returned the purse. There are but three actors in the cast; only two show the situation. One of these is, of course, the ragged vagrant; the other is a motherly peasant woman. Her picture is made particularly strong by the very competent Gaumont leading woman. It makes a good film.

"A Trip on a Dirigible Balloon" (Gaumont), November 7.—These Gaumont scenic pictures by reason of excellence are being looked forward to by photoplay spectators. This one, like several recent pictures by this company, is indeed a treat. Take, for instance, the views of the Chateau of Pierrefonds as seen from the balloon which encircles it. No traveler can get such views ordinarily. We see the interesting castle and palace from all sides and the village cuddling up around it. It is a privilege to be a picture reviewer and see all the pictures of this kind or quality.

"He Fought for the U. S. A." (Essanay), November 7.—A wartime melodrama in which the son of the Southern family surprised his father, sweetheart and friends by refusing to fight for the Confederacy when Sumter was fired upon. The situation that was finally pictured dramatically was slow in getting started. The relationship of the characters was not clear at first nor was the business of the early scenes significant enough to be interesting. Later, this Northern sympathizer, now a Union officer, helps to save his own brother, a C. S. A. officer who is wounded and in hiding in the old homestead. There is the usual "after the war" reconciliations. There is little in the picture of

types, settings, acting or freshly pictured humanity that is likely to be very popular

"A Modern Cinderella" (Edison), November 7.—There is much in the settings and background of this sprightly and very amusing comedy that reminds one of a recent Edison picture, "An Island Comedy." This is also a Thousand Island picture. It is livelier than the other. Mary Fuller plays the part of a young girl who, thinking herself alone, went in wading and was surprised by a man. She denies that the shoe and stocking that he picked up are hers. She also refuses to have him presented to her. Later, she sees a chance to steal back the shoe and stocking when the man (Darwin Kerr) is absent from his tent on the shore. She is caught. She had said that they were not hers. So, in taking them, she must be stealing and is therefore compelled to own up. It is pictured and acted in a way rich in pleasing comedy and is sure to please. It is a praiseworthy picture.

"Western Hearts" (Selig), November 7.—One reason why this picture, more or less formal Western that it is, keeps its interest is that is awake to a picture's real business from the start. It pictures a dramatic situation in action; doesn't waste our time and patience by making us watch a baker's dozen of scenes that are not understood and whose whole object is local color. The picture has another advantage in the glorious scenes among which it is set. In one or two scenes the background is used meaninglessly for its own sake and this is a weakness. Also one sensational incident, the boarding of a moving freight car from horseback, is not clear as to its significance and confuses the story, until in astonishment we realize that it was the sheriff on his way to get a doctor for the sick wife of a man who, in great straights for money, had that day snatched a wallet from the very doctor that the sheriff was about to bring. It's a good picture.

"A Message from Beyond" (Vitagraph), November 4.—The title of this picture suggests a story founded on some psychic phenomenon like telepathy, or some spiritualistic communication from the dead. In one sense, it does picture the communication as coming from the dead mother to reunite the obdurate father and the weak and erring son; but that interpretation is not forced upon us; what happens seems also like coincidence. The picture is very wisely conducted and powerful. The producer knew just how far he could go and carry his audience with him, and stopped at the right line. Ghosts never really "get over" as ghosts. The painting of the mother on the wall is shown as taking on an uncanny reality, but it is still a painting; the expression doesn't change (a weak producer would have made it do so), nor does it move. The rose falls by accident from the vase beneath it to the boy's feet. It was a rose from the mother's bush. The father that morning had placed it there, an anniversary offering. When the father, hearing a noise, comes into the darkened room, it is the rose in the boy's hand that softens him. In this picture Miss Julia Swayne has given us one of her finest and most beautiful portrayals. It is a fine success. The lad also succeeds in being boyish all through and his part is made unusually convincing. This picture is one of the Vitagraph life portrayals and it is worth while very truly.

"Uncle's Money" (C. G. P. C.), November 7.—A clever farce with a fresh idea that could be utilized to make many other farces quite different. Between the rich uncle and his nephew's family there is not much difference in their attitude toward each other. The nephew, thinking the uncle rich, invites him to live with his family. The uncle refuses. Uncle thinks he has been ruined and recalls the refusal, fooling his nephew by a promise to make him his heir. Later, he learns that his money is safe and sets a trap into which nephew falls. He kicks him out of the house, only to learn that his uncle was really rich. It has a number of good laughs.

"The Gossip" (Vitagraph), November 3.—Miss Finch wins the honors in this amusing satire by a very good portrait of the chief gossip of the village. This time the gossip most certainly put her foot in it. The matron to whom she tried to tell an especially unpleasant but fresh bit of news gave her a very chilly hearing. She was glad enough to be able to get even and with the absent-minded help of Mr. Bunny, one of the village dominies, she gets the whole village, including the husband of the matron in question, very much worked up. She gets into trouble first and then into the ducking pond. Miss Finch's interpretation of the walk home is one of the best things seen in some time. It is a very clever picture.

"An Episode Under Henry III" (C. G. P. C.), November 4.—A very well colored and romantic picture, much along the lines of that Edison picture, "The Three Musketeers," recently released. It is an interesting, dramatic, tragic story, well acted and graceful. It is likely to please.

Independent.

"Saints and Sinners" (Rex), November 9.—A very interesting picture, it is a melodrama of summer hotel life and, if taken as a whole, it is not a life portrayal, it has several very human and interesting portraits of modern characters. It takes a half-dozen types such as one might find in a summer hotel piazza (the saint, sinner, frivilous wife, sporty character, hotel keeper) and then very cleverly gets up a scandal about them which gives a very well utilized chance of showing just what part each of these characters takes in it. It shows—and the impression it creates is very clear and deep—how out of focus the world's view is likely to be in such cases. It's a picture that sophisticated people will greatly enjoy. It is moral and very commendable as deeply interesting and full of truth.

"A True Westerner" (Nestor), November 8.—A "Western" along the formal lines, it pictures a young tenderfoot who fell into the hands of a cheating gambler. Losing all his money, he helped himself to two hundred dollars out of a fund that he and his older brother were saving to buy a home for their old mother, then in an attempt to win it back he risked and lost the whole. The true Westerner is his uncle. This man saw the gambler cheat and took the money away from him. A little later he found his nephew about to rob his safe. He watched from behind a piece of furniture. The boy resisted the temptation. Then the uncle came out, shook his hand and returned the money taken from the gambler. The uncle is a very well acted and interesting character, although the whole picture is well played. It is an interesting story.

"The Missing Heir" (Thanhouser), November 7.—The nephew was to inherit in case the missing heir, a grandson, was not found before a fixed date. We are shown the missing heir as a homeless waif found by an Italian on the slum streets of New York and taken to his lodgings. This Italian sees the advertisement and coming to the lawyer's office to tell him of the heir, meets the nephew, who pays him to keep the child hidden. The little prisoner arouses the sympathy of the news girl who lives on the same landing. She overhears the plot to do away with the child and brings help so that he is not only saved in a sensational way, but the nephew and the Italian are brought to justice. The picture is perhaps a bit too sensational, as presented, to get the most effect out of the pathetic situation. Excitement was desired and sentiment was sacrificed. It thrills more for the moment, but is less likely to be remembered as a human picture. The Thanhouser Kid plays the little heir and the whole picture is competently handled. It will probably be applauded and enjoyed.

"The Last of the Mohicans" (Thanhouser), November 10.—Cooper's famous novel is extremely well pictured on this film. The settings and backgrounds are on the actual scene of the story, near Lake George. The costumes were carefully chosen, and the players plainly took much pleasure in interpreting the different parts. As a consequence, we have our old friends, "Hawkeye," with the Mohicans, father and son; the crafty Huron, "Le Gros Serpent"; the two daughters of the colonel, and the brave major, all on the screen and just as real as life. It puts us back in the glorious time when we first read Cooper's gripping tales. How can such a film help being popular? It is very worthy and one can safely predict a fine success for it.

"Folks of Old Virginia" (Champion), November 6.—A war-time picture for North and South, dignified, thrilling, pretty, and very dramatic. Perhaps it doesn't ring quite true to life and human hearts, as it is pictured. War is too serious a business for such misunderstandings to come as needlessly as here shown; yet the sentiment is reasonable, which is the chief thing. The hero wanted to go with the first enlistment, but his mother needed him. The girl knew this, yet she returned his rings and called him a coward. There is camera consciousness in some of its prettiest scenes; but, on the whole, it is a distinct advance over this company's work of six months ago. One might remark that all its recent pictures are better than formerly.

"The Moonshiner's Trail" (Champion), November 8.—A broken jug of moonshine sprinkled its contents along the road and its bouquet made the trail plain. The revenue officer followed it home to the moonshiner's cabin. He then craftily manages to capture two of the band, but doesn't guard himself against the moonshiner's daughter, who fells him with a club of wood. Later she repents and takes a message from him to the sheriff, who comes with a posse, releases the prisoner and captures the moonshiners. The ending is a love scene, of course. There is very little that is

new or freshly interesting in the picture; it is the same old story and is not convincing. But, to the uncritical who haven't seen to many of this kind, it will be exciting. The types are good, although the heroine wasn't well cast in this part, which demanded a girlish character.

"The Three Shell Game" (American), November 6.—The homesteader was weak and foolish; he gambled his fortune away to a three shell man. The tramp whom the homesteader had helped, played bandit, got the money back from the cheating gambler and married the daughter of the family. The picture is not so good as other "Americans" have been. There is nothing very fresh in it save the characters. It is interesting, however.

"The Mexican" (American), November 9.—The Mexican adopted a baby that he found and she grew up to young womanhood as his daughter. In later years some ugly punchers first insult the girl and attack the old man in his hut, but are driven off by some friendly rangers. There is nothing very fresh in the situation. One of the American cowboys falls in love with the girl, but her father has been treated so unjustly that he incites the other Mexicans of the neighborhood to make a raid on the American ranch. Some are killed, the others are beaten off, and the old man is captured. The puncher who had been ugliest in his treatment of the Mexican and his daughter takes the others with him to the hut, captures the girl, and brings her to the tree where the old man is about to be hanged, intending to hang both together. The Mexican reveals who the girl is. The ugly cowboy seems much concerned and departs without hanging either. The lovers are united. The picture doesn't deserve any special notice among recent "Flying A" pictures.

"Marriage" (Reliance), November 8.—A story of a young society doctor and his wife. A doctor's time is never his own. Calls, more or less urgent, are bound to come, interrupting his moments of leisure and relaxation. He is called away from the most formal dinners. What is more, he is compelled to run the risk of bringing home contagious diseases to his home. The danger of this the doctor knows how to make the very least, but it happens sometimes. What is more, the average doctor's family expenses are usually more than his income, for his profession compels him to live a social life. A doctor needs a wise and womanly wife. It is clearly shown in this picture. Under the stress of these hard and trying conditions, this young wife of the picture lost her love for the doctor and left him, but soon she realized and returned to be his helpmeet to the end. It is well acted, well photographed and very interesting.

"The Track Walker" (Reliance), November 11.—A very melodramatic railroad story of the kind dear to the gallery's heart. It is built on the well-used formula and has many sensational incidents; some of these are even freaky. Even a sketchy outline will show its quality. The track walker has a pretty wife, and the villain has taken a fancy to her; he is her husband's friend. She repulses the villain. On her way to visit the city, she waves to her husband as the train passes. On the day she is expected back the villain gets drunk with other rough characters and determines to wreck the train. The gang captures the track walker, who is also switchman, binds him, carries him back into the fields and, with his keys, opens the switch to ditch the train. One has thrown away a cigarette. The track walker rubs the bandage off his face, rolls over to the cigarette, gets it in his mouth and with it burns through his bonds. He is free, but cannot close the switch, for his key is gone. He has no red flag nor red handkerchief nor red shirt, so gashes his arm and makes of his white shirt a bloody flag, then falls fainting across the track. The villain comes to himself, runs to the switch, but he has lost the key, so he uses the bloody shirt to stop the train. Then we have the emotional pretty picture for a closing scene. Walthall is the railroader; Greenlief is the villain, and Miss Ruth Robinson is the young wife, so it is a very well acted picture within the limitations of such. The photographs are heavy and not always clear.

"He Didn't Like the Tune" (Yankee), November 10.—Not speaking of violins, a fiddle is apt to be an instrument of torture to everyone in the house. Poor Mr. LeMoin's wife was a fiddler. It drove him distracted and he smashed the fiddle; so his wife and her brother, also musical, put up a job on him. The brother put on a false beard and the two went away together, she leaving a note saying that she had eloped. Hubby had a long chase through much interesting scenery, including the Palisades of the Hudson as seen from a motor boat. They do him up so brown that he makes wifie a promise never to interfere again with her music.

"A Coward's Regeneration" (Yankee), November 6.—The Yankee photographer at his best comes as near as possible perhaps to giving to the natural colors their right value in untinted films. Some of the scenes in this picture are beautiful; one, for instance, showing a police sergeant at his desk, is a masterpiece of portraiture. Some of its out-of-door scenes are foggy, as though a print had become light-struck. The story is a melodrama fairly well designed in a loose way and well acted, but it is not intended for very critical spectators. The average spectator, however, will probably like it very much because of its lively action. The hero is called a "coward," but he never showed any cowardice and turns out in the end a very brave man, winning the pretty heroine for his wife.

"Little Willie Challenges Jim Jackson" (Eclair), November 6.—Jim Jackson in this picture is the present world's champion black prizefighter; little Willie, perhaps five years of age, dreams that he challenges him and then goes into hard training as a "white hope." There is much fun in it, but nothing more amusing than is the big African umbrella held over Jackson's head by a page.

"Life at the Bottom of the Sea" (Eclair), November 6.—Many strange fish and queer creatures live in the sea. This picture of these interesting beings from a very good aquarium, is well worth while. It is instructive and novel.

"Dolly's Doll" (Ambrosio), November 8.—The woman deserted her little girl and husband to run away with another man. He ill-treated her and was killed in a brawl. She comes back weeping to sit on the doorstep of her old home. The child's doll falls from the upper story and the child, coming down for it, finds her mother. She brings about a reconciliation between her mother and father. The acting of the Ambrosio stock company is well known; this picture is nothing special.

"Tweedledum's Motor Car" (Ambrosio), November 8.—A rough-and-tumble farce. There have been so many of them that this doesn't need special comment, save to say that Tweedledum was chased by the police because there was no license number on his car. He had it on the seat of his trousers.

"An Interrupted Elopement" (Solax), November 8.—It was so naturally acted and its incidents are so unlikely that it has something of the quality of a mincepie dream. There is nothing in it that, taken by itself, is very funny, but, as a whole, it is amusing. It is acceptable as entertainment, but is not likely to be talked about very long.

"The Effects of a Rocket" (Itala), November 11.—A man with a burning rocket tied to him led the chase in this film and broke the crockery. It's nothing more than usual.

"A Victim of Competition" (Itala), November 11.—The victim was a Chinaman in Italy. He had a dozen bundles; different porters each got one of these and walked off with it. He was a victim of competition in many different ways. It's a plate-smashing, run-and-knock-down farce. There is a very amusing idea under it, however.

"Mobilization of the American Fleet on the Hudson" (Powers), November 7.—The Powers Company has caught some very interesting moving views of the U. S. ships in the great flotilla that was just reviewed by President Taft. It contains some very interesting views of the Utah taken in the Brooklyn navy yard, and some dandy New York harbor views taken from the big ship as she slowly steamed up the Hudson past the other ships of war to take her place in the line. It shows near views of many of the ships, submarines, etc. Most of the photographs are splendid and the film is one of the most interesting local pictures possible just at present.

"For the Tribe" (Powers), November 11.—The best thing in this picture is the galloping of horses. The central theme of the picture is fresh, but it is not made very effective and doesn't convince at all. Some of the story is not quite clear, but the main theme is this: An Indian lad is adopted by white people, grows up with them and is engaged to marry a white girl. An ugly cowpuncher, twenty years after the boy was sold, kills one of the tribe, and the chief, the young man's old father, recalls him to lead them on the war path. He leaves his sweetheart and at the council fire of the tribe tears off his collar and white shirt. Just what his influence with the tribe accomplished isn't clear, nor is it clear what the sheriff effected when he came to the tepee with a posse. In the end the young chief dreams of the white girl and returns to her.

"A Race for a Bride" (Bison), November 7.—In an exciting finish of a long, hard race Tim wins a bride. The race is speedy and "Snowball," the horse he rides, doesn't lie down

on his job of bringing Tim in. The girl's promising to marry him if he wins is not new in pictures, but that is not of great moment, for the race is the picture's feature. And it, and the villain's attempt to win by foul means, which was foiled by the other boys, who demanded fair play, make a picture with "go." The photographs are not good. One can hardly see the faces except when hats are off and the players very close to the camera. It is a picture that will excite the gallery.

"Woman's Broken Promise" (Bison), November 10.—Wenona gave Lone Wolf a promise that at the end of the school term, four years, she would marry him. While Lone Wolf is away at school, Big Bear woos Wenona and Lone Wolf is forgotten. He finds them wed and gone from the village. He might have taken vengeance, but didn't and becomes a lone wanderer. The player who takes Wenona's part looks not unlike an Indian, but most certainly two or three other girls who take squaw parts do not look like Indians, although one of them shows herself a competent actress. One looks more like Beatrice Conci than like a squaw. The picture is interesting, well acted and acceptable, but it isn't photographed very well.

"Bill Is Taken for a Ghost" (Lux), November 10.—It happened in Spook Grange. Bill had been in swimming in the stream near by, and took a walk wrapped in a sheet. He scared some tourists. There is a comic chase in the picture, but nothing of special interest or beauty.

"The Diversions of a Nursemaid" (Lux), November 10.—The nursemaid left her charge, a little girl, and a nurseman left his charge, a senile old man, and the two, at an expensive restaurant, got drunk on champagne. It is only so so.

"Waiting at the Church" (Imp), November 6.—A brisk and amusing comedy, full of laughs. It pictures a bridegroom's difficulties on his way to his wedding and shows why he was late in getting to the church; but it is, nevertheless, quite fresh and out of the ordinary run. The scenario has a good comedy situation which is well managed. The acting also is good. Jim was to be married at two o'clock. In the office he was on pins and needles, for the boss didn't come in till quarter to two and he couldn't get away till then. It is already past the hour when we see him rushing out of his boarding house in his new clothes. It happened that the wife of his boss had sent her nursegirl with the baby to the store. Jim, in his hurry, meets them at a sharp corner. All three go down together; it looks realistic, but the baby is well taken care of. The girl is knocked unconscious. The ambulance comes and, before Jim knows it, it has gone away with the nurse and he is standing there with the baby in his arms. No one will help him get rid of it, not even the cop. It looks as though he'll have to take it to the church with him. Meanwhile his boss has been called up and with his wife is out seeking for the baby. The cop directs them to the church. Jim, in despair, has left the kid in a cab, and, after pacifying the bride, has been married. The wedding party is leaving the church when the cabbie runs up and puts the kid back in his arms. It was a great inconvenience before; now it's a nuisance. The kid's father and mother arrive and save the situation. It's a good, desirable comedy.

"The Wife's Awakening" (Imp), November 9.—While the picture does not give a closely knit, single-situation drama, it does give a story very dramatic and clearly articulated, one that rises on an even slope, becomes more and more interesting, to a very effective and emotional climax. Human hearts can hardly know life except by experience. Like the inventor's wife in this picture, we are often asleep and don't see our own true good until something, often some little thing, wakes us, and then, like her, we see. Her husband had been blinded by an electric flash while working on an invention. He couldn't go around with her to dances and good times as formerly, and she was led into temptation. She was about to leave him for another man. Packing up her things, she came on the dress of her baby who had died and this brought her to herself. It sounds slight, but it is not so in the picture, which is very affecting. The film's weak point is that on her coming back she finds her blind husband about to commit suicide. These suicides and attempted suicides are not fair. They criticize life unjustly, give it a stab in the back. There is more to life than material happiness. It wouldn't have weakened this picture one whit, if the man had recognized that. Besides, these suicides are quite conventional; they've been used and therefore they are used again. Spectators don't hanker for them. They are the easiest way out.

A Leavenworth, Kan., paper has had the baseness to hint that the moving picture people are back of that war between Italy and Turkey. Oh, cruel thought!

THE RANDOM SHOTS OF A PICTURE FAN.

There are too many comic tragedies. The comic element in them always comes toward the end when, according to the best intentions of the film maker, the audience ought to get ready for its tear-wipers. I saw one like that the other day, a Pathe, "acted and made in this country." It was the sixty-ninth version of the "lost memory plot" that I had seen since the Pathe classic "The Hunter's Grief" had won its great success. Well, in this particular reel an old man had been left on a solitary island and when he was, in due course of events, rescued, his memory was gone. He only had about 150 feet of film to recover it in and his struggle to be true to probabilities and at the same time keep within the film limit were pathetic to the degree of painfulness. The necessities of the film limit won and the result was funny. Even the sailors had to laugh and when everybody was beginning to shake hands the audience appreciated the involuntary humor of the thing and there was a ripple of genuine merriment. Can't we have a closed season for the "Lost Memory Thing" say for about six months?

A Lubin film, "Two Tars Ashore," showed us two animals, that seem to occur very often and without any apparent necessity—a little pig and a domestic fowl, I am not sure whether it was a duck or a goose. The same two animals did duty, if memory will serve, in that splendid old fashioned Lubin comedy, "The Wrong Valise," and in some others that I could name. Unless intended as symbols I do not think the constant appearance of certain animals in certain makes of film is very pleasing to an audience. To get back to the film in question, its comedy bubbled over with refinement; the fight in front of the frankfurter stand and the dosing of the young pig with milk in front of the bar being notable instances of it. The Lubin people have shown that they are well capable of turning out splendid original comedy, clean and boisterous, just the kind that an exhibitor loves to get and a fan likes to see. I will only mention their recent success, "Love's Victory." Why, then, they will descend to such a level as "The Two Tars Ashore" is more than the poor fan can understand in a hurry.

Said a well traveled friend of the fan the other day, apropos of the fine Vitagraph picture, "Regeneration": "Do you know, that this picture was hard to make by an American company. The idea is to show the birth of a new soul in a tainted and tarnished woman. Of course the taint and tarnish had to be shown plainly and effectively. Well, it would have been easy for a French or an Italian company to show that and run no danger of offending the moral sense and the propriety of the audience. Paris or Vienna could have gone to the limit on that with no possibility of disgusting even the women in the audience. Usage, you know, often makes morality. An American maker had to use the utmost art and diplomacy to keep the story strong and wholesome at the same time. The Vitagraph people displayed fine tact and lost not a bit of the force. All the outward and visible signs of wickedness allowed to the bad woman of the American stage is the traditional cigarette, a jaunty looking hat, an unconventional sitting attitude on a table and an occasional drink of whiskey. The rest of the colors for painting a wicked woman had to be supplied by the artist and the task was well done. It was one of the pictures that draw the heart and eye toward the people on the screen."

I heard some fans say some time ago, it may be quite a long time ago, that the bad film of the older companies would never again show those horrible long streaks of sprocket impressions, but I guess my friends must have been mistaken. A friend living on the east side invited me to a theater on Second Avenue and I saw more dents of sprockets on films than I ever did before in my life in one evening. They came down the face of the weeping heroine, cut across the galloping cowboys and completely spoiled one climax in a drama.

Never again will I go to a theater, knowing that fellow citizens of African descent form part of the audience. Not that I have the slightest prejudice against them as such, on the contrary; I don't attach very much importance to the color of a man's skin, but so many of the colored people are like children and insist on laughing at the pictures, no matter how tragic they may be. That is not the worst of it, either. They have such a hearty, rollicking, infectious laugh, that they carry the audience with them. I found myself shaking with laughter at a tragic climax, because of the comments and giggling and gurgling sounds that came from two colored men. No matter how disgusted I felt, both at them and at myself, I simply had to laugh, and the more I sought to check myself the worse it got. I left the theater thoroughly ashamed of myself and determined not to be mad again at what may seem foolish laughter, for I know now it is at times entirely involuntary. P. F.

Manufacturers Advance Notes

"BREAKING THE SEVENTH COMMANDMENT" (Imp).

"Breaking the Seventh Commandment" is a story replete with pathos, depicting life among the unfortunate. An aged mechanic is discharged to make room for a younger and more active man. He has been rather improvident and the loss of his weekly wage works a hardship on his family, consisting of his wife and little girl. The daughter has only one comfort in life—a beautiful dog—and she derives much pleasure in playing with the canine, which is an intelligent animal. The employer, who brought about the dismissal of the old man, also has a daughter. She sees the dog of the poor little girl and covets it. Accustomed to humoring her every whim the wealthy contractor seeks to buy the dog, but the girl will not part with it, although a generous sum is offered. The girl falls ill and the father has no money to purchase delicacies or medical attention. He conceives the idea of selling the dog and does so, taking him to the

Scene from "Breaking the Fifth Commandment" (Imp).

residence of his former employer and obtaining money. Hastening home with his arms full of the necessaries of life he finds his daughter very ill. She awakens and asks for her dog. She will not be comforted. The physician tries to give her medicine, but she is inconsolable on account of the absence of the dog—her only playmate. The father is in despair. His conscience smites him and he becomes desperate. Returning to the grounds of the contractor he steals the dog and takes it home. The child is cheered, becomes better immediately and the father is temporarily happy. His joy is shortlived, for the owner of the dog enters the room, accompanied by an officer. The contractor threatens arrest and then notices the dog on the bed of the sick child, clasped in her arms. It all dawns on him, and the theft is forgotten. The dog is rightfully restored to the child and the old man is again taken on as an employee.

There are seventy moving picture establishments in Barcelona, Spain.

"THE MAN IN THE TAXI" (Lubin).

Certainly the path of love could not possibly be rougher or more tangled than it was in the case of John Mason and Betty Brown, who are the principal characters in a Lubin comedy-drama, which will soon be released, entitled "The Man in the Taxi." Betty's father objected to Cupid's plans for the pair, so they decided there was nothing left to do but to elope. When John's father heard of this he announced that John would have to choose between Betty and himself. Of course John chose Betty and found himself disinherited.

He arranged to have his friend, Bob, meet him in front of the hotel at 11:30 at night. Arriving early, John settled himself comfortably in his taxicab to wait for Bob. Bob lounged in the hotel lobby, waiting for John. A woman and her husband entered and the woman stopped at the desk to deposit her jewels when a strange man grabbed them and dashed out of the hotel. Seeing the open taxicab there he jumped into it and compelled the chauffeur to drive swiftly away. He noticed that he was being pursued by men in another taxi. He saw that his only chance was to cast sus-

Scene from "The Man in the Taxi" (Lubin).

picion on the man whom he had found sleeping in the taxi—namely, John. He emptied most of the jewels into his own pocket and then put the bag into John's pocket. Then he drew a calling card from John's pocket and put it in his own. Having done this, he leaped from the flying taxi, but fell and was rendered unconscious. He was taken to a hospital, where he was entered as John Mason, his identity being judged from the card in his pocket.

Meanwhile John had been captured and taken to the station house. He refused to give his name, but the jewel bag in his pocket pointed to him as the thief.

Betty, after failing to meet John, went back to the house. where she found she had locked herself out. She spent the night tearfully on the porch. When the morning papers came she was astounded at the headlines, which stated that a John Mason had made a daring attempt at robbery and that another John Mason had been badly hurt in an accident. She called Bob on the 'phone and together they went to the hospital, where they learned that the supposed John Mason had died. Bob recognized the body as that of the thief of the previous night. The jewels were found under his pillow.

Taking them, Betty and Bob hurried to police headquarters. Then everything was explained. John's father, shocked at the report of his son's death, was in a repentant mood. Both the fathers, after the exciting incidents of the night, were ready to surrender to Cupid. It is a story of extraordinary plot and action well knit together.

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"LITTLE RED RIDING HOOD."

This Famous Children's Story Delightfully Produced By Essanay Player.

"Little Red Riding Hood," the Wolf, Grandmother, the two woodsmen and all the delightful characters of this child's fairy story make up an excellent six hundred foot picture soon to be released by the Essanay Company. It is a play which will please the children, particularly, and will prove really interesting to adults.

Miss Eva Prout.

There never was a more sprightly, more happily cast "Red Riding Hood." Miss Eva Prout, who plays the part, has been seen in other Essanay productions, and her charm, her excellent work, has been praised by all critics who have seen her. "The Wolf," who has to be human enough to talk, is a very good sort of a villain, while "Grandmother" is just the right kind of a grandmother. The scenes have been excellently chosen.

Is it necessary to tell the story of "Red Riding Hood?" Here, at least, is a brief synopsis. Little Red Riding Hood is given a basket of good things to eat to take to Grandma, who lives on the other side of the big woods. Tripping happily along the path through the woods, she passes the wood-cutters, who nod her a pleasant good-day, and tell her to watch out for bears and wolves which may be prowling about. She has gone very little further, and is loitering along, picking flowers, when suddenly a great, shaggy wolf emerges from the underbrush. At first she is frightened, but the wolf speaks kindly to her and tells her not to fear. But all the time the wolf is thinking of what a fine morsel the little girl would make. He dares not to touch her now, as the wood-cutters are near, and when he learns that she is going to her grandmother's he proposes a race between them, and the first one to arrive at grandmother's cabin is to have a prize. Immediately after, the wolf starts off and when out of sight of the girl increases his speed, easily outdistancing the little girl. Inside, he chases grandmother under the bed, gets into her clothes, and crawling under the covers, waits for Little Red Riding Hood. When Red Riding Hood arrives she is puzzled to know what has caused the change in her grandmother.

Who will forget the end of the story?

"Oh, Grandma, what long sharp nails you've got!" exclaimed Little Red Riding Hood.

"The better to feel with, my child," replied the wily wolf.

"But, Grandma, what great big eyes you have!"

"The better to see with, my child."

"And, Grandma, what great long teeth you have!"

"The better to eat you with, my child!" And the wolf springs at the terrified little girl, but he is too late. The woodmen have followed Little Red Riding Hood, and entering the cabin at this very moment, kill the wolf with their axes. Grandmother crawls from under the bed and there is a happy reunion.

On the same reel with "Little Red Riding Hood" is an excellent comedy under the title of "'Twas Ever Thus." The two pictures are released Thursday, Nov. 30.

NEW HOUSE FOR SARANAC LAKE, N. Y.

J. H. Farrington, former proprietor of the Bijou moving picture show in Saranac Lake, N. Y., has leased the Opera House and installed a new Powers No. 6 machine with a Fort Wayne compensarc as a current saver. Doors were opened October 9, with a fine line of Independent films to a record-breaking attendance. The service is the only Independent service used at Saranac Lake and is taking well with the public. Mr. Farrington has in course of construction at 55 Broadway, this city, a new up to date ground floor theater, with a seating capacity of 500. A well equipped stage for traveling troupes will be a feature of the new place. Moving pictures will be shown every night excepting nights that plays are booked, and those nights the pictures will be run before the show and between the acts.

THE MYSTERY OF THE MAINE.

Special Release of the Raising of the Wreck of the U. S. S. Maine, in Havana Harbor.

The newest thing in the way of a special release is an excellent two-reel subject entitled "The Mystery of the Maine," which is an authentic and authorized moving picture of the raising of the Maine in Havana Harbor. So far this picture is in two reels, but within six months it will be augmented by a third reel as the work of raising the destroyed vessel progresses. The picture has been called The Mystery of the Maine for the reason that as yet it cannot be definitely determined, even by moving pictures, as to whether the explosion took place within the vessel or from without.

The principal difficulty of making this picture was in getting the permission from the government to do so. It required some very skillful diplomacy on the part of Mr. John Reed, Jr., to obtain the official consent. This permission was granted only after he had convinced the Navy Department that the pictures would make the most valuable record of their labors in Havana Harbor than any other possible medium. The pictures are positively the only motion views that have been taken inside the coffer-dam.

The work of Raising the Maine is a gigantic undertaking; much more stupendous than anyone would suppose from reading the average newspaper report. It is equal in effect and cost with the building of a city skyscraper, with the added element of danger of collapse. It was necessary in the beginning to surround the Maine with a chain of coffer-dams against which there is a tremendous pressure of water from the outside. These are very clearly shown from all points of view. The photographs of the wreck itself are more than interesting. It is the ghost of a once proud vessel that we see, returned after thirteen years from its watery grave. It has a strange fascination for the beholder and shows the effect of many years' repose in Davy Jones' Locker. The picture will stand for many years to come as a valuable record as well as an excellent means of instruction for students in engineering work.

"The Mystery of the Maine" will be handled as a State rights picture. It will have a wide scope, because it is more than an ordinary moving picture, it has an educational value and is equally appropriate for church, school or amusement purposes. It is to be marketed through a special company to be known as Raising the Maine Film Company, with offices already in the Exchange Building, 145 West 45th Street, New York City.

"HOME"—A THANKSGIVING STORY (Edison).

A pretty Thanksgiving story will be released by the Edison Company. It introduces the spectator to a typical New England home, where the mother is sorrowing for the absence of a wayward son. She inserts an advertisement in a newspaper, asking the boy to come back home. The "personal" gets into the hands of a number of people, who by reading it are reminded of their own Thanksgiving days in the past. The advertisement has the same profound effect on a club-

Scene from "Home," an Edison Thanksgiving Picture.

man, a busy editor, an actress and a man about town, making them uniformly homesick and sad. At last the paper containing the "ad" falls into the hands of the right man, for whom it was intended. The poor fellow has evidently suffered shipwreck in the sea of life and seems to lack carfare

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Or JERUSALEM DELIVERED

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The greatest film and the greatest money maker in the moving picture business. We will put you in touch with owners of state rights. Address all communications to

WORLD'S BEST
Trade Mark
FILM CO.
"Feature Films & Nothing Else"

30 NORTH DEARBORN STREET, CHICAGO

(Some of the best and richest states still unsold. Wire for terms.)

home. He succeeds, however, in becoming the uninvited passenger of a freight train and reaches his home, sad-eyed and discouraged. He steps into the little dining room of the old homestead just after the turkey has been served and the old folks are saying grace. As the gray-haired mother raises her head to her husband, she notices the wayward son, who unperceived by her, had entered the home and had joined in the prayer at table. The Thanksgiving atmosphere is happily portrayed and brought home to the spectator in the first few scenes.

WHO THEY ARE.

Some Handy Data on the Champion Ball Players Who Became Picture Players.

The four cracks of the World's Champion Athletics, who were engaged by the Thanhouser Company to appear in "The Baseball Bug," a comedy released Friday, Nov. 24th, have had stirring baseball careers, and have figured strongly in the headlines in the past few years. To the dyed-in-the-wool fan, their diamond records are gospel. But for the busy fan who likes to have his baseball jogged him we have gathered the following:

Jack Coombs is 29 years of age. He graduated from Colby College in 1906 and went direct from college to the American League. His first noteworthy game being with the Athletics against Boston, when he pitched one of the longest games in the history of baseball, lasting 24 innings. Coombs' arm went back on him the next year, but he gamely stuck to the game, playing in the outfield. The next year his arm came back in good style, and since then he has been known as one of the headiest pitchers in baseball, doing his best work on joining the Athletics. His record this year is 31 games won, 11 lost. In last year's World's Series against the Chicago Cubs, Coombs won three straight games, equalling Mathewson's famous record of 1905. In the World's Series this year he clashed with Mathewson for the first time, neither ever having lost a World's Series game, and Coombs won. Mr. Coombs will be in vaudeville this winter, appearing with Bender and Morgan and the Misses Katherine and Violet Pearl.

"Big Chief" Bender is a full-blooded Chippewa Indian, twenty-nine years of age, born in Oklahoma. He attended Carlisle Indian Institute. A highly educated man, he is known in baseball as one of the cleverest pitchers and batsmen. He went direct from Carlisle to the Philadelphia Athletics, nine years ago, and has been one of Mack's mainstays for the past three years. His pitching record this year is 19 games won and 5 lost.

Henry Richard Morgan, known as "Cy," is a native of Martins Ferry, Ohio, right across from the West Virginia line. He is known as the minstrel of baseball players—putting in his winters on the stage. He broke into professional baseball ten years ago in the New England League at the age of twenty-one, and pitched such sensational ball that he was signed by the St. Louis Nationals. Next year he went to the American Association for more seasoning and then to Boston three years ago, where his work was so excellent that Connie Mack paid $3,500 and two crack players for him. He is one of the best spit-ball pitchers in the business. His record for the year is 17 games won and 7 lost.

Robert E. Oldring, known as "Rube," is a native of Mount Vernon, New York. He is twenty-seven years old and broke into the game around the lots of Harlem and the Bronx, New York City, six years ago. He was with Memphis down South when Connie Mack selected him for the Athletics. He has been the regular center-fielder of the Athletics for the last four years, and is ranked as one of the speediest men on the diamond. His batting average is the high one of .300 and he has few equals as a sure hitter. He appears to be getting better every year, with this past his most successful season to date in big league baseball.

The picture is issued as a regular release.

COWBOY AND INDIAN FRONTIER CELEBRATION PICTURES.

Messrs. Ott, Naugle & Brosius, proprietors of the Star Amusement Company, with headquarters at the Antler Hotel, Pittsburgh, Pa., have bought the rights for Western Pennsylvania of the Tournament Film Company's production, "The Cowboy and Indian Frontier Celebration at Cheyenne, Wyoming." These gentlemen have been exhibiting the picture for four weeks in Pittsburg and have been graced with capacity houses at each performance.

THE PRINCESS THEATER OF NASHVILLE, TENN.

The Princess Theater is rapidly going up at 511 Church Street. The foundation has been laid, and the brickwork is now built up to a height of 15 feet, showing the twelve exits on the ground floor. It will be constructed entirely of new brick and cement, no mortar being used. The downstairs of the residence at 159 Fifth Avenue, North, has been torn out, preparatory to building one of its entrances. The storehouse at 511 Church Street has been overhauled, preparatory for the tiling, etc., to be put in; this will be the other entrance. The size of the building, although only started, looms up, showing it to be the largest theater in Nashville in dimensions. Manager Ready states that the contractors have promised to deliver the house, completely finished, by Christmas week. The opening pictures and singers will be features of the highest order.

BUSY DAYS FOR H. & H.

C. J. Hite, of Hutchinson & Hite, is one of the Independents who is profiting by the popularity of Independent films throughout the Middle West. "We are steadily adding new theaters," said Mr. Hite. "I have just returned from a little business trip over our territory and am very much encouraged with the prospects. Last week we opened accounts with the Isis Theater, North Avenue and Swayer Street, Chicago. Then we added the Lyric Theater, Halstead and Madison Streets, Chicago. L. M. Carroll, Jacksonville, Ill., has opened an Independent house and will take his service from us."

Miss Agnes Egan has accepted the offer of Mr. B. E. Clements, of the National Film Distributing Company, to act as his private secretary. Attaching Miss Egan to the staff of the National Company shows good judgment on the part of Mr. Clements, as this young lady is thoroughly familiar with all the various departments of the industry.

Illumination of Fleet in Hudson River—From Pathe's Weekly No. 46.

"THE MYSTERY OF THE MAINE"

An awe-inspiring and wonderful motion picture spectacle, taken by special permission of the Department of War, of the United States Government

This two-reel feature film, which we consider the most important work ever undertaken in moving pictures, shows every important step of this daring engineering achievement during the last eight months, where we have had our director and camera operator stationed, since this work began.

The U. S. S. "Maine" as she appeared September 1911

It is hardly necessary to say that there is not a man, woman, or child in the United States, who will not be anxious to see these pictures where for the first time will be revealed the mystery and secrets of this national calamity that have remained hidden beneath the waters of Havana Harbor for over thirteen years.

STATE RIGHTS BUYERS!!

Here is the best opportunity ever offered you to secure the exclusive rights for your territory of this historical feature. The intense interest that will be shown in these pictures can be easily imagined when we recall that famous slogan that echoed from the Atlantic to the Pacific

"Remember the Maine"

Wire or write your bids at once to the

RAISING-THE-MAINE FILM COMPANY

145 West 45th Street (Suite 804) New York City

"BLACKBEARD."

Selig's Great Pirate Tragedy Will Be Released at an Early Date.

By Cecil Metcalf.

Last September the Western branch of the Selig Polyscope Co. secured two good sized sailing vessels, stripped them for action, placed several frowning cannon upon their decks, manned them with some three hundred properly costumed actors and sailors, lead by the combined strength of both of Selig's Western stock companies, and set out to sea to produce a pirate picture that would surpass, if possible, the "Buccaneers"—the Selig pirate picture which proved to be one of last year's popular successes.

At a private exhibition in the Selig Vault a few days ago, I saw the result of all this preparation. To say the least, the Selig people got what they went after—they usually do. "Blackbeard" surpasses any subject in this line that the Selig people have yet released.

"Blackbeard," a sordid figure of history, who was supposed to have held sway over the Spanish Main some four hundred years ago, together with his nefarious crew, attack the town of Martinique, where they burn, rob, and pillage the inhabitants. The governor and his family, together with their friends, are taken aboard the pirate ship. In one scene we see the governor (superbly played by Hobart Bosworth) walk the plank, hands tied and blindfolded, and plunge into the briny deep below. Then we see Conchita, the governor's maid (played by Bessie Eyton) plunge overboard from the lofty deck of the pirate craft, holding in her teeth a sharp edged dirk. When she reaches the drowning form of her master, she cuts his bonds and they start on a long swim for the distant rockbound shore. They finally succeed in reaching land, where they are recognized by some kind fishermen, who help them to board an English man-of-war. Here they are received with all possible hospitality. The governor foregoes his own comfort and orders the decks cleared for action. The pirate ship sights the man-of-war and also prepares for battle. The prisoners are taken to the hold, where they are bound to huge iron rings, while the fiendish Blackbeard prepares to suffocate them with charcoal fumes. The charcoal is lighted. Blackbeard and his murderous looking crew go on deck to man the guns, leaving the prisoners to their fate. In the meantime, the English vessel has been bearing down upon the pirates and now they open fire with their cannon. Blackbeard responds with a broadside, but the English gunners are much better marksmen and the piraates are overcome. One of the last shots from the English vessel pierces the side of Blackbeard's craft and this allows the welcome air to enter, which somewhat revives the prisoners. After a desperate hand-to-hand battle on deck the governor overpowers Blackbeard, and the crew are captured. In a trice the prisoners are released and, as they stagger on deck, they behold Blackbeard and his pirate leaders dangling from a yard arm at the end of a rope.

The acting is splendid and the picture is replete with scenes that thrill. The old "Alden Besse," an 840-ton vessel of unsavory name because of its recent difficulties with our government over suspected smuggling and near-piracy, was chartered for the purpose and entirely outfitted for the occasion. When this picture was produced the Pacific Electric R. R. of Los Angeles ran excursion cars down to the beach in order to accommodate the vast crowds that wished to see the spectacle, and it is reported that the crowd was so dense that one man lost his life by drowning when he attempted to swim out nearer the boats.

GEO. L. BARROWS RETURNS.

Mr. George L. Barrows, advertising and sales manager of the Berlin Aniline Works, manufacturers and distributors of "everything for the moving picture laboratory" in the way of dyes and chemicals, has returned from Europe after a two months' business trip. In comparing the condition of the trade on both sides of the ocean, Mr. Barrows reports show that foreign business is booming and that the market for American production is very strong, particularly for American cowboy and dramatic subjects.

NEW THEATER FOR RUTHERFORD, N. J.

One of the most attractive motion picture and vaudeville houses in the East is now under construction at Rutherford, N. J., and will be opened early in December. The building is 44 x 129, fully fireproof, and will contain every accessory for the safety, comfort and pleasure of its patrons. The owners are Messrs. Walker W. Vick, John T. Collins and Thomas E. Lawrence, and the Moving Picture World is the original doctor's prescription to them. The policy of the house will be safety, comfort and refinement, with high-class entertainment in every department.

COLONIAL THEATER, WEST HOBOKEN, N. J.

Recently a representative of the Moving Picture World paid a visit to the Colonial Theater, West Hoboken, N. J., situated at the transfer station near Summit Avenue. The proprietor of the Colonial is Mr. G. A. Robinson, who is a very young man to own such a large theater, for he is yet in his twenties. The size of the theater is 50 by 150, seating 720. It began as an airdome a couple of years ago on the very same ground and proved to be such a success that a permanent building was the result of Mr. Robinson's judgment and good management.

Conditions at the Colonial are ideal. Mr. Robinson is one of those managers who is alert to the advancement of the picture. He is militant for the good of his profession. He follows all the good suggestions that are to be found in the Moving Picture World and rejects those phases of the business that have any tendency to lower it in public esteem.

No expense is spared in the operation of the house. Its chief operator is Mr. Joseph A. Bliss. He is allowed as many machines as necessary, regardless of cost. The same is true of the music department, consisting of violin and piano played by Mr. Joseph A. Hoelz and Fred A. Krause. Neither one of these two gentlemen is yet twenty years old, but as an example of their attention to their work, we submit the following music programme selected and played by them for the Thanhouser special release, David Copperfield, which was playing at the Colonial Theater upon the night in question. This music harmonized so well with the pictures that it is submitted for the approval of managers and musicians for use with the David Copperfield series.

FIRST REEL.

1 "Song of Comfort," by Charles Davidson (McKinley Publishing Co.).
2 "Charme d'Amour," by Edward F. Kendal (Witmark).
3 "Temptation Waltzes," by Henry Bauer (Bauer Music Company).
4 "Heather Rose," by G. Lange, op. 78, No. 8 (McKinley Pub. Co.).
5 "Alcyone Waltz," by Gertrude Buck (Thompson Music Co.)

SECOND REEL.

1 "Good Bye," by F. Paolo Tosti (McKinley Pub. Co.).
2 "I Adore Thee," E. Van Alstyne (McKinley Pub. Co.).
3 "Dear Eyes, Dear Heart," by Paul B. Armstrong (McKinley Pub. Co.).
4 "Sweet Remembrance," by W. A. Pratt (McKinley Pub. Co.).
5 "Juainta," by T. G. May (McKinley Pub. Company).
6 "Anchored," by Mitchell Watson (Pub. by McKinley Pub. Company).

THIRD REEL.

1 "My Lady's Bower," by Hope Temple (McKinley Pub. Company.
2 "Golden Butterfly," by Reginald DeKoven (J. H. Remick).
3 "Queen of My Heart," by Alfred Cellier (McKinley Pub. Company).
4 "Moonlight Fancies," by T. H. Collinson (Oliver Ditson).
5 "No Blossoms," by Abbie A. Ford (McKinley Pub. Company).
6 "My Lady Laughter," by Charlotte Blake (J. H. Remick). Arr. by J. B. Lampe.
7 "Only Once More," Frank L. Moir (McKinley Pub. Company).

AN ATTRACTIVE LOBBY DISPLAY OF LEADING PHOTOPLAYERS.

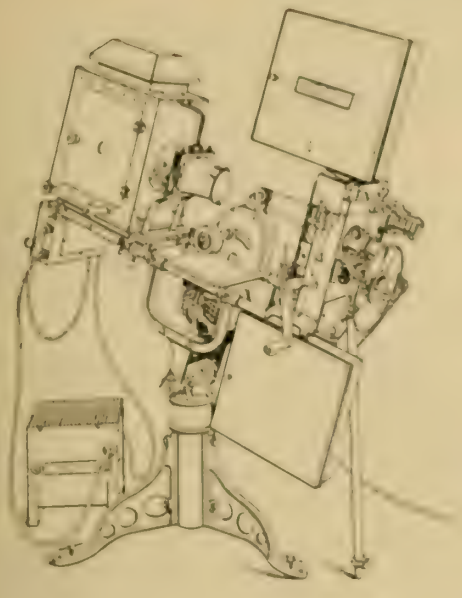
The R. & H. Company, 17-19 West Lake Street, Chicago, offers to the trade a series of beautiful photographs, 6 by 8 inches, in size, of any of the artists seen in the Vitagraph, Lubin, Kalem, Edison, Essanay, Melies and Selig stock companies. These photographs are priced at only twenty cents each, or $2.00 per dozen. They are very attractive for a lobby display. This firm also announces stereopticon slides of all the photoplayers, with over 200 to select from. For further particulars see their advertisement in the Moving Picture World.

KALEM PLAYERS GO SOUTH.

A jolly company of picture players left New York on an early train Saturday, November 4th, for Jacksonville, Fla., in charge of Mr. Sidney Olcott, chief producer for the Kalem Company. Special accommodations for this company have been provided by the Kalem Company and something different in the picture line is promised. Miss Gene Gauntier, the leading woman of the Kalem Southern players, did not accompany the party, but left New York the day previous for a two weeks' visit with her parents in Kansas City, Mo., after which she will join the company in Jacksonville.

IT WAS A C. G. P. C.—NOT A VITAGRAPH.

In last week's issue of the Moving Picture World the biblical subject "Cain and Abel" was attributed to the Vitagraph Company. This was incorrect. The picture was released by the C. G. P. C.



What the Sunday New York "World" said about pictures projected at the Budget Exhibit by

"STANDARD" No. 4

"Don't leave the exhibition without visiting the moving picture show. It's free and it's marvelous. It's wonderful. It's real." "Standard" No. 4 Machine and a "Mirroroid" curtain are being used there. The combination is wonderful.

This is the second consecutive year the Authorities of New York City have decided on and used a "Standard" at their show.

It is licensed by the Motion Picture Patents Co., is guaranteed absolutely

FIREPROOF and FLICKERLESS

and will outwear any two other machines ever invented. What more could an exhibitor ask for?

Write for particulars to-day

AMERICAN MOVING PICTURE MACHINE CO., 101 Beekman St., New York

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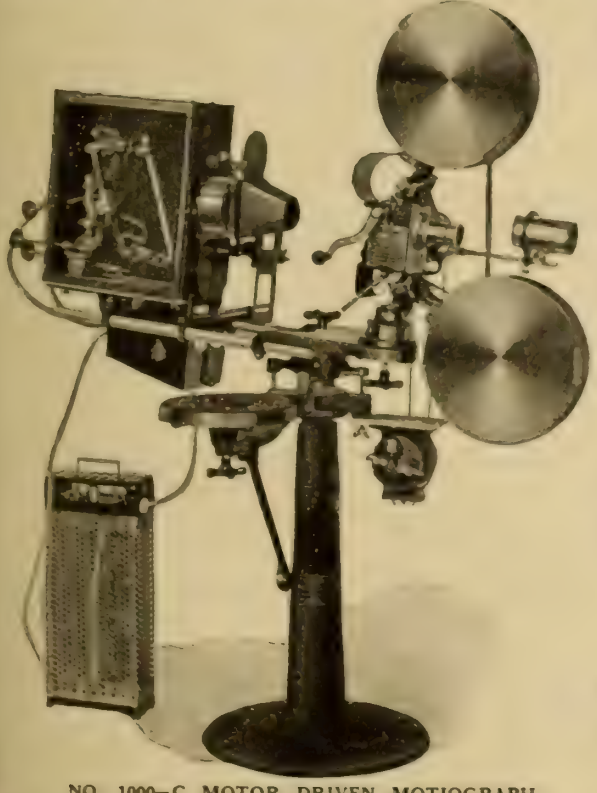

NO. 1000—C MOTOR DRIVEN MOTIOGRAPH

Extract from Program of Lyric Theatre, Minneapolis

"NOTE—Please note the wonderful clearness of these pictures, the perspective obtained and the ABSENCE OF ALL EYESTRAIN, ETC."

THE MOTIOGRAPH MAKES IT POSSIBLE for you to call the attention of your patrons to your picture—you no longer need be ashamed to meet them.

STAND OUT IN FRONT just like THE PICTURE projected by THE MOTIOGRAPH. STANDS OUT IN FRONT OF ALL OTHERS.

Mr. S. L. Rothapfel, the originator of the De Luxe picture performance and inventor of Daylight Pictures, has installed THE MOTIOGRAPH in the Lyric of Minneapolis, Alhambra of Milwaukee and Empress of St. Paul—the three largest and best theatres in Central West. "NUF SED."

1912 Models Now Being Shipped

Enterprise Optical Manufacturing Company

564-572 WEST RANDOLPH ST. CHICAGO

For Sale by Live Dealers Everywhere

Miss Mary Pickford as Little Red Riding Hood.

Pretty "Little Mary" Pickford" as she will appear in the coming Majestic picture on the famous children's fable: "Little Red Riding Hood."

MEETING OF EXHIBITORS' NATIONAL LEAGUE.

A meeting of the executive committee of The Moving Picture League of America was held at the Southern Hotel, Columbus, Ohio, November 1 and 2, 1911, pursuant to a call by the president, M. A. Neff.

Those present were: M. A. Neff, Cincinnati, O., president; Fred. J. Herrington, Pittsburg, Pa.; S. E. Morris, Cleveland, O.; William Ullman, Detroit, Mich.; William J. Sweeney, Chicago, Ill.; C. H. Phillips, Milwaukee, Wis.; H. S. Dickson, Winchester, Ind., vice-presidents; C. M. Christenson, Cleveland, O., secretary, and J. R. Rieder, Jackson, Mich., treasurer. Vice-President H. C. Farley, of Montgomery, Ala., and H. F. B. McLain, of Wheeling, W. Va., were represented by proxy.

The executive committee deemed it advisable to change the name of the league from "The Moving Picture League of America" to "The Motion Picture Exhibitors' League of America," for the reason that the former name was not specific.

The league was incorporated under the laws of the state of Ohio, by M. A. Neff, Cincinnati, Ohio; William J Sweeney, Chicago, Illinois; Fred J. Herrington, Pittsburg, Pennsylvania; S. E. Morris, Cleveland, Ohio, and C. M. Christenson, Cleveland, Ohio.

At this meeting the following resolutions were passed:

1. That the authorities of every city and town in the United States and Canada be requested to enforce, strictly, the law in safe-guarding the public by refusing to allow films to be projected in any moving picture theater, or any other place, which does not comply with the law requiring the machine to be located in a fire-proof booth, and with such other regulations as are covered by state laws and city ordinances.

2. That a law be enacted making it an offense equally on the part of any corporation, company or individual furnishing films to a theater, or any other place, not complying with the law as above stated, as well as the corporation, company or individual receiving such films and showing them.

3. That we condemn the practice of film manufacturers in releasing what are known as "Special Films," for which they charge the exhibitors, through the film exchanges, extra film rental.

4. That no single reel of film shall exceed a maximum length of Ten Hundred and Seventy-five (1075) feet; and that in the case of certain story subjects, as, for instance, "Colleen Bawn," or "A Tale of Two Cities," the length of which would greatly exceed the above named limit, the subject be so divided that one reel of it may come out on the regular release day of its manufacturer, the remainder to follow on the next succeeding release day, to the extent of one reel of film, proceeding in this manner until the subject is finished.

5. That the League members take notice of the action of Mr. William N. Selig, of the Selig Polyscope Co., Chicago, Ill., who recently manufactured and released the film known as "The Two Orphans," consisting of two reels of film. These were known as Special Films, and Mr. Selig personally notified The General Film Company that no extra charges should be made for these films to exhibitors, and that the exhibitor should get the film in the regular course of his service the same as any other film."

C. M. Christenson, Secretary.

Calendar of Independent Releases.

MONDAY, NOVEMBER 13th, 1911.

AMERICAN—The Eastern Cowboy (Western Drama).1000
CHAMPION—The Redemption of a Coward (Dr.) ... 950
ECLAIR—The Legend of the Eagle (Dr.) 925
IMP—The Fallin' Out (Dr.) 1000
YANKEE—Into the Light (Dr.) .....

TUESDAY, NOVEMBER 14th, 1911.

BISON—The Winning of Wonega (Dramatic) .....
POWERS—When We First Met (Dramatic).....
POWERS—The Tell-tale Parasol (Comedy).....
THANHOUSER—The Higher the Fewer (Com.) .....

WEDNESDAY, NOVEMBER 15th, 1911.

AMBROSIO—Tweedledum's Monkey (Comedy) .....
AMBROSIO—Tweedledum and One of His Tricks (C.)...
CHAMPION—The Passing of Sal (Dr.). 950
NESTOR—The White Medicine Man (Dr.) .....
RELIANCE—The Moonshiners (Dr.) .....
SOLAX—Baby Needs Medicine (Comedy) .....

THURSDAY, NOVEMBER 16th, 1911.

AMERICAN—The Way of the West (Com.) 1000
IMP—Breaking the Seventh Commandment (Dr.) 1000
REX—The Return (Dr.) .....

FRIDAY, NOVEMBER 17th, 1911.

BISON—The Ranchman's Mother-in-Law (Com-Dr.) ..
LUX—Saas Grund, A Village in the Alps (Scenic) 295
LUX—The Mystery of Beautiful Grange (Dramatic) ..
SOLAX—Only a Squaw (Dramatic) .....
THANHOUSER—A Mother's Faith (Dramatic) .....
YANKEE—The Two Rooms (Dramatic) .....

SATURDAY, NOVEMBER 18th, 1911.

GREAT NORTHERN—The Disapperance of Mona Lisa (Com.) .....
ITALA—Foolshead a Professor of Innocence (C. Dr.)
ITALA—The Life of Bees(Edu.) .....
POWERS—The Old Leader (Dramatic) .....
RELIANCE—The Injustice of Man (Dramatic) .....
NESTOR—The Kid from the East (Comedy) .....
NESTOR—Mutt and Jeff and the Unlucky Star (Com.)

Meeting of Ohio Branch.

The Annual Convention of the Ohio Branch of The Motion Picture Exhibitors' League of America was held at the Southern Hotel, Columbus, Ohio, November 1st and 2nd, 1911. About 150 members were present at this meeting. The election of officers for the ensuing year resulted as follows: President, M. A. Neff, Cincinnati, O.; 1st vice-pres., W. A. Pettis, Conneaut, O.; 2nd vice-pres., J. H. Broomhall, Hamilton, O.; secretary, John J. Huss, Cincinnati, O.; treasurer, Max Stearns, Columbus, O.

Forty-nine exhibitors made application and were admitted into the league, giving a total membership, in the state of Ohio, of three hundred.

Resolutions were passed favoring the regulation of length of program; it being recommended that two reels of film should be the maximum number of films to be shown for five cents, and that any excess should be charged for at the rate of ten cents or more.

Resolutions were also passed recommending the discontinuance of vaudeville in connection with moving pictures, for the following reasons:

1st. That large vaudeville theaters are not regular moving picture theaters and should therefore have a separate classification.

2nd. That most cities in the state of Ohio do not allow vaudeville performances on Sunday, and, in order to keep their houses open on that day, it is the custom, with most vaudeville theaters, to run an old film after the regular evening's performance during the week, in order to secure films on Sunday, thereby keeping their vaudeville theater open on Sunday to the great detriment of the regular moving picture theater, as a greater number of films are shown in the vaudeville theater than in the moving picture theater.

C. M. Christenson, Secretary, pro tem.

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NEW YORK OFFICE
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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, NOVEMBER 13th, 1911.

BIOGRAPH—Dooley's Scheme (Comedy) 530
BIOGRAPH—Won Through a Medium (Comedy) 467
KALEM—When California Was Won (Dramatic) 1000
LUBIN—His Chorus Girl Wife (Dramatic) 1000
PATHE—Pathe's Weekly No. 46 (Topical) 1000
SELIG—In the Days of Gold (Dramatic) 1000
VITAGRAPH—Suffer Little Children (Dramatic) 1000

TUESDAY, NOVEMBER 14th, 1911.

EDISON—Ludwig from Germany (Comedy) 1000
ESSANAY—Hubby's Scheme (Comedy) 1000
GAUMONT—Jimmie and His Country Uncle (Comedy) 820
GAUMONT—The Outskirts of Paris (Scenic) 164
C. G. P. C.—The Birth of a Flower (Educational) 345
C. G. P. C.—Vendetta (Dramatic) 650
SELIG—The Bootlegger (Dramatic) 1000
VITAGRAPH—The Girl and the Sheriff (Dramatic) ...1000

WEDNESDAY, NOVEMBER 15th, 1911.

EDISON—The Living Peach (Comedy) 600
EDISON—The Y. M. C. A., Silver Bay, Lake George, N. Y. (Educational) 400
ECLIPSE—The Hindu Jewel Mystery (Dramatic) ...1015
KALEM—The Desert Well (Dramatic) 1000
LUBIN—Some Mother-in-Law (Comedy) 1000
PATHE—A Brother in Arms (Dramatic) 1000
VITAGRAPH—Their Charming Mamma (Comedy-Dr.).1000

THURSDAY, NOVEMBER 16th, 1911.

BIOGRAPH—Through Darkened Vales (Dramatic) ... 999
ESSANAY—President Taft at San Francisco (Topical) 1000
LUBIN—A Newsboy's Luck (Dramatic) 1000
MELIES—The Miser Miner (Comedy-Drama) 1000
PATHE—A Western Postmistress (Dramatic) 1000
SELIG—The New Superintendent (Dramatic) 1000

FRIDAY, NOVEMBER 17th, 1911.

EDISON—The Ghost's Warning (Dramatic) 1000
ESSANAY—The Point of View (Comedy) .....
ESSANAY—Excess Baggage (Comedy) 1000
KALEM—The Fishermaid of Ballydavid (Dramatic) ..1000
C. G. P. C.—The Daughter of the Clown (Dramatic) ... 995
SELIG—A Spanish Wooing (Dramatic) 1000
VITAGRAPH—The Little Spy (Dramatic) 1000

SATURDAY, NOVEMBER 18th, 1911.

EDISON—The Story of the Indian Lodge (Dramatic)..1000
ESSANAY—The Cattle Rustler's Father (W. Dr.)....1000
GAUMONT—The Reckoning (Dramatic) 875
GAUMONT—A Trip to Saxony (Scenic) 150
LUBIN—A Romance of the 60s (Dramatic) 1000
PATHE—The Reporter (Dramatic) 990
VITAGRAPH—Vitagraph Monthly of Cur. Events (Top.).1000

ADVANCE RELEASES.

MONDAY, NOVEMBER 20th, 1911.

BIOGRAPH—The Miser's Heart (Dramatic) .....
KALEM—Dan, the Lighthouse Keeper (Dramatic) 1000
LUBIN—My Brother Agostino (Dramatic) 1000
PATHE—Pathe's Weekly No. 47 (Topical) 1000
SELIG—The Convert of San Clemente (Dramatic) 1000
VITAGRAPH—Heroes of the Mutiny (Dramatic) 1000

TUESDAY, NOVEMBER 21st, 1911.

EDISON—Life in the United States Army (Edu.) 1000
ESSANAY—Too Much Turkey (Comedy) 1000
GAUMONT—The Sealed Confession (Dramatic) 900
GAUMONT—A Stone Quarry in Saxony (Scenic) 75
C. G. P. C.—Cain and Abel (Dramatic) 600
C. G. P. C.—The Grouch Cure (Comedy) 395
SELIG—The Night Herder (Dramatic) 1000
VITAGRAPH—Wistaria (Dramatic) 1000

WEDNESDAY, NOVEMBER 22nd, 1911.

EDISON—The Bo'sund Watch (Comedy) 1000
ECLIPSE—Guy Fawkes of the Gunpowder Plot (Dr.).1010
PATHE—A Pinch of Snuff (Comedy) 680
C. G. P. C.—The Bari Tribe (Egyptian Soudan) (Nov.) 310
KALEM—How Texas Got Left (Dramatic) 1000
LUBIN—The Ranchman's Daughter (Dramatic) 1000
VITAGRAPH—The Half-Breed's Daughter (Dramatic) 1000

THURSDAY, NOVEMBER 23rd, 1911.

BIOGRAPH—Resourceful Lovers (Comedy-Drama) ...
ESSANAY—Old Fidelity (Dramatic) 1000
LUBIN—A Blind Deception (Dramatic) 1000
MELIES—An Oil County Romance (Dr.) 1000
PATHE—Cowboy Life (Dramatic) 770
C. G. P. C.—The Kioday Tribe Equilibrist (Novelty) .. 210
SELIG—Blackbeard (Dramatic) 1000

FRIDAY, NOVEMBER 24th, 1911.

EDISON—Home (Dramatic) 1000
ESSANAY—At the Stroke of Twelve (Dramatic) 1000
KALEM—The Temptation of Rodney Vane (Dr.) 1000
PATHE—Two Daughters of Havana (Dramatic) 600
C. G. P. C.—Comic Games in Singapore (Novelty) 396
SELIG—Getting Married (Comedy) 750
SELIG—In Japan (Educational) 250
VITAGRAPH—An Innocent Burglar (Com.) 1000

SATURDAY, NOVEMBER 25th, 1911.

EDISON—A Perilous Ride (Western Drama) 1000
ESSANAY—The Desert Claim (Western Drama) 1000
GAUMONT—The Escape from the Dungeon (Dramatic) 825
GAUMONT—Cave Homes in the Canary Isles (Scenic) 180
LUBIN—His Brother's Double (Comedy) 1000
PATHE—The Lost Necklace (Dramatic) 1000
VITAGRAPH—The Life Boat (Dramatic) 1000

CHICAGO NOTES.

The Chicago offices of the Moving Picture World had the pleasure last week of a visit from E. A. Schultz, traveling representative for the Enterprise Optical Mfg. Co. Mr. Schultz expressed his entire satisfaction with trade conditions and the increasing popularity of the Motiograph machine. Mr. Schultz has traveled all over this country—Mexico, Cuba and Canada—in the interests of the Motiograph people.

G. H. Walker, traveling representative for the Nestor Film Co., called at the Chicago offices of the Moving Picture World last week. Mr. Walker is introducing Nestor's new cartoon reproduction, "Desperate Desmond." The picture was exhibited for a number of film men and representatives of this paper. "Desperate Desmond" is a hit. That's all there is to it. The production is far better carried out and far more convincing than the Mutt and Jeff pictures—more action and more excitement—a picture that certainly will appeal to the rising generation.

Ideal Theater will be the name of a new picture house, now under construction at Harrison and 48th avenues. The proprietor is Peter Schuchman, director of the Schuchman School of Music, Oak Park. Mr. Schuchman is well experienced in the business, having owned and operated several theaters in Chicago and other towns. The Ideal Theater will be a straight picture house, seating 300, charging five cents admission. The house will open December 15, at an estimated cost of $10,000.

There is considerable satisfaction in the ranks of the Independents over the addition to their forces of the National and the Columbia Theaters of Detroit. Independents are inclined to regard these two big Detroit houses as leaders in that city and believe that their conversion to the Independent side will mean that other smaller houses will follow. The Columbia has a seating capacity of 1,100 and is considered one of the most beautiful playhouses in the city. The cost of erection, according to A. Arthur Caille and John H. Kinsky, proprietors, exceeded $125,000. The theater is equipped with a $10,000 pipe organ and has an entrance corridor of imported Italian marble, 160 feet in length, where crowds may congregate awaiting the next performance. This entrance compares quite favorably with that of the Grand Opera House of Paris, which is generally considered the finest of its kind anywhere. The Columbia is now showing four first-run reels per day. The National is also a fine house and has a seating capacity of 1,500. The Cadillac Film Exchange is at present supplying both theaters.

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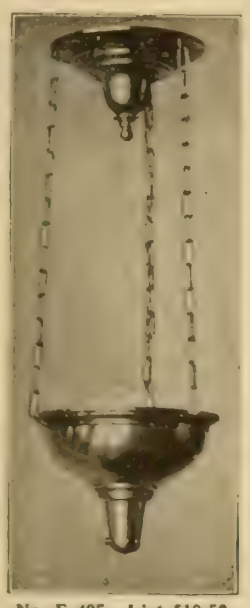

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INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or noms de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

Los Angeles.—The best we can do is Pa-thay Frayer (the "s" is silent). To get the real French pronunciation you should aim midway between that and Pa tay. The a in Pa is long, and the accent is on the second syllable. Kalem is pronounced Kay-lem, with the accent on the first and May-lees will do for the Melies Company. Accent the first syllable there, too.

Clare.—Miss Gladys Field is still with Essanay. We have had her picture.

E. L. W.—Miss Edith Story was Mary Jane in "The Kiss of Mary Jane." (2) We regret that we cannot give definite information as to foreign players, but we do not believe that the same player had both parts you mention.

H. W. R.—Miss Winifred Greenwood has recently appeared in these Selig releases: Louise, the blind girl, in "The Two Orphans;" the country girl, in "His Better Self," and the young wife in "A Tennessee Love Story." (2) Miss Frances Gibson was the senorita in Lubin's "The Senorita's Conquest."

G. M. B.—Your suggestion that the film companies charge admision to their studio has been made before. It is not a practical idea. (2) We do not believe that any company would notify you when it intends to make street pictures. They go out when they get ready if the weather is favorable and that is the closest they can come to a time table.

Gus.—Ability as an acrobat will be of little use to you in getting a chance with a film company, but it might help if the company makes rough and tumble farces. (2) We know of no school. (3) One hundred dollars is not the outside price for a scenario, but it is not often paid because there is seldom offered a film worth that. Literary quality does not appear in the m, so that is not paid for. The money goes for the idea, and you'll need mighty good idea if you want a three figure check.

E. C. H.—Elsie Glynn was the girl in the Lubin comedy. (2) A Biograph ayer. (3) Jack Standing had the lead in Lubin's "An Accidental Outlaw."

Bess.—The leopards in "Lost in the Jungle" were leopards and not domestic animals made up. They are on the regular payroll of the Selig mpany and take their salary in beef. Miss Kathryn Williams played e girl. She is not an animal tamer, but a regular member of the stock company. The picture was made in Florida, we understand.

M. L. S.—The player is still with the company mentioned, but we want to wait until the Majestic company gets through choosing before we state that he will remain with his present connection.

K. L. M.—Aunt Hulda in the Vitagraph's "Aunt Hulda, the Matchmaker," is Mrs. Devere. She is not a negress. We do not know of any negro player, though at one time the Lubin company frequently used a three hundred pound negro in the old fashioned rough comedies.

Y. B. E.—Marc McDermott and Miriam Nesbitt had the leading parts in Edison's "An Island Comedy." The company's publication states that the picture was made in the Thousand Islands, where a number of their recent productions appear to have been made.

W. W. D.—The Selig fire pictures are not related any more than are the wild animal pictures. There was more than one good story in the Los Angeles fire department and so more than one was made, but not in series. Each is distinct. The same players appear in them, but do not sustain the same characters.

S. E. H.—Reliance and Essanay have each released a photoplay entitled "Pals." Which do you mean? (2) Harry Ten Brook was the bully in Nestor's "The Parson and the Bully."

S. N. F.—Miss Ethel Elder was the petticoat sheriff in the Lubin film of that title. (2) Frank Crane was formerly of the Thanhouser company. (3) Mr. Delaney is not dead, neither is Mr. Costello or any of the others who get killed regularly.

R. G. T.—King Baggot is Mr. King, the detective of the Imp series. (2) Any person can submit a scenario for the series. (3) It is too late to for Christmas films to any company.

H. E. P.—Mother and son in the "Quaker Mother" were Mrs. Mary Laurice and Maurice Costello. The relationship does not extend beyond ne picture. (2) Herbert Prior and Richard Neil had the two leading parts Edison's "The Quarrel on the Cliff." (3) Not in order.

S. K. H.—John Bunny had a reputation long before he came to the Vitagraph, but we do not believe that he ever had greater opportunities than are given him there. You can get his picture for ten cents or a quarter according to whether you want a half tone cut or a real photograph. The latter are printed on heavyweight card, but are not mounted. They do not need to be. His "best" role is purely a matter of opinion.

G. N. K.—The Majestic will not make the first Sunday release on record. Pathe Freres put out a special Sunday release last Spring, one of the operatic films, if we remember rightly.

P. O. F.—Warren Kerrigan is the leading man for the American productions. (2) Philips Smalley was the husband in the Rex "The Realization." It was produced last spring.

H. T. N.—The suggestion you make is ingenious and not impossible, but technical difficulties would make the cost of production prohibitive. It can be done without trouble on a plate camera, but not on a one-inch film. Better stick to straight scenarios if you do not know the camera kinks.

Sidewheeler.—Why not make up a list of the companies doing military stuff? They could use a one-armed actor to better effect than others, but we cannot offer much encouragement.

T. E. A.—Judson Mefford played the boy in Kalem's "Rescued from the Desert." (2) Martin Faust and Julia Taylor had the leads in the Thanhouser production of "Robert Emmett." (3) Jack J. Clarke was the Rory and Miss Gene Gauntier the sweetheart in Kalem's "Rory O'More." (4) The return of the Irish section was duly chronicled in these columns at the time. It was announced that they will winter in the South.

J. M. L.—Hobart (not Herbert) Bosworth was the Indian in Selig's "A Sacrifice to Civilization." The picture was made in California.

S. P. O.—Lucile Young and King Baggot had the leading parts (Hester and the minister) in the Imp production of "The Scarlet Letter."

V. A. N.—We fail to see that the stage scene in "The Stolen Play" (Reliance) was obscure. The characters were taking their curtain calls when the real author came upon the stage through the door leading to the auditorium. (2) The Champion production, "Shenandoah," is not based on the play of the same title. The company has a legal right to the title so long as the incidents of the drama are not duplicated.

Eager.—During the month of October, Leo Delaney was seen in these Vitagraph productions: "Answer of the Roses," "The Cabin Boy," and "Madge of the Mountains." He is not dead.

T. S. A.—The sheriff in the Essanay "The Sheriff's Brother" was Arthur Mackley, but G. M. Anderson plays most of the sheriffs in the Essanay photoplays.

E. B. S.—A photoplay in six scenes is too short. The probabilities are that you have more scenes there, but you've not written them in. From eighteen to twenty-five scenes is the average number.

L. P. C.—William Clifford and Miss Edith Storey had the leads in Melies "A Spanish Love Song." Mr. Clifford is still with the company. Miss Mildred Bracken is now most frequently named as his opposite. Miss Edna Payne had the lead in "The Story of Rosie's Rose."

L. V. E.—Miss Adriene Kroell and Warren Kerrigan had the leads in the American's "Strategy."

Arthur.—The Lubin company produced both "A Gay Time in Atlantic City" and "A Hot Time in Atlantic City." The first is part of a series which so far includes New York and Washington. "A Hot Time" is a new production of an old subject that enjoyed more than ordinary popularity.

B. F. K.—There is no "proper number of words" for a full length reel. Tell your story in as few words as will enable you to convey your ideas and plan for about twenty scenes. A full minute may be covered in two lines or ten lines may be required to explain a twenty-second scene.

Jack.—We do not believe that the companies will place you on their mailing lists for bulletins unless you can show connection with some photoplay theater. All of the descriptions are printed in these columns. (2) You can probably purchase posters from the exchange which supplies the theater you patronize. Ask the manager for the address. You cannot purchase scenes from the plays. These pictures are made solely for the use of the advertising department and are not offered for sale.

C. B. C.—Frank Lanning is not an Indian. (2) Alice Joyce is too busy to pose for artists now. (3) Only the comedy company is located near the Kalem home office. (4) We suppose that the Biograph will have a field company this winter, but have had no advice as to details.

S. M. G.—Hazel Neason played the title role in the Vitagraph's "How Milly Became an Actress." (2) Paul Kelly, not Kenneth Casey, was the office boy.

FILM REALISM—FOREIGN SHOWS, ETC.

Alexandria, La., Oct. 13, 1911.

Editor Moving Picture World:

Dear Sir—Apropos of several things gleaned from the Moving Picture World lately, I hope the film makers will not take too seriously the objections some exhibitors make about delineating their characters. When everything is said and done, it is other people's characteristics which either make us take to them or shun them. Take Essanay's Shorty (Alkali Ike, I believe), among the highbrows he would be impossible, whereas in a cowcamp his jawtackle would be the whole show, and far and wide he would be a welcome character. I have met his prototype many times out West. Supposing a character does chew tobacco and spits, is he the less enjoyable or true to nature? Eliminate everything which might be objectionable, according to some people, and we had better go to church for our amusements.

I take it for granted that Mr. Edison visited the public moving picture shows on the Continent and spoke of them to his interviewer. Here is what he found, as I found it in Holland and Germany, just a year ago, and I don't think I missed one in all the large cities I visited.

Nobody takes his hat off. Smoking is allowed. Beer is sold in every one of them. The program is made up of six or seven reels, making a two and one-half to three-hour performance. Their best attraction was Pathe's Weekly. Next, Italian and French films. The few Americans I saw seemed to have been doctored. In this I may have been mistaken, but they looked to me that way. It seemed to me that they were killing the goose that laid the golden egg. To my mind, nobody would have the fortitude to visit another moving picture show inside of three months after sitting out a whole program. It would take that long to recuperate the eyes from the effects of the curtain glare and the tobacco smoke. The attendance I found very indifferent, and no wonder. At nine P. M. they forced me to take my boy out, it being against the law to have children in there after that hour. I think there is a field there for shows run on the American plan.

The past hot summer has been very good to us down here, the hotter the weather the better the attendance, and this has encouraged me to build a modern moving picture house, which I expect to have ready for the next hot spell. Hoping for continued success in our line, I remain, very truly yours,

PELICAN.

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Beware of "FAKE" World's Series Films

A spurious world's series baseball film is now in circulation. It was made from house tops outside the grounds of the Philadelphia Park, and taken at this long range shows nothing of interest. The few close-up scenes were **duped from the Essanay Company's last year's baseball film.**

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Cincinnati, O., November 2nd, 1911

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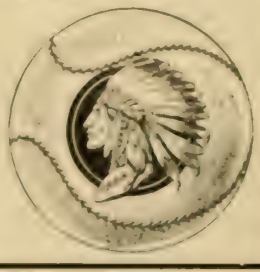

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"Skipper Susie Greene"—Pub. by Walter Jacobs.
"Pretty Face"—Pub. by Frank Goulart Music Co.
"Boot Black Rag"—Pub. by Song Writers' Music Pub. Co.
"Bring Me Your Message of Love, White Dove"—J. Fred Helf Co.

Levi Co., Inc.

"Make Me Love You Like I Never Loved Before"—Pub. by Shapiro.
"Mine"—Pub. by Carl Laemmle Music Co.
"When a Girl Whose Heart Is Breaking Loves a Boy Who Doesn't Care"—Pub. by Shapiro.
"Sweet Old Rose"—Pub. by H. A. Weyman & Sons.

Scott & Van Altena.

"When Broadway Was a Pasture"—Pub. by Leo Feist.
"Lovie Dear"—Pub. by Rogers Bros. Music Co.
"If I Had You"—Pub. by Jos. Morris Co.
"Gee! But It's Tough When There's No One Around to Call You Dear"—Pub. by J. Fred Helf Co.
"Heart of My Heart"—Pub. by Leo Feist.
"Won't You Come That Lucinda"—Pub. by F. B. Haviland Pub. Co.

Excelsior Slide Co.

"Peaches"—Pub. by Jos. Morris.
"Without You the World Don't Seem the Same"—Pub. by Head Music Pub. Co.
"Soul of Love"—Pub. by Blood, Koehler & Co.
"Don't Tease"—Pub. by Jos. W. Stern & Co.
"Welcome Home"—Pub. by Rogers Brothers.
"Jungle Glide"—Pub. by Kendis & Paley.

DeWitt C. Wheeler.

"Pots and Pans"—Pub. by Jerome & Schwartz, N. Y. C.
"Driving Home the Cows from Pastures"—Pub. by M. Witmark & Sons.
"Send for Me"—F. A. Mills.

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LICENSED Film Stories

MELIES.

THE REASON WHY (Nov. 30).—Pedro takes a fresh shave and Hank shines his boots as they were never polished before, because, as may be supposed, there is a woman in the case. The two old partners are rivals for the affections of Marie, a pretty store keeper, and one is ever trying to steal a march on the other. Pedro steals off to the store and buys a pipe, no less than the fortieth one, some excuse being necessary. Hank enters and buys tobacco, although he has enough to last for years.

Scene from "The Reason Why (Melies).

Each day this continues, and each partner believes he has made wonderful progress toward winning the coveted hand. A chance for one to outdo the other is never let go by, and on one occasion Hank thought he saw the chance of a lifetime. Two "drunks" have passed him, taking the direction of the store, and Hank fears for Marie. He follows their course and when they have entered the store, rushes in. But drunken strength is too much for Hank, and before long they have him powerless on the floor and were it not for the arrival of Pedro, who knows what would have happened? The latter throws them off, and, with Hank's assistance, out of the store.

Marie thanks Pedro immensely, and he believes his day has come, but alas! she turns and does the same to Hank. And at that moment, to make the disappointment more complete, a young Easterner arrives, whom Marie receives with open arms; and when he produces the sparkling ring, they know that, as far as they're concerned, love's labor has been lost. So home to the old shanty, where each invites the other to use the shoe leather freely. But anyway, pipes and tobacco offer splendid consolation.

PATHE.

PATHE'S WEEKLY, No. 46—1911 (Nov. 13).—Lexington, Ky.—The statue of General Morgan, the famous Confederate raider, is unveiled.

Quebec, Canada.—The Duke of Connaught, the new Governor-General of Canada, arrives and drives to the Parliament building.

Washington, D. C.—The corner-stone of the Masonic Temple is laid with impressive ceremony, the trowel used being the one Washington used to lay the corner-stone of the United States capitol.

Johannisthal (near Berlin), Germany.—The aviation week brings out some strange air craft.

Brooklyn, N. Y.—A terrible explosion in the Brownsville section wrecks a tenement, killing one and injuring several more.

Ostersund, Sweden.—The King and Queen visit the city.

San Francisco, Cal.—President Taft breaks ground for the Panama-Pacific International Exposition in 1915.

Quebec, Canada.—Former Governor-General of Canada, Lord Grey and his family, leave for England.

New York, N. Y.—Mayor Gaynor makes the principal address at the unveiling of the William Cullen Bryant statue.

Issy-les-Moulineaux (near Paris), France.—The new army dirigible, "Adjutant Réau," makes its official trial flight.

Newport, R. I.—Colonel Collin, Commanding Officer of the District of Narragansett Bay, holds the annual coast artillery target practice at Fort Adams and Fort Wetherill—shows the firing of the 12-inch barbette mounted guns, the 6-inch disappearing guns, firing a 10-inch disappearing gun, the strange 12-inch mortars and the 3-inch rapid fire guns and many others.

A PINCH OF SNUFF (Nov. 22).—Billy goes to dine with his sweetheart, and while there, asks her papa for her hand. Papa gives him this and also a pinch of snuff, with such comical results that the dinner is spoilt and Billy leaves the house in disgrace. The next day, however, Billy meets his sweetheart and her mother, and helps them through a difficult situation, with the result that all is forgotten. Billy, however, plans a revenge, and attending the house again at a dinner party, gets his revenge by presenting papa with a bunch of flowers over which has been sprinkled copiously the best grade of black pepper. The result can well be imagined.

COWBOY LIFE (Nov. 23).—This picture can scarcely be called a story, and yet it is far more fascinating than the usual run of Western stuff. It shows real life on the ranch—what the cowboys do from the time they arrive in the morning until they finally liquor up at the saloon 18 miles away. Among the particularly interesting views are those showing the herd being rounded up and driven to the corral across the beautiful, fertile valleys, hedged in with towering mountains, snow-capped. And finally, the cattle's semi-annual bath, which is a disinfecting process ordered by the government every six months.

TWO DAUGHTERS OF HAVANA (Nov. 24).—This story hinges on a case of mistaken identity in which two men are in love with two girls, the two girls being as much alike as two peas in a pod. No one of the four knows about the other and the incidents which follow the opening of the story, give rise to many interesting complications. The matter, however, is not a comedy, but a drama, built upon this theme, and the fight between the two men, who think that they are in love with the same girl, is thrilling in the extreme.

THE LOST NECKLACE (Nov. 25).—A young girl is presented, on her birthday, with a beautiful pearl necklace, the oldest heirloom in the family. Her maid carefully locks it up in the bureau drawer; but the next morning the necklace is missing. Naturally, the maid is accused, but she denies all knowledge of the whereabouts of the necklace, and puts the blame on the washerwoamn, who had called at the time she was locking the jewels up; in consequence, the washerwoman is arrested, and her little son, thrown on his own resources, finds employment with the milkman. Two or three days later, while delivering milk at a fashionable residence, he sees a young lady walking in her sleep, out across the lawn, and follows her to a hollow tree, where he sees her dig up the jewels, which she has hidden on a previous somnambulistic promenade. Of course, this soon leads to the straightening out of all the difficulty.

C. G. P. C.

CAIN AND ABEL (Nov. 21).—The story of the first murder in the history of the world is vividly told in this picture. The life of Adam and Eve and their two sons is charmingly shown. But soon jealousy creeps in and Cain becomes envious of the love so showered upon Abel by his father and mother. Finally the two sons make their offerings to God, and Cain's offering is displeasing in the sight of God, while Abel's is acceptable. This so enrages Cain that he commits the terrible crime with which we are all so familiar. The remaining scenes of the film show the tortures of remorse.

ESSANAY.

TOO MUCH TURKEY (Nov. 21).—When Mabel, an impressionable girl, has her fortune told and is advised she will marry a Turk, she casts off Bob, her sweetheart. Bob plots with his friends to give Mabel a good scare and masquerading as a Turkish Pasha, with his friends as wives he calls on Mabel. Mabel is horrified when introduced to the "harem" and after some difficulty locks the "Pasha" in a clothes-closet and the wives in a bed room. At this instance Mabel's Italian music teacher arrives. Bob, in the meantime, gets out of the closet and appears mysteriously before Mabel and the Italian in misfit evening clothes. He then makes short work out of the dummy in the "Pasha's" outfit and throws the supposed Turk out of the window. An Italian hand-organ man with a monkey are called in to help get rid of the wives, who are successfully disposed of and Mabel goes to Bob's arms, fully satisfied in getting her old love back.

OLD FIDELITY (Nov. 23).—In this story it is pay day at the Gressey Mills, and George Baker, the paymaster, rides to town for the weekly payroll. On his way back he pauses to eat his lunch, when the white bulldog, apparently homeless, comes up to him and wags his tail pleadingly as he watches Baker dispose of a sandwich. Baker feeds the dog, then lays down to sleep, his head on the saddlebags containing the money. When Baker prepares to leave he mounts his horse without the bags and though the dog protests and tries to attract Baker's attention, the latter is blind to the hint. In order to frighten the dog away Baker fires his gun, intentionally at the ground, but wounds the animal. Baker then rides on and the dog limps painfully back to the tree to guard the saddlebags. Not until Baker reaches the mills is he aware of his loss. Then turning his horse and followed by the mill owner, he returns to the tree, where they find the wounded dog, still on guard. "Old Fidelity," it is needless to say, is nursed back to health and given a home for life.

AT THE STROKE OF TWELVE (Nov. 24).—Stopping a runaway, Tom, a newsboy, saves Marcella Cooper, the five-year-old daughter of a wealthy contractor and for his bravery is rewarded with a position in Cooper's office. Twenty years later Tom, who has made a careful study of the business, is given an opportunity to obtain a position of trust with the company. The company has a big government contract, the plans of which are in the hands of the chief draftsman, who, it is believed, is the only man who can successfully make them up. He, however, is suffering with fatal heart disease and on the day in which the plans are supposed to be completed, he dies. Cooper thinks the contract is lost, but Tom begs an opportunity to work on the plans and told that he has but eight hours to have the plans ready he locks himself in his room and goes to work. At midnight, just as Cooper has given up all hope, Tom, breathless after a long run, enters the room and hands the plans over to the government officials. An hour later it is learned that the company has won the contract and Tom is rewarded with the position of chief draftsman.

THE DESERT CLAIM (Nov. 25).—Jim Lee, an old prospector, after some years working a rather meagre claim in the desert, strikes a great vein of gold. Staking his claim, Jim takes specimens of the ore to town and shows them to various of his friends at Bud Riley's saloon. Two new prospectors plot to get the claim and after getting Jim drunk they learn of the location of the mine. The next day Jim returns to the claim and becomes suspicious when he sees the two prospectors loitering near. That night he wads up his blankets to make it appear he is in bed and waits outside. One of the prospectors soon comes on the scene and fires into the tent at what he supposes is Lee. Lee overpowers the two men and tying them together turns them loose in the desert. They are nearly dead with thirst when Lee relents and turning them loose orders them out of the country.

SELIG.

THE CONVERT OF SAN CLEMENTE (Nov. 20).—The Indians of the Channel Islands were converted and brought into the fold by two of the Franciscan Fathers. This picture shows not only the physical fortitude of the good Father Baltasar, but the terrible temptation he underwent and overcame. Accompanied only by one monk, Father Jaime, he landed upon San Clemente Island. The savages attacked them and Father Baltasar fell, struck by an arrow. Father Jaime, thinking him dead, fled back to the boat and made his escape. Baltasar's life was saved by a young Indian maiden.

A year passed, and no boat or sign of life appeared in those unfrequented waters. Father Baltasar had taught Nenetzin to speak Spanish, and she was now a Christian. But one thing she could not understand, his priestly vows, and she loved him and showed her love all too plainly. Torn by gratitude and natural affection, and unable to explain to Nenetzin the nature of his religious responsibilities Baltasar was heavily tempted. But at his weakest moment a vision was vouchsafed him in which he saw himself dying gloriously for God. Henceforward he was enabled to resist the pleadings of the poor Indian girl. His prayers were answered by the approach of a fishing boat in which he embarked.

THE NIGHT HERDER (Nov. 21).—Much trouble with horse thieves, causes Colonel Hardy to install a night herder, which position is ably filled by Dick Turner, friend of Hardy and sweetheart of his daughter Kate. Dick departs for his night's vigil, and the other cowboys gather in the mess for supper. Pete comes in and persuades young Dan, a reckless fellow, to steal the horses. Toy, the Chinese cook, spills some coffee on one of the boys, who pulls his gun, and fires at the Celestial's feet, and in a fright he rushes to the barn—where Pete and Dan are formulating their plans. He is discovered and the rustlers tie him to a tree. Dick does not notice the approach of the men until it is too late, and when he tries to draw his gun, is shot in the arm, while the rustlers drive his herd away. The next day, Kate finds the Chinaman, who explains the situation. Colonel Hardy orders the cowboys to go after the rustlers. Kate goes also.

In the meantime Dick, being faint and weak, loses consciousness. He is discovered and they leave Kate with Dick, Pete and Dan, still encamped from the night before, are forced to leave, attemp to escape, are captured and given their just deserts. Kate succeeds in getting Dick home, and while convalescing, his betrothment to Kate is announced.

BLACKBEARD (Nov. 23).—The town of Martinique is attacked, sacked, and Governor Gonzales and his soldiers are captured by the nefarious

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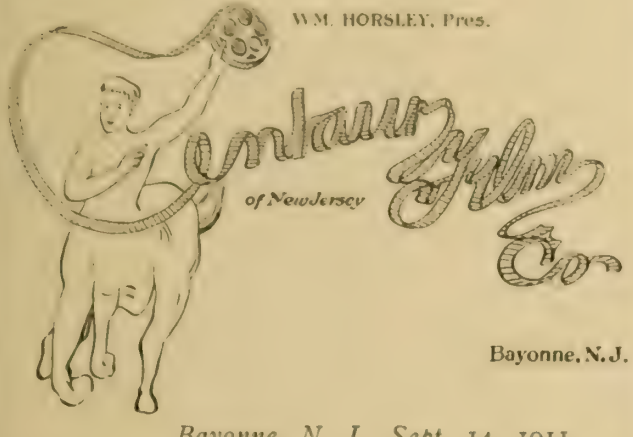

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The Weekly Dope Sheet

It looks like good weather for split reel entries, and we're starting two 100 to 1 shots—a comedy and a scenic for Tues., Nov. 21st.

"RIVALS"

showing how a city chap taught two rubes the art of love-making, and

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one of those cooling, refreshing things that your audience takes as both pleasure and education. Photography superfine.

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Blackbeard and his pirate band. The Governor, his wife and her friends are all taken to the pirate ship. The Governor is made to walk the plank before his horrified wife, but his rescue comes unexpectedly at the hands of Conchita, his wife's maid who grasps a knife from a pirate, dives overboard, cuts the Governor's bonds and both swim away. They succeed in escaping and where some kind fisherman recognize the Governor and take him and his companion to their cottage. But on board the ship the prisoners are hustled into the hold, tied to the rings, and Blackbeard prepares to suffocate them with sulphur. The fishermen have sighted an English man-of-war, and they hasten to the Governor who boards the vessel, and after explaining his predicament, the commander of the vessel orders the deck cleared for battle. But the pirate vessel has likewise sighted the British man-of-war, and prepares for action. Blackbeard orders the sulphur to be lighted, and then leaves to superintend preparations on deck. A shot pierces the side of the vessel, allowing the welcome air in to somewhat revive the prisoners. Right is might, and the pirate is boarded by the English sailors and the pirates put to rout. Blackbeard and his ringleaders are hung at the yardarms of his own vessel.

GETTING MARRIED (Nov. 24).—Sally Featherstone is engaged to Loring Jones, a young artist. Her father objects, having other plans for his daughter. The young lady pays no attention to this paternal opposition, and she and Loring arrange to have the young Rev. Reed, an old College chum, perform the ceremony in Jones' studio. Loring's next door neighbor, a modiste also having the name of Jones, purchases a wardrobe which is delivered by mistake at the studio. Father Featherstone follows the young people to the studio and Sally takes refuge in the wardrobe. While Father Featherstone is searching for his daughter, the furniture men call and transfer the wardrobe (with Sally still inside) to its rightful owner. Later Loring and his friend crawl through the skylight next door and there the young couple are married while the irate father storms to his heart's delight in the sutdio.

IN JAPAN (Nov. 24).—Another interesting educational subject showing some of the games and pastimes of our Oriental neighbors.

BIOGRAPH.

THE MISER'S HEART (Nov. 20).—An old miser living in an east side tenement, forms quite an attachment for a little child in the same house. The old miser is reputed to keep a large amount of money in a safe in his room, and a couple of crooks decide to take a chance to get it. They enter his room by way of the fire-escape, and tying him to a chair, try to force him to tell the combination of his safe. The little child happens in the room, and to further compel him, they suspend the child out of the window on a rope, threatening to let her drop if he does not give the combination. A tramp sees the child hanging from the window and hastens to the police station for aid. On his way he passes a baker boy from whom he stole a bag of rolls, and the boy, following, has him locked up without giving him a chance to explain the object of his errand. The captain, however, consents to hear the tramp out, and sends a quartette of incredulous policemen, who receive a shock when they find the truth of the tramp's story. The child is saved and the crooks taken into custody.

RESOURCEFUL LOVERS (Nov. 23).—The old chemist's assitant discovers the lacking ingredient in the combination of a deadly poison. One drop of this liquid means death within ten minutes. To reward him, the old man promises him the hand of his only daughter. But the daughter objects, for her heart is already given to another. To win their point the young lover pretends to have drunk some of the poison. Hence, as he is expected to live but a few minutes, the old man consents to his marrying the girl. When he learns the truth, he decides to make the best of the bargain.

HER MOTHER INTERFERES (Nov. 23).—Mr. Jack is married now and so good-bye to his bachelor friends, but they promise to stand by him just the same should he need their aid or sympathy. Mrs. Jack's mother warns the young wife to insist upon having their own way and if hubby kicks, faints or do something to play upon his sympathy. The scheme works until hubby gets wise and then—well, mother is called to handle the recalcitrant spouse. Jack goes to the club and his old friend helps him out of the trouble in a most unique manner.

ECLIPSE.

GUY FAWKES—OR THE GUNPOWDER PLOT (Nov. 22).—Several noblemen of England, incensed against Parliament for passing strict laws concerning all religious meetings, plot to destroy it.

Under the leadership of Gatesby, they rent a certain dwelling from which they can tunnel to the cellar of the House of Parliament. Bringing in a quantity of powder to the proper place they complete their plans of destruction by selecting Guy Fawkes to light the fuse.

Fawkes, knowing that his sweetheart and her friends will be endangered, is swayed between love and duty, and finally yields to the former. He stamps out the fuse and the plot is a failure.

KALEM.

DAN, THE LIGHTHOUSE KEEPER (Nov. 20).—Alice rescues from the water, Michael, an old miser, who tells her as she helps him home that her kindness will be remembered in a way she little realizes. Dan, the lighthouse keeper, a sweetheart of Alice, goes with her to her father and asks for her hand in marriage. The father, a retired sea captain, tells Dan "When you quit drinking and can show me one thousand dollars you can have her." Pete, who is in love with Alice, determines to use Dan's weakness to his own advantage, believing if he can keep Dan drinking Alice will soon become disgusted and throw him over. Inducing Dan to visit the village dram shop Pete succeeds in sending him home two hours later very much under the weather. The same day the lighthouse inspector while making his rounds sees Dan's condition and promptly discharges him. In the meantime, the aged miser who has become dangerously ill through his recent experience, tells the doctor when he is dead to give his money to the young girl who has been kind to him. The next night Pete, who has learned of the miser's horde, persuades Dan while in more or less of an irresponsible condition, to go with him to get the gold. Alice, who has seen the meeting and suspects mischief, follows and enters the miser's hut just after Dan's arrival and is confronted by the doctor, who tells them the miser has just died and left his money to Alice. Dan, awakened to the realization of his unfortunate position, falls on his knees and begs Alice's forgiveness.

HOW TEXAS GOT LEFT (Nov. 22).—Texas, a wild and woolly Western cowboy, but a born flirt, imagines he is in love with Emily Hardy, the ranch owner's daughter. He proposes marriage and is accepted. Emily tells Jim, one of her father's cowboys, of her engagement to Texas and is much surprises that she is not heartily congratulated. She is not aware that Jim is very much in love with her himself and further does not realize that she honestly cares more for him than she does for the big husky cowboy, Texas, who has carried her heart by storm. Emily's father is very much disappointed that she has elected to marry Texas, as he had hoped she would fall in love with and marry Jim, whom he considers staunch and reliable, and one to whom he can safely leave the care of the ranch should Emily become an orphan. Dell Wear, the foreman's sister, comes to visit the ranch and meets Texas. This conceited cowboy believes he can make a hit with the charming miss and starts a desperate flirtation, but Emily has something to say. Quickly recognizing the worthlessness of Texas she better understands the true worth of Jim and when Dell leaves the ranch after her visit is ended, and Jim has proven his ability as a successful rival, Texas murmurs, "Stung!"

THE TEMPTATION OF RODNEY VANE (Nov. 24).—Rodney Vane, foreman of the Staire vineyard, is in love with Millie Waine. Rodney has a rival in the person of Clayton White, an Internal Revenue gauger. Jack Staire brings his fiancée to visit his parents at the Staire vineyard. While wandering through the vineyard young Staire meets Millie, whose pretty face attracts his attention. This causes Rodney a pang of jealousy. This feeling is enhanced by remarks made by the revenue man. His insinuations are so strong that Rodney refuses to listen to him and knocks him down. That night White goes to Rodney and tells him that Millie is visiting at young Staire's house and Rodney is prevailed upon to investigate for himself. Seeing two shadows on the window shade Rodney believes all White has told him. The next day Rodney shows young Staire over the wine vats. Staire slips and falls into an empty vat. Jealousy tempts Rodney to fill the vat with wine and drown Staire. His better nature triumps and young Staire is rescued. Rodney, believing he has no chance to retain Millie's love, decides to leave, but as he is about to take his departure explanations take place and the lovers are reunited.

GAUMONT.

THE SEALED CONFESSION (Nov. 21).—An absorbing story of two rivals, Harry Belmont and George Elkins, who wish to marry the daughter of a rich banker. The climax is reached when a sealed confession of guilt is revealed in time to save the girl from making a grave mistake in her choice.

A STONE QUARRY IN SAXONY (Nov. 21).—Interesting views of the quarries, showing how the stone is wrested from the hills and transported for shipment.

THE ESCAPE FROM THE DUNGEON (Nov. 25).—While taking his wine at a wayside inn, Captain Lyman invites a stranger to drink with him, but the invitation being refused, he challenges him to a duel. During the encounter he learns that the stranger is a woman, the daughter of Hugo Salan, who lies confined in a dungeon at Brissac's Castle.

Hearing that she is on her way to free her father, Lyman and a companion offer their assistance, and the three proceed to the castle, disguised as minstrels. There, after entertaining the company, they cleverly provoke a brawl. In the confusion they obtain the key to the dungeon and effect the rescue. Father and daughter are united, and the two gallant friends take their leave and go in search of new adventures.

CAVE HOMES IN THE CANARY ISLES (Nov. 25).—Showing the crude dwellings and customs of the Troglodytes, the ancient inhabitants of the islands.

LUBIN.

MY BROTHER AGOSTINO (Nov. 20).—Tomasino was a splendid waiter in a popular Italian restaurant. His earnings were not large, but they were sufficient to support a cozy and happy little home. But Tomasino grew ill. The doctors looked at him and shook their heads. He was too sick to work and probably would not live long.

He talked over the situation with his little wife, Rosiana. Instead of despairing, she bravely cheered him up. She thought over the situation and finally she had an inspiration. She dressed up in men's clothes and presented herself at the restaurant as Agostino, brother of Tomasino. Thus she did her husband's work and made money to live and to buy medicine.

Now Rosa, a dancer, having left her lazy good-for-nothing husband met the supposed Agostino and fell madly in love. Rosa's husband discovered her infatuation and, filled with true Sicilian jealousy, determined to cut his rival to pieces.

Everything was ready for a real tragedy, when it was averted in a strange and surprising manner, which must be seen to be appreciated, and the whole thrilling plot comes to a happy ending.

THE RANCH MAN'S DAUGHTER (Nov. 22).—Jose, a young Mexican, tiring of domestic ties, abandoned his wife and child and journeyed to the ranch of John Gibson, where he secured employment. Gibson's daughter, Rose, was in love with Sam Norris, a cowboy. Gibson, learning of it, made Sam foreman as a sort of prenuptial present. Mason, the ex-foreman, then managed to make some trouble for Sam.

Jose tried to become friendly with Rose and she innocently talked to him as she would to any other of her father's employees. One day he came to the house and when Rose demanded what he wanted he said he wanted to see her father. Rose went to find him and while she was absent, Jose picked up one of her photographs and put it in his pocket. Later he exhibited the photograph in a saloon where Sam happened to be present, stating that the girl had given it to him. A quarrel between the two men was prevented by the others. As Jose was leaving the saloon he was seen by his wife, who had traced him to this place.

When the Mexican arrived home he was astounded to meet his wife. In the course of their interview there was a knock at the door. Jose's wife hid herself and when the door was opened Jose found it was Sam who had knocked. Sam covered the Mexican with his revolver and demanded Rose's photograph. Jose taunted him with cowardice for using a gun on an unarmed man. Sam then threw his gun on the table and forced the Mexican to give up the photograph, after which he left the house, but forgot his gun.

Jose's wife from her place of concealment heard all her husband's perfidy and her Spanish blood was roused. A both quarrel ensued between husband and wife, during which she picked up the gun on the table and killed him. Then she fled, but dropped exhausted near the ranch house, where Rose came to her assistance.

The next morning the Mexican's body and Sam's gun were found. All circumstances indicated that Sam had committed the murder. The cowboys started a lynching party, word of which came to Mr. Gibson. Jose's wife, hearing that the man accused of the murder was the lover of her benefactress, confessed her own guilt and then there was a quick rescue of Sam.

A BLIND DECEPTION (Nov. 23).—Robert Nelson, a wealthy young bachelor and very fond of children, was playing with two of his little friends one day. In a spirit of fun he consented to ride down hill in their pushmobile. Unfortunately, the little machine ran into an obstruction at the bottom of the hill and was wrecked.

It happened that Ellen Austin was passing on her way to apply for a position as nurse to a blind man residing in the neighborhood. Now Robert had on a pair of goggles and the girl immediately concluded that he was the blind man. She also concluded that the children were making sport of him and she promptly became his champion, telling him that she had come in answer to his advertisement. Robert was so charmed with her that he decided to carry through the deception.

One day Ellen discovered the blind (?) patient reading. She told Robert her opinion of him and then left the house. Robert felt wretchedly lonely in the days that followed.

One day his two little companions brought a gun to him which was out of order. While Robert was trying to fix it it exploded. The boys ran away and brought Ellen. Later an operation was performed, but it was impossible to restore Robert's sight. He was blind for life. Then Ellen was brought to a realization of her love for him and the picture ends in a happy reconciliation.

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HIS BROTHER'S DOUBLE (Nov. 25.)—Bob and Jack Lester were exactly alike in person, but quite different in character. Bob was a two-faced deceiver and Jack was big hearted and generous. But Bob had won his father's favor and Jack was accused of the theft. Now Jack knew that Bob had taken the money, but instead of telling on him he went to his uncle explained the affair and planned a unique way to punish Bob.

He secured clothes exactly matching Bob's and then impersonated his wayward brother, acting in such a way as to put Bob in embarrassing positions. He also paid court to Bob's sweetheart, Grace, whom he also loved. When the wedding day arrived there was all kinds of a mixup. Jack had Bob carried far into the country and left there to walk back.

Meanwhile the boy's father had learned that Bob was to elope and he hurried to the place where the wedding was about to be performed, where he denounced the supposed Bob (who was in reality Jack). About this time Bob arrived upon the scene, but was promptly thrown out, while the wedding proceeded with Jack as the bridegroom.

VITAGRAPH.

HEROES OF THE MUTINY (Nov. 20).—Gerald O'Hara, a young officer in the Anglo-Indian Army, is in love with his Colonel's daughter. One day he sees Hassan, an Indian merchant, unmercifully beating one of his servants, who has fallen beneath a heavy burden. Kimta, the servant, is found to be very ill, and is ordered by the doctor and the Colonel to the hospital.

When he recovers, Gerald takes him into his service. The regiment is sent up country to a small fort. The Indian mutiny breaks out and the fort is surrounded and cut off. Gerald volunteers to try and break through the lines and Kimta says that he will go with him. They escape from the fort disguised as beggars.

They return, however, and spy upon the camp and learn of the plans of their enemies. Then they steal a couple of horses and dash forth on their journey. After several adventures they reach the camp of a British regiment and lead them back to the fort in time to rescue the besieged. Ruth is restored to Gerald's arms and the faithful Kimta praised and congratulated by all.

WISTARIA (Nov. 21).—Ed Forbes, an ambitious young man, leaves his widowed mother's home. Through some means or other, Ed is made a prisoner in his new found land by a malignant person. The young prisoner is set to work trimming the wistaria vines growing around the warden's home. As he smells the flower (which is his mother's favorite) there he is reminded of her.

At night in his cell he writes to his mother, tells her that he is innocent and that he still loves her. She is touched by her son's letter and decides to journey to him. To raise enough funds she has to sell her treasures, which are bought, unknown to her, by her faithful servant, who afterwards returns them.

On the train she encounters a sickly lady with a baby that cries incessantly.

Mrs. Forbes takes it, soon soothes it and caresses the mother. This kind act is witnessed by Governor Coleman, who enters into a conversation with Mrs. Forbes. She tells the Governor everything. Later he investigates the case and finds that Ed Forbes is innocent. The pardon is delivered by the executive's private secretary. Ed and his mother are soon back in their home enjoying the pleasures of it, she being enabled to restore it by a generous donation from the Governor.

THE HALF-BREED'S DAUGHTER (Nov. 22).—Jim Brand, a half-breed, lives a lonely life in a hut with his one daughter, Nita, a girl of seventeen, whom he idolizes. Luke Lansing, a young hunter, sees the girl passing one day, and stopping for a drink of water, makes her acquaintance. Tom is suspicious of Luke, but cannot say too much. Luke, through a friend, gets Tom an offer of a week's work at some distance. Tom departs and Luke persuades Nita to elope with him.

Tom returns a week later to find his home empty. He searches everywhere, but can find no trace of her.

Meantime Luke and his friend, Jake Bailey, have gone up into the mountain country to search for gold. Luke is already weary of Nita and finds her a hindrance. Jake brings news of a rich strike in the mountains, where she would be a drag on them, and while she is sleeping they pack up their things and leave her. She wanders back to her old home and dies in Tom's arms. He swears vengeance on Luke, follows him for many days, at last overtakes him. In fear Luke backs away from his pursuer and topples over the precipice. The half-breed lifts his hands in supplication to the Great Spirit, humbly acknowledging the avenging of his wrong.

AN INNOCENT BURGLAR (Nov. 24).—Frank Rosie and his father and mother, lock up their town house and go to the seaside. While there, Frank receives a note from his fiancee, Myra Pope, asking him to stop in town for a night and attend a game of bridge. Frank gets the key of the town house from his father and determines to stop there for the bridge game. He is detained at the office until late and upon arriving at his home, finds that he has left the key at the office. He has no time to return for it and so makes an entrance into the house through an open window at the back of the residence. He lays out his dress things and proceeds to take a bath.

He is seen by the servants and the janitor opposite the house to enter and they think he is a burglar. They telephone for the police. A sergeant and several men arrive and arrest Frank for a burglar. He tires to explain, but they will not listen. At last he gets them to telephone Mr. Pope, and on hearing the news he and his daughter at once take a taxi and Mr. Pope, who is well known, gives the police "the wink." They enter the taxi, tell the chauffeur to take Frank to the "lock-up." Myra insists upon going with them. The chauffeur, who has been posted, takes them to the delayed bridge party.

THE LIFE BOAT (Nov. 25).—Old Captain Bill and his wife have an only son, whom they idolize. He loses all his money at gambling and drinking, and determines to do better in the city.

After a short absence he writes his people that he has secured a good position, is saving money, and will be home before long. A year or two later he arrives in town and on his way to his home, passes the old saloon he used to patronize. He cannot resist the temptation, and goes in. He falls in with a lot of bad fellows and is robbed.

Ashamed to go home, he ships on board a sailing vessel. Just as it has gotten out of the harbor it strikes a rock. The town-people are aroused. As old Bill is the captain of a life-saving crew, he is obliged to leave his sick wife, whose sickness has been brought on through worry over her son. Far out in the sea he picks up a drowning man, who proves to be his son. After resuscitating him Captain Bill brings him home. His mother clasps him lovingly in her arms.

EDISON.

LIFE IN THE UNITED STATES ARMY (Nov. 21).—A young man out of work is attracted by the United States Army posters and after questioning the sergeant on duty decides to enlist. He is brought before the recruiting officer where, after a preliminary examination, including reading and writing, he is sent to the recruiting depot.

Arriving with a number of other recruits from various parts of the country, he undergoes the final examination. Heart, lungs, eyes and ears must be in perfect condition. His finger prints are forwarded to Washington. Only after the examination has been safely passed is the oath of allegiance administered. He is taught the drills, manual of arms and the routine of army life. Swimming, running, baseball, football, boxing, motion pictures, billiards, etc., all these tend to break the monotony of barrack life.

We follow our recruit to the coast artillery corps, where the heavy guns in the service are shown at target practice. The target, thirty by sixty feet, is towed about six miles to sea. The gun is trained and a moment later, with a roar, the gun is discharged. The shell strikes the target, sending the fragments several hundred feet in the air.

HOME (Nov. 24).—Mr. and Mrs. Carter, an old-fashioned country couple, mourn the absence of their only son from whom they have had no word for several years. Thanksgiving Day is approaching and the longing to see her boy prompts Mrs. Carter to insert in a New York daily a "personal," which reads: "My child, come home. Then it will truly be Thanksgiving Day—Mother."

The editor of the daily in going over the copy fresh from the press, reads it first. He stops in the midst of his work and a vision of his home and mother appears to him. He resolves to spend Thanksgiving, the first in many years, at his old home. He goes to the street, tosses the paper into the waiting auto before he realizes that he is stepping into the wrong machine, then getting into his own is driven to the station. The owner of the other machine gets in, finds the paper and puts it into his pocket. He visits an actress in her dressing room, and while waiting for her to finish her act, begins to read the newspaper. His eyes fall upon the personal and the appeal so affects him that he also decides to spend Thanksgiving with the old folks. The actress finds the paper he has left, starts to read it and finds the touching little paragraph. She, too, has been many years from home and decides to pay a Thanksgiving visit. Rushing from the theater, she is accosted by a newsboy, but not caring to stop, hands him the newspaper and hurries on. He promptly sells it again. A man buys it, goes to his club, begins to read and finds the paragraph. He decides to go home and in his haste, tosses the paper from the club window, where it lands at the feet of the one for whom it was meant. Penniless and cold he scans the "want" column, then he sees mother's "personal." He decides to give up the city and go back to the farm. He beats his way on a freight train and arrives home, just as his father and mother are asking the blessing before sitting down to their lonely Thanksgiving dinner. He takes his place with bowed head, to be welcomed with open arms by both parents.

A PERILOUS RIDE (Nov. 25).—A capricious girl was in love with Captain Lorraine, and knowing his fondness for her, she laid him a wager of a kiss to race her to the river, although she had received instructions from her father, the colonel not to leave the fort. A moment he hesitates, but flushed cheek and sparkling eyes win and they are off. The river's edge is reached and the young captain has won the wager. But from across the river the warlike band of Utes dashes toward them and now it is a race, not for love, but for life. The captain realizes that there is no chance for them both to escape, so signals the girl to ride on while in desperation he endeavors to hold the Indians in check for a few moments in order that she may gain the fort in time. This she eventually does, but the young captain falls into the hands of the Indians and is taken to the camp, bound and thrown into the chief's tent. At night, White Swan, the chief's daughter, whom he has befriended, steals into his tent and manages his escape. She arrives at the fort with news of his escape, but is wounded. White Feather, the chief, comes to the fort under a flag of truce, not knowing of his daughter's whereabouts, and demands the colonel's daughter as his squaw. The colonel realizes that time must be gained and tells him of his daughter's presence, but refuses to let the old chief see her. The redman does not believe the colonel, and sends forth a cry for his White Swan. He waits to hear her voice, but only silence falls upon the air, for death has stolen in and silenced White Swan's voice forever. The Indian chief believing the white man is deceiving him, turns to the window and draws his bow to send forth the arrow which will signal the attack. Suddenly the air is rent with pistol shots and distant sounds of conflict—Captain Lorraine has arrived with reinforcements.

THE BO'SUN'S WATCH (Nov. 22).—When the good ship "Evening Star" docked, Pat McCann, the boatswain, intended to go ashore immediately after its anchorage to marry Bedelia, but the stern captain who commanded Pat, the bo'sun, to keep watch over it, would not listen to his pleadings. To make matters worse, the captain when gong ashore, discovered that Jack Stanley was paying court to his daughter. He ordered her locked up in the ship's cabin, and gave instructions to Pat to see that she does not escape.

During her imprisonment, Mary writes a letter to her sweetheart expressing her willingness to elope with him. She entrusted the note with Pat, to be delivered at the residence of Jack. Pat refused, but at last consented. Instead of doing what he was told, he went directly to the home of Bedelia. This is his chance to be married, so they started for the parsonage, where they were astonished to meet May and Jack. As the minister was in the act of tying their martial knot, Bedelia and Pat took a seat and waited patiently.

During the suspense, Pat let May's undelivered letter fall out of his pocket. Bedelia picked it up and read the note. There was fire in her eyes. She denounced Pat. As they were fighting the old captain came unexpectedly in. When he saw Bedelia, he recognized her as being his old sweetheart. To cap the climax, Bedelia and the captain were married, leaving poor Pat to the cruel world.

Independent Film Stories

THANHOUSER.

A MASTER OF MILLIONS (Nov. 21).—A man of dominating personality by exceptional ability arose from the humble position of foreman of a railroad section gang, to that of a millionaire, before whom most men bowed. He owed his early start in life to the kindly favor of a railway president, and when he became a master of millions he graciously consented to keep this official in his position.

At a reception in the president's house the millionaire met the daughter of his host, and decided to marry her. Accustomed to the power of wealth, he did not bother to court the girl. He sent for the father and bluntly announced his decision. When the perturbed father hesitated, the millionaire, furious, threatened to ruin his one-time benefactor unless the marriage was arranged without delay. The girl, to save her father, consented to the loveless match, and again the millionaire was convinced that nothing could withstand his will.

Later, at his country estate, the millionaire gave a house party. With others of his guests he went hunting, became separated and finally lost. When completely exhausted he saw a light shining in the woods; he dragged himself to it and found refuge in the humble home of a poor hunter.

The hunter had a beautiful wife, to whom the millionaire let his fancy lightly run. He told her of his wealth, promised to provide for her and was much astonished when she rejected his overtures. Roughly, he grabbed and kissed her, and when the hunter returned he found his wife struggling in the arms of the man whose life he had saved.

The hunter, aiming a gun at the millionaire's heart, ordered him to leave the house. Then, with his gun still leveled, he followed him through the woods, the millionaire pleading gravely for his

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life. They traversed the forest, and at the edge the hunter pointed out the home of the millionaire in the distance, whereupon the man who tried to wrong him plucked up heart, thanked his guide and offered him money.

The hunter looked at him somberly and in silence, then knocked him down and the last words the millionaire heard as he staggered through the woods were the farewell ones of the hunter—"You cur."

It was the first rebuff he had experienced since wealth came to him. He realized that there was one thing and one man he could not buy. And the grim face of the hunter and his words haunted him.

The girl came to him at last and asked for her freedom. He tried to tell her that she must keep her promise or her father would be ruined, but the face of the one man who had beaten him appeared to him, and he found that he was powerless.

He gave her the freedom she asked and tried to forget his humiliation in hard work. His associates found that he was more lenient and less arrogant, and they wondered. For no one knew the story of the poverty-stricken hunter who had mastered the master of millions.

THE BASEBALL BUG (Nov. 24).—A little frog who splashes into a tiny puddle sometimes thinks he has created a commotion in the Atlantic Ocean. A young clerk in a small town was like the little frog, and local triumphs on an amateur baseball team convinced him that he was really a wonderful player, and far superior to the men in the big leagues.

Glory came to him, that is to say, his name was a household word in the small village where he lived, but he got no money for it. More than that, he neglected his regular work in a store, and was in danger of being discharged. For he though baseball, drank baseball and dreamed baseball. He was a nuisance to his friends and a trial to his family, and his wife worried greatly as to what the future would bring.

The wife had a distant cousin, Big Chief Bender, the noted twirler of the world champions, the Philadelphia Athletics, and she decided to confide her troubles to him. She figured that a man who could pitch three out of the six past seasons' games against the Giants, win two of them and list the third by a fluke, must be resourceful enough to help her. She judged correctly, and her appeal was not in vain.

To the conceited counter jumper came a letter purporting to be signed by Connie Mack, explaining that his fame had reached Philadelphia and that Bender, Coombs (the pitcher who beat Mathewson), Morgan, the wonderful spit ball expert, and "Rube" Oldring (the heavy-hitting outfielder who broke up a World's Series game with a home run) were coming to the country to learn from the village champion how to play baseball.

By this time the little frog had swollen to such a size that he really believed that the plea for help was genuine. So he gladly welcomed the seasoned champions of the world and they studied baseball together.

There was only one lesson. Then the little frog went saddly home. He burned up his uniform, his bat and the baseballs he had. He returned to his regular work behind the counter and the wife finds that he is cured of his infatuation.

RELIANCE.

THE MOONSHINER (Nov. 15).—Barrett and Harley are young moonshiners. Harley's wife and Barrett's sweetheart, Rose Smith, want the men to go to a picnic, but they are compelled to stay at the still. The revenue officer is on their trail and runs across Barrett as he is going to the village. Barrett loses his pursuer at the village store by going out the back way. The girls decide to go to the picnic alone. The revenue officer makes their acquaintance and they go with him in a buggy. At the barn dance he gets Mrs. Harley to drink with him and is very attentive to her. Rose mistrusts him and warns Mrs. Harley, but the latter laughs at the suspicions, and goes home with the officer. He prevails upon her to disclose the location of the still and joins his men. An attack is made on the moonshiners and Barrett is wounded, but escapes. Harley is captured. Rose finds Barrett wounded but he refuses her assistance, thinking she divulged the hiding place of the still to the revenue officer. Mrs. Harley, finding Rose falsely suspected, tells Barrett the truth. He goes in search of Rose and finds her in the woods, sobbing bitterly. He clasps her in his arms and all is forgiven.

THE INJUSTICE OF MAN (Nov. 18).—A minister walking along the street has his pocket picked. In running away the thief knocks down Jim Brown and the stolen wallet is knocked out of his hand. Dazed, Brown arises and picks up the wallet. He is arrested as the thief, tried and sentenced to the penitentiary. After serving his term he tries to secure employment, but his prison record prevents this. Even his own family lose faith in him and turn away. In despair he decides to commit suicide. He prepares for death under a big tree, but is interrupted by a little child who, unafraid, talks with the strange man and asks him to help her with her Sunday school lesson. The text is "Though your sins be as scarlet," etc., and it affects him strongly. The little girl takes him by the hand and leads him to the church, which turns out to be that of the minister who was robbed. A call comes for the minister from a dying man, who proves to be the thief. He makes a confession before expiring, and the clouds are removed from Jim Brown's life.

BISON.

THE WINNING OF WONEGA (Nov. 14).—Wonega is a very pretty Crow Indian girl with whom Deer Track is in love. Her decided aversion angers him. One day while gathering herbs and leaves for the medicine man, she falls from a high rock into the water. Her cries are heard by Feathered Arrow, a Sioux warrior on a lone hunting trip in a canoe, who rescues her and carries her to his tepee. Wonega's father sends Deer Track to look her up, and he discovers her with Feathered Arrow, who has won her heart. A swift attack is made on Feathered Arrow, and he is captured and condemned to death. The Crows break up camp and move on, leaving Feathered Arrow to the tender mercies of his rival, Deer Track, who proceeds to torture his bound and helpless prisoner. Wonega has been given to Deer Track in marriage, and he has tied her to a tree. She tugs desperately at her bonds and finally unloosens herself. Creeping up behind Deer Track, she fells him with a fagot and releases Feathered Arrow. The lovers make their escape by canoe to Feathered Arrow's village.

THE RANCHMAN'S MOTHER-IN-LAW (Nov. 17).—Jones, owner of the ranch, becomes tired of the conduct of the drunken cook and makes a bet with the foreman that he can get a wife in the city who is a good cook. He wins the bet, bringing home a very pretty girl. It turns out, however, that she does not know the first thing about preparing a meal, and her hubby is taken sick with indigestion. Wifey, in tears, writes to her mother to come and help her out. Jones has a horror of mothers-in-law, and falling asleep has a terrible dream, in which he is slammed around by the awful ogre of a mother-in-law. His cries attract Mrs. Jones, who wakes him up. The mother-in-law finally arrives and turns out to be a sweet-faced old lady whose cooking is a revelation, and the enthusiastic cowboys raise her on their shoulders and give her three cheers.

AMBROSIO.

THE CONVICT'S SONG (Nov. 15).—This is an elaborately-staged drama, showing the reveries of a convict as he looks back upon the incidents of his imprisonment. It shows him as a happy peasant, toiling in the fields, waiting for the close of day to meet the beautiful girl whom he loves passionately. Then a rich man comes upon the scene and takes the girl away as his wife to a life of luxury. In a weird scene, in the darkness of night, the peasant, with his countenance distorted by hate and a consuming desire for vengeance, stealthily makes his way to the rich man's home and destroys them.

CHAMPION.

NATIONAL GUARDSMEN AND REGULARS AT FORT RILEY, KANS. (Nov. 20).—The first and second regiments of Kansas Militia are noted throughout the West as the crack regiments of that section, besides being distinguished for their splendid and robust physique. The evolutions of this military body are carried out with a vim and dash at times that are truly amazing.

To see their wonderful marksmanship in their target practi,e practice drills, is to receive information at first hand. But, of course, the marching and counter-marching, the brilliant formations and drills which an occasion of this kind shows forth, is what must have the greatest appeal to the masses. To add to the effectiveness of the grand ensemble of this mobilization we have several companies of United States troops; these latter taking part in all the military manipulations of field and barracks.

WHEN THE SHERIFF GOT HIS MAN (Nov. 22).—Music may have charms to soothe the savage breast, but the melting glance of a woman's eye hath charms to do the rest; that is, all the rest necessary to the capture of the savage, his enslavement and so on; and so it happened that Alice, the ranchman's daughter, caught and held in durance vile the heart of the new sheriff, Ben Humphries.

The parents of Alice liked Ben and were pleased that he showed a preference for their daughter, but Ben's desperate efforts at love-making caused them the greatest amusement in the world. The girl wasn't a flirt, but she certainly did lead Ben a pace, and he danced to her every whim like a trained bear in a circus ring. Finally he sends her a note by a Chink telling her he must get an answer from her to his numerous proposals, and he fixes the place where, next day, she must meet him with the precious assurance. Alice decides to give in at last to Ben, for she loves him dearly, so she repairs to the trysting place. But, alas! he is not there.

At a dance given by her parents in her honor, she flirts desperately with a handsome rascal, out of spite, and this man was Jack London, an outlaw, on whose account Ben Humphries did not show up at the trysting place. He had received hurried word to get after this fellow at the last moment, and he followed his duty. He had, however, sent her an explanatory note by the Chink, but the Oriental had carelessly thrown it in the fire.

Ben had got to his man, but the bad man had gotten the "drop" on Ben good and proper, wounding and tying him to a tree. Thus it was that Jack London was at the dance, and Ben was not. But Ben came in "unexpected like," to the bad man in the midst of the flirting, and to the girl's surprise, the outlaw dove through a window, and the Sheriff after him. Then, what a chase, with Ben and the crowd in pursuit! He gave them all the slip but Ben, who got after Jack London hot foot, and got him for fair this time, after a thrilling fight, which would have proved disastrous for Ben had not Alice come up and helped things a bit by putting a gun to the outlaw's head.

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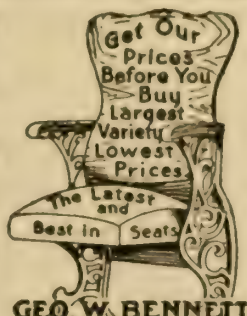

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Still, she was angry with Ben, and no explanations would go either, but Mr. John Chinaman came along with the remnants of the note, which cleared Ben and gladdened both in a bear-like hug.

LUX.

SAAS GRUND, A VILLAGE IN THE ALPS (Nov. 17).—This is a little Alpine scenic of good quality and great interest.

THE MYSTERY OF BEAUFORT GRANGE (Nov. 17).—Mid the charming grounds of Beaufort Grange, Helen and a party of friends engage in the childish game of hide-and-seek. The game is exciting and Helen seeks to hide herself in the old castle. She hides in an old fireplace of the customary massive proportions, when suddenly—as if by some unseen hand—a secret door springs open and a flight of stone steps are revealed. thinking this to be a fine hiding place, the young lady goes down the steps.. Immediately the door closes after her, and she is entrapped in a dismal dungeon. Time wears on and exhausted in her efforts to attract attention, Helen falls into a stupor. Meanwhile, her friends have searched high and low and found no trace of her. The affair develops into a serious mystery. The Duke of Beaufort, owner of the Grange, becomes interested and alarmed. With the aid of some old maps of the Grange he searches for the lost girl. By some chance he happens to also place his hand upon the hidden spring—the door flies open, and he penetrates into the gloomy dungeon, where he finds the imprisoned Helen. Thus two people are entrapped, for the door closes and defies all efforts to burst it open. Things now become so serious that a detective is engaged to unravel the puzzle. He goes into the Grange and finds the Duke's papers where he left them. By this manner he is able to locate the secret trap, for he reads in the plans there once existed a secret entrance to the dungeon. The secret is discovered, and the Duke and Helen are released from their prison. The Duke is much impressed by the fortitude of the brave girl and the affair ends up in an interesting romance.

IMP.

FROM THE BOTTOM OF THE SEA (Nov. 20).—It has to do with the love affair of an ensign on a submarine boat and the daughter of a lieutenant, his superior officer. The scene is laid in the U. S. Navy and a genuine submarine boat was placed at the disposal of the director in the filming of the picture.

The young ensign loves the daughter of the lieutenant and his love is returned. The lieutenant has other aspirations and tells the young man to win his stripes before he will consider his suit. The lover is not crestfallen as he is ambitious and the girl is willing to wait. A French army officer also loves the girl but, while he is favored by the father, the girl despises him.

The lieutenant receives a message from naval headquarters commanding him to take charge of the submarine boat on a cruise and to further instruct the ensign in his duties. Prior to his going abroad the ensign kindly shows the Frenchman, his rival, over the boat. The villain, anxious to avenge himself on the young man, steals the valve handle off the mechanism which controls the buoyancy arrangement when the boat is submerged and carries it away.

The lieutenant boards the boat and she goes on the educational cruise. There are many scenes of the evolutions of the boat and she finally sinks to the bottom. The officers watch the gauge but find themselves powerless to rise, owing to the tampering with the mechanism. They are suffocating for the want of air and are doomed to die like rats in a trap. Then the young ensign shows his mettle. He proposes that his shipmates shoot him through the torpedo tube and he will swim for assistance.

He is shot through the tube, against the wishes of the lieutenant, rises to the surface and swims for it, summoning a submarine boat tender. The boat is anchored over the submerged craft and the emergency expedient is resorted to with success. Air is pumped into the receptacles and the vessel arises and the crew is saved through the heroism of the young officer. The Frenchman is suspected of the trickery and is punished.

It is needless to chronicle that the enign made good and the lieutenant removed all objections to his marriage with his daughter. (Copyrighted 1911 by Independent Moving Pictures Co. of America.)

EXECUTIVE CLEMENCY (Nov. 23).—Dan Fuller, an honest mechanic, is the victim of circumstances. He is ill one day and the rent collector, who is an unprincipled masher, with insinuating manners, calls and grossly insults his wife, attacking her in a familiar manner. Dan is aroused and rushing into the room administers a beating to the rascal which results in a serious injury.

Fuller is arrested and, having no friends, is convicted on a charge of felonious assault, the mitigating circumstances not being considered.

He is serving a sentence in the penitentiary when he receives a letter informing him he is the father of a child. Obsessed by the injustice of his incarceration and insane with a desire to see his wife and child, he eludes the guards and makes his escape from prison, exchanging garments with a scarecrow.

He visits his home to find his aged mother at the bedside of the young wife. Without awakening his wife he kisses her and the baby and returns to prison and voluntarily gives himself up.

The facts connected with his conviction have reached the governor, who has decided to pardon him on Thanksgiving Day. When it is reported he has escaped the official reconsiders his intention and Fuller is destined to serve his full sentence.

The daughter of the governor reads in a newspare that Fuller escaped to visit his wife and baby and then returned to prison of his own volition and the incident touches her heart. She implores her father to be merciful and he relents.

Fuller is released from prison on Thanksgiving Day. He returns home to find a bountiful Thanksgiving dinner provided by the daughter of the governor and the corned beef and cabbage his mother has prepared for the occasion is laid aside. The coming of the husband is unexpected by the wife and there is a happy reunion witnessed by the daughter of the chief executive, who looks on approvingly. (Copyrighted 1911 by Independent Moving Pictures Co. of America.)

ECLAIR.

LITTLE WILLY CHALLENGES JIM JACKSON (Nov. 6).—Little Willie is asleep and in his dream he sees the victory of Jim Jackson over his white rival. The emotion makes him fall out of his bed. He shall be the avenger and he writes a note challenging Jackson to a fight, and signs it "Willie Whitehope."

The training commences, severe and implacable. In the care of his trainer he submits to long runs, gymnasium, boxing matches and shower baths. At last Jackson is announced. He arrives, followed by a large escort. Willie waits firmly for him. Just what happened is best told in a great comedy film.

LIFE AT THE BOTTOM OF THE SEA (Nov. 6).—In the mysterious depths of the sea lives a world unknown hitherto to us. This film shows us this intimate life—the vulgar lobster and the crab, swimming amidst the rocks; some curious and horrible fishes; the temporary tenant of empty shells; the sea spider; the Midas turtle and the water caterpillars; the admirable Japanese fish—all this wonderful world of the ocean's depths.

THE LEGEND OF THE EAGLE (Nov. 13).—This film, enhanced by beautiful landscape where the action runs, is of a remarkable quality. It shows with perfection an emotional episode of the wars of the First Empire, showing what strict discipline was imposed upon the army by Napoleon I. He never pardoned a disobedience to his orders, also, whoever was caught in a state of intoxication or lacked respect for women in the enemy's country was shot instantly.

The army has been going for a long while through Austrian country. The sun was hot, the soldiers tired. Grenadier Gridart is resting in the garden of an inn. The wine was cool and nice. He drinks more than necessary. Wine and sun have intoxicated the grenadier, who goes to his camp wobbling. Going through a field, Gridart meets a young peasant woman who was coming from the village. The wine makes him lose his head and forget his orders. He wants to embrace the woman. She defends herself. He is obstinate and brutal. The husband arrives and hits the grenadier a blow on the head which sends him to the ground.

It is there that he was found by a canteen woman. She picks him up, and tries by supporting him to bring him to camp. The task is difficult. He can hardly stand on his feet. Arriving by a small bridge they stop. Unfortunately the Emperor passes there and sees the bleeding grenadier, whom he questions. The soldier says he was hit by a peasant, without cause. The Emperor commands that the peasant be caught and put to death.

Gridart, brought to camp, is taken care of at the ambulance. He is sober. He reflects. A man is going to die unjustly by his fault. He has remorse for his cowardice. His conscience of an honest man revolts. He arises, has himself brought before the Emperor, avows that he disobeyed his orders, got intoxicated and that the peasant had hit him in defense of his wife. Discipline is inflexible. The grenadier is shot.

In the woods in a green road the grenadier lays, his breast pierced by bullets. In a supreme moment of admiration for his heroic loyalty the Austrian peasant and his wife cover the unlucky grenadier's body with flowers.

ECLAIR.

(American Make.)

HANDS ACROSS THE SEA IN '76 (Nov. 21).—On the 3rd of July, 1775, at Cambridge, Washington took command of the Continental Army. Franklin was dispatched to France for aid. Silas Deane, his wife and daughter, were on the ground. Deane and Franklin found enthusiastic allies in Count de Rochambeau and Marquise de Lafayette. Through their good influence, Vergennes, the Minister of Foreign Affairs, was interested. Montraville, English representative in the French court, and Rochambeau were rivals for Grace Deane's hand.

At an audience with King Louis XVI, when assistance was refused, Lafayette and Rochambeau offered their services to the cause of American liberty. Ships were equipped and soldiers armed at their own expense, and the expedition started out to the new world. Franklin and Deane returned to their own country.

Montraville, disappointed at Grace Deane's departure with her father, went back to England, resigned his office and secured a commission in the army. Before he sailed, he met Charlotte Temple, and persuaded her to elope with him.

Washington welcomed the arrival of Lafayette and Rochambeau, who were given important commands.

Rochambeau and Lafayette found time to visit Grace Deane. Their visit was timely, as she and her mother were alone and defenseless, and their home was about to be searched for a secret messenger. Montraville was in charge of the searching party. Lafayette and Rochambeau succeeded in sending the messenger on his way.

The air was portentious with the rumors of war. The colonists flocked to the side of Washington. When Lafayette's men were struggling with a heavy cannon on a steep road, Farmer Brown unhitched his oxen from the plow and rushed to their assistance.

CHANGES 61

HIS PROGRAM

THURSDAY ∴ ∴ REX, AMERICAN, ITALA, IMP., ECLAIR
FRIDAY ∴ BISON, SOLAX, THANHOUSER, LUX, COMET
SATURDAY POWERS, ITALA, GREAT NORTHERN, NESTOR, RELIANCE (REPUBLIC, 1 REELS) (STARTS DEC. 9th.)
SUNDAY (Republic Dec. 10th) ∴ MAJESTIC STARTS NOVEMBER 26

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Wayne and Lafayette were given command. Lee refused, but afterward changed his mind and headed an important force. Supported by Lafayette, Washington lead the attack on Clinton at Monmouth. Clinton gallantly returned the charge. Washington secures a glorious victory over Clinton at Monmouth.

The general rejoicing is suddenly checked by the news of Benedict Arnold's treason at West Point. Major Andre is caught as a spy, within the American lines, and a secret message is found concealed in his boot. He is hanged as a spy, while Arnold escapes.

Grace Deane finds Charlotte Temple in a pitiable state. A child is born to her and she is in the extremest poverty. Miss Deane takes her home and while she is convalescing, fate sends Montraville their way. His perfidy was too much for the youthful mother, so she died.

This all served to bring Grace Deane and Rochambeau closer together. He vowed if chance threw him in his way, to punish Montraville as he deserved.

Lafayette was stationed near Yorktown, where he caused no end of trouble to Cornwallis, who occupied the town.

Washington, reinforced by Rochambeau, made a quick maneuver, outwitted Clinton at New York, and was well on his way for a concerted action at Yorktown before the enemy realized his intention. Cornwallis was in a state of seige. He made a gallant charge against Washington in the open, but was met with too forceful a resistance. While the battle was raging, Rochambeau espied Montraville. These two engaged in hand to hand combat. Rochambeau finally conquered.

Lafayette, wounded, retires to a block house for protection. It is heavily attacked by the English. Knowing he is the prize the English are after, he gathers his men around him and says, "Place a musket in my hands and place me before the door, they will all fire on me, and while their guns are empty, dash through them and away." Reluctantly they obey. He falls at the first shot, his comrades dash out to freedom. He is just about to be captured, when Washington's victorious troop dashes up and rescues him. The victory is complete. Cornwallis surrenders to Washington.

AMERICAN.

THE TEST (Nov. 20).—Ethel Dawson was fickle as to whom she should accept as her life partner—Dick or Jack—so she asks the advice of her old friend, the orange grower. He tells her to cut an orange in half, giving each suitor a half and to choose the one who, in a specified period, would bring back both parts. It is agreeable to the boys and Jack departs on a mission into the mountains where he is bound hand and foot by a gang of Dick's "bad men." Dick now returns to the girl with the two halves. In the meantime Jack, who has been extricated, rushes to the girl's home and encounters Dick in front of the house, where a fistic combat takes place. Jack finally subdues his antagonist and Ethel soon learns who the better one is.

THE MASTER OF THE VINEYARD (Nov. 23).—Jim Bradley, who has a fondness for drink, acquires a little home through the work of his wife and daughter. Kirk Winters, who admires Mildred Bradley, purchases her father's home when he (Bradley) is in an intoxicated state. He shows the deeds to Mrs. Bradley and tells her that unless Mildred becomes his wife he will turn them out of the house. Rather than concede to Winter's wishes they leave and subsequently are given employment in the vineyard of George McLean, who bestows courtesy upon them.

Kirk Winters learns from Mr. Bradley where his wife and daughter are. He tries to make trouble for them but they are protected by McLean, who discharges a number of his employees who assisted Winters.

At a saloon where Winters and his men have planned to attack the McLeans is Mr. Bradley.

He overhears their plot, hurries to the McLean home to inform them of impending danger and when Winters arrives and is about to shoot McLean, Bradley jumps in front of him and receives the bullet. The murderer is led away by the now sobered mob and the grief-stricken wife kneels beside the body of her husband.

JOLLY BILL OF THE ROLLICKING R (Nov. 27).—"Jolly Bill," of the "Rollicking R," couldn't be tidy. So the boys of the Rollicking "R" Ranch pulled out his shirt, "mussed" up his hair and sent him off to propose to Miranda. But lo! Miranda wanted a man and seized at the chance. They eloped and headed for 'Frisco. On their return they were met by the cowpunchers, bent on hurling rice and shoes and jokes and other things. Here is the erstwhile-slovenly Bill and his new bride arrayed in the latest of Metropolitan styles. There is a general epidemic of faints among the cowpunchers. The change is permanent with Miranda, but poor Bill, released among his kind, hurls vest and collar into the discard and, amid the exultant shouts of the cowbops, comes into his own once more for five happy minutes. Then Miranda, carefully attired in the new found "city duds," goes in search of Bill and, finding him again in cowpuncher costume and supremely happy, promptly gives chase, finally capturing him and proving forever after that Miranda knows the art of "hectoring" her husband. Thus, Bill is finally reclaimed from untidiness, much against his will but much to his advantage.

POWERS.

RIVALS (Nov. 21).—You may say what you please in defense of our good country cousins, but they sure do have to look to the city man to learn how to make love, and this picture proves it. Of course, it is not the good old-fashioned way they talk about, but then is not all fair in love and war? So it happens that when Si and Hiram confide in citified Jack that they are rivals for the hand of winsome Sue, that young gentleman essays to help them. And he does help them—to lose, for he loves her for himself. He assumes to demonstrate to each of the rubes how a gift should be presented to a lady, and in so doing he appropriates all the favor that goes with candy and flowers that the rubes paid for to learn the art of courtship. It finally comes down to a point where the best man in a scrap is to win, and when they both appear after the fracas they both win—a kiss. Jack wins the girl.

VIEWS OF MONTSERRAT, ITALY (Nov. 21).—A cooling, refreshing glimpse of some grand Italian peasant landscape, from a railroad that wends its perilous way up the precipitous incline. Occasionally we stop for a view of a quaint old prayer house, and occasionally, just as if we begged the engineer to stop so that we may longer admire some particular view, we get a sweeping view of the majestic mountainland. Up hills, around gorges, and through dark tunnels we go, until the signs of village life tell us that the finest part of the trip is over.

JUG O' RUM (Nov. 25).—With the release of this film the jug of rum takes its place in history, occupying without question the niche so long filled by that famous apple from the Garden of Eden. As usual, the man is innocent of all blame, for he was a total abstainer, and as far as he was concerned Aunt Maria could have been as militant as she pleased in her determination to keep liquor out of the hands of her husband, her son, the farm hands and every other man who crossed her path. Even little Toodles, her granddaughter, had learned that the stone jug in the hay loft with the word "poison" painted across its width was good for rheumatism, but young Henry didn't know that. He was growing lazy, it seemed to Aunty, but the truth is that he was deeply in love with Helen. Hired man, though he was, his heart was deeply wounded by her indifference, and at last he decided to end it all. So he got a rope and the jug marked "poison" and hied himself to the elm tree. The hanging process, he found, was more painful than he thought, so he took a deep draught of the jug, then another, then still another, until the contraband liquor rendered him helpless. And it was just his fortune to be so found by Aunt Maria, and that good soul promptly decided that poor Henry was the real guilty party who had been encouraging drinking round the farm. And that same, poor, innocent Henry is promptly subjected to the Keely cure in its most primitive form—beneath the old farm pump.

SOLAX.

BABY NEEDS MEDICINE (Nov. 15).—Mr. Smith has a gold mine for sale. He receives a letter from his attorney stating he has found a possible purchaser in Robert Moore, president of a well-known trust company and they will arrive in time for luncheon. Mrs. Smith is worried, the baby seeming to be ill, but refusing to take any medicine. The attorney and the president of the Trust Company arrive; the baby is worse and mother rushes in begging father to make him take his medicine. Mr. Smith explains to the two gentlemen, who try to bribe the baby with money and candy to take the medicine. Father arranges water in one glass and medicine in another, which act baby sees. While the men are busy talking baby changes the position of the glasses and then tells his father if he and the two gentlemen will drink with him he will take his medicine. The three men all drink from the glass containing the medicine while baby drinks water. At luncheon one after the other is taken ill while baby eats heartily. Whether Mr. Moore bought the gold mine is an open question.

ONLY A SQUAW (Nov. 17).—Mary, a ranchman's little child, is gathering wild flowers in the fields. She meets Nona, an Indian girl, and gives her a bunch of flowers. Nona is greatly pleased and gives Mary a string of beads. An Indian, of the same tribe as Nona, tries to steal a horse belonging to little Mary's father, but is caught and given a severe beating. The Indian sees the child and decides to get revenge by kidnapping her. He watches his chance and when she is playing alone he grabs her and takes her to his camp. Nona recognizes her and by clever strategy takes her away from the camp. Mary is missed at home and cowboys go in search for her. They find Mary with Nona and thinking her the one who had stolen the child, they treat her very roughly and take little Mary home, where she tells the whole story. The cowboys are then sent to find the Indian squaw. They attack the Indian camp and find Nona tied to a post. After killing several of the Indians and putting the rest to flight, they rescue Nona and take her to the welcoming arms of the rancehman's household.

REX.

THE RETURN (Nov. 16).—Betty Blair is to the ranch manner born. Her father wishes her to go to school and become a lady: she wants to be a cowgirl, and is cowed at the prospect of leaving brooks for books. It is finally decided to determine her future on the throw of dice. She loses and goes off to school.

Even school has its redeeming feature—vacation. She returns home to the ranch. While there, Joe Keene, a gambler, a breaker of banks, homes and hearts, attempts to make love to her. He is just about to kiss her—she screams and snatches his gun—and shoots. The man falls, and thinking she has killed him, she calls her brother, explains, and the two drag him to a cave and leave him. With the shadow over her soul, she returns to school.

She meets a friend of her girl chum, Frank Sterling. He looks into her eyes, she looks into his—and in their depths they read the question and the answer—the old, old tale of a man and a maid.

Then Fate returns from her vacation, and resumes weaving her eternal web. Frank tells Betty he must go West. He has received a letter from the sheriff of a small Western town, telling him that a wayward brother, a black sheep who had strayed away from the fold, had met with a disaster that had made his entire past a blank, and was living under the name of—Joe Keene. And Betty thinks the man he was to seek was dead! The years told their secret: the ghost in the closet walked out and proclaimed the truth. That moment, some of Betty died.

A few days later she returned the ring with a note telling him why it was impossible for her to marry him. She goes back to the ranch.

Where comes Frank to see her, to plead with her to change her course. The night is the devil's own, a night such as when the gods are vexed. Betty and Frank are standing by the window, battling with the giant shadow that had cast itself over their paths. The door opens, the figure of a man enters the room. A flash of lightning illumines his face; the girl screams—screams as once before she did when man would violate her honor. There before them stands Joe Keene! That scream! The mist lifted, the shadow disappeared, a light came to Joe Keene's mind and—he remembered!

It might have been Fate's inexplicable way of deciding Destiny. It might have been Fate's test of love and youth, and their strength to combat doubt and despair. And it might have been—a good deal worse.

GREAT NORTHERN.

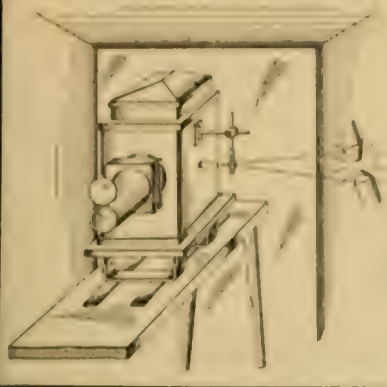
A RENDEZVOUS IN HYDE PARK (Nov. 18).—Jack writes Mary a note asking her to meet him at 3 o'clock in Hyde Park. Highly elated, Mary asks her parents' permission to keep the appointment, but pater familias refuses consent. Lily has also an appointment with her lover at the same place at the same time. The two concoct a plan which in effect, amounts to the substitution of each other's hats and jackets, and by this means they are able to get out of the house. Their absence is discovered, and their irate parents proceed to track them down. Meanwhile, their disguises have led to endless confusion between the girls and their lovers, but eventually matters have righted themselves, and when the happy quartette are discovered by their parents, the latter's ruffled tempers are smoothed down, and the double event soon occurs.

HIGH SCOTLAND (Nov. 18).—In this film we are taken by the Scotch express to the heart of the Highlands, and thence to High Scotland. We pass through the beautiful scenery only to be found in the land o'cakes. Salmon fishing, a trip on the lochs, and mountain grandeur pass before the gaze in rapid succession, and the eye is charmed and the vision delighted by views of wondrous waterfalls and beautiful cascades.

NESTOR.

THE WHITE MEDICINE MAN (Nov. 15).—Chief Mad Bull was well pleased, for was not Kottona, his daughter, sought by Morning Plume, only son of the powerful chief Big Moon, and had not that chief, accompanied by Morning Plume, arrived with many presents to ask that their children's marriage be celebrated within two moons?

In answering advertisements kindly mention The Moving Picture World



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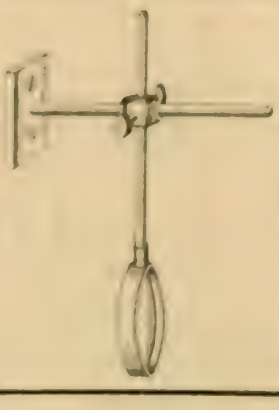

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With or without self playing attachment

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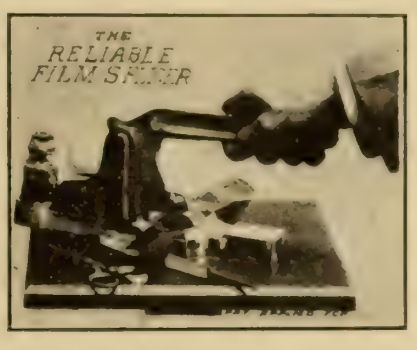

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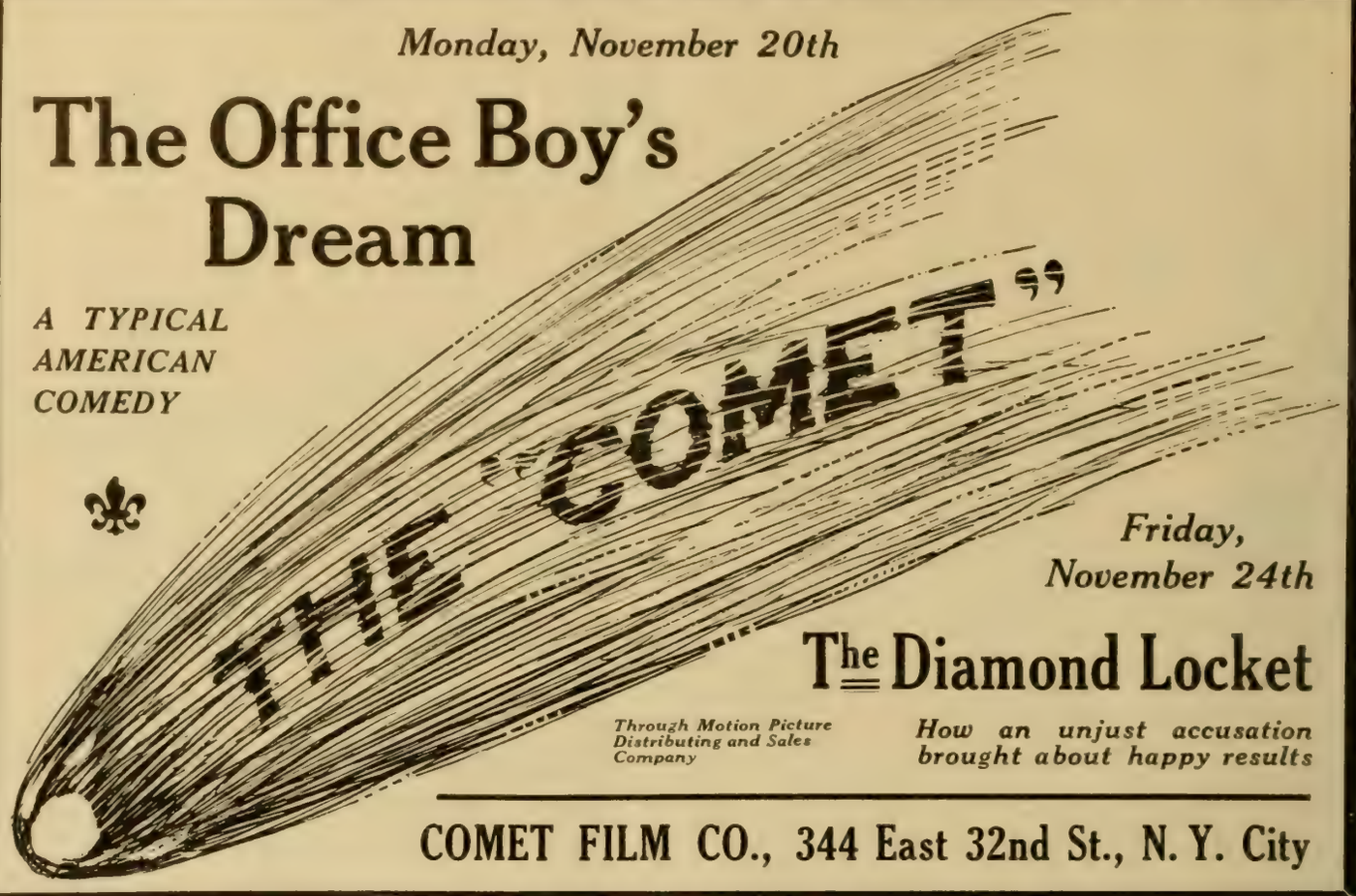
Monday, November 20th

The Office Boy's Dream

A TYPICAL AMERICAN COMEDY



Friday, November 24th

The Diamond Locket

Through Motion Picture Distributing and Sales Company

How an unjust accusation brought about happy results

COMET FILM CO., 344 East 32nd St., N. Y. City

The old chief's peace of mind was soon cut short. Spotted Eagle, his favorite son, was taken ill with fever, and although the medicine man had done his best, the young brave grew steadily worse and would have died, but for Dr. Roy Wallace and Ben Allen, who had stopped to inquire the way to the Rankin Mine. There, the half-breed, who acted as an interpreter, prevailed upon Mad Bull to have the White Medicine Man treat his son. So skeptical was the old chief, that Roy and Ben were obliged to remain at the camp until Spotted Eagle had entirely recovered. Then they would have departed, had not Chief Mad Bull been stricken with the same disease. Roy agreed to remain until he, too, had recovered.

Once more the two friends prepared to leave, when the half-breed appeared, to say that the old chief required their presence. Hurrying to the council, Roy was dumbfounded to have the Eagle Feather bestowed upon him, and to hear Chief Mad Bull declare that he was now entitled to marry a chief's daughter, as they needed his skill as a White Medicine Man, and Kottona should be his squaw to keep him among them. At last, prompted by Ben, poor Roy managed to stammer his thanks, and—the young doctor handed Mad Bull a picture of Mary, his little wife. To wed tthe chief's daughter would be impossible.

Fairly beside himself, the Indian tore Mary's picture to bits, and had not Ben interfered, the conflict between Roy and old Mad Bull would certainly have proven fatal. As it was, the two friends were thrown into their tepees to await the morning sun, when Roy would be sacrificed to their Getchie Manitou, for after receiving the Eagle Feather, the Pale Face had repaid their great chief by not only refusing his daughter, but attacking him as well.

Ere night, however, Onesta, the girl's mother, had apprised Morning Plume of the intended sacrifice, and he, by sending a messenger to Mad Bull, saying the whites were preparing to attack them, drew the chief and his braves to their camp. Instantly Morning Plume rushed in, released the two friends; then with Kottona and Onesta, hurried to Big Moon's samp, where, after sending the white men safely on their way, the marriage of the lovers was celebrated.

MUTT AND JEFF AND THE UNLUCKY STAR (Nov. 18).—Without the necessary coin to pay their rent, Mutt and Jeff take up their abode in a garret littered with antique furniture. Being practiced hunters, they start looking things over and under. In a washstand reposes a sheriff's badge. Jeff gets a sudden and brilliant inspiration. Why not use the old badge to satisfy the inner man. They cannot eat the badge, but——

Jeff blows into a swell restaurant; orders a fine dinner; relishes it with great gusto; the garcon brings him a fragrant cigar, and between puffs, he gently waves his handkerchief. Mutt answers the signal—he is a Pinkerton detective and wants Jeff. Jeff is pinched and yanked out of the restaurant, the proprietor of which, fails to collect.

After going some distance, the badge passes into Jeff's possesion, and Mutt enters a beanery to get his "fill." He does not get the same delicious spread as Jeff's, and beef stew and pork and beans is all he may feast upon. He chooses the stew and soon finds himself pretty well stewed.

Jeff wanders slowly away and, being somewhat sleepy, sits down in a convenient corner and journeys to the land of nod. Mutt gives the signal, but the "Pinkerton detective" does not respond. Growing uneasy, he mounts the table and waves his handkerchief most energetically. This brings forth the "boss,' and a few tough-looking waiters, who, deaf to Mutt's explanations, as to how and when the meal is to be paid, escort him into the kitchen to wash dishes until his bill is settled.

THAT KID FORM THE EAST (Nov. 18).—Jim Collins had decided to try his fortunes on a ranch; so when he alighted from his private coach, which by the railroad would have been termed an empty freight car, the young man made straight for a group of cowboys. Here, however, his appearance created no end of amusement, and when he resented some particularly insulting remark of Allen Blair's, his chum, Big Pete Kelly, the bully of the ranch, stepped forward and was using Jim as a punching-bag, until their foreman, Fred Ainsley, appeared, and not only put a stop to the unfair proceeding, but admiring Jim's pluck, at once employed him for the ranch.

Here he soon became a favorite with the ranchman's daughter, Kitty, and as a consequence, Allen and his chum lost no opportunity to make the new cowboy's life as miserable as possible. Allen, having the support of Kitty's father, was determined to marry the girl himself.

It was thus that matters stood when father and daughter, accompanied by Allen and Pete, set out for the village, and although they disregarded Jim's warning that the Indians were now hostile, the young man decided to follow at a distance and see that no harm came to his sweetheart.

From an adjoining peak, the Redskins had spied the buck-board, and had so obstructed the trail with brush, that the entire party alighted to assist in its removal. Then no sooner were their backs turned, than an Indian seized the horse's bridle, while the others opened fire. At the first shot, the ranchman fell, and Allen and Pete, deaf to Kitty's entreaties, turned and ran for their lives. Fortunately, at this instant, Jim dashed up to assist the father and daughter behind a high boulder—from whence, as long as the ammunition held out, he could keep the Indians at a safe distance. However, Jim's riderles horse, which had returned to the ranch, together with the knowledge that the Redskins were on the warpath, and the shots, which could be distinctly heard, caused the foreman and his men to put spurs to their horses and ride as they had never ridden before, coming up just as Jim's last cartridge was fired.

While his boys drove off the Indians, the foreman hastened to the old ranchman, who although quite severely wounded, was still loud in praise of his daughter's wisdom in selecting Jim as her future husband.

HERE'S THE WAY GOLDEN SONG REVUE GOES

Levi & Co., 1560 Broadway, New York — New Orleans, La., Nov. 6-7-11

Rush a different set of chorus slides and cartoons C. O. D. It is going great. Send five thousand souvenirs of the set that you are sending. Any new things you have on hand let me hear from you

Abe Seligman, LaFayette Theatre, 1:45 A. M.

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is an original casting of special metal—[illegible] a sliding clamp, operated by a set screw at wing nut, if desired. The design of the contact fits the carbon, furnishing a larger area of contact, and thus requires less pressure to securely hold the carbon. It is impossible to score the carbon, and the adjustment screw will not "freeze" under any considerations. The concentric adjustment permits instantaneous renewals of carbons.

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Sez he.

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PEARL WHITE CONDENSERS 65c. EACH. SOLD ELSEWHERE FOR $1.

THE OFFICE BOY'S DREAM (Nov. 20).—Willie Winkle, when he left his quiet home in the country to seek his fortune in the Big City, never thought that his path would be crowned with thorns instead of roses. After divers efforts, he is finally ensconced as office boy. The head of the firm is a man who does not impress Willie as amiable or good tempered. Still there is some solace in the fact that he likes baseball. On the opening day of the recent series for the world's championship, between the Giants and Athletics, the "boss" elects to go to the game, but cruelly forgets to ask Willie to accompany him. All that is left for the boy to do is to remain in the office, nurse his disappointment, and wait for the evening papers for the final score. There is a box of cigars in the desk. It belongs to the boss. Willie helps himself to one and between puffs, goes to the window, watching the surging thousands on their way to the Polo Grounds, where the game is to be played. Willie is tired, and with his legs stretched across the desk, and his head far back in the chair, he falls asleep. He dreams. Everything is different now.

He is dressed in his best and is at the game. He has a seat alongside the "boss," who has taken him there. They are rooting and cheering and seemingly the best of friends. The game is over, the pair enter an automobile and speed their way to the home of the employer, where a steaming hot dinner awaits them. What a change? Everybody is glad to see Willie and the boss is so proud of him that he forthwith introduces him to his daughter. Cupid is at work. The girl discovers that Willie is her ideal, and when the lad proposes, he is accepted on the spot. They are engaged and soon the wedding bells begin to chime. Here we see the youthful pair surrounded by guests, flower girls and their happy parents. Then comes the honeymoon. To the accompaniment of a shower of rice and old shoes, the lovers are sent on their way, and all is bliss and sunshine.

But now comes the rude awakening. Willie receives a severe tug about the neck, is aroused from his placid dream and confronts the boss, who has returned for the tickets for the game, which he has left behind. Willie then gets "fired" and again resumes his search for a new job.

THE DIAMOND LOCKET (Nov. 24).—The Vans belong to New York's wealthy set. They insert an advertisement in one of the dailies for a governess, and Kate Starr, a poor young girl, answers it. She is engaged for the position and intrenches herself into the heart of the Van's little daughter.

Kate is loved by Tim Hogan, an honest inspector employed in the street cleaning department. Tim one day comes to the rescue of a detective, who is set upon by three crooks he tries to arrest while in the act of robbing a drunken man. Tim and the detective become firm friends and when Tim finds the diamond locket in the street he promptly shows it to his pal, who suggests in lieu of an owner, to present it to his sweetheart, which Tim does.

Kate wears the gift proudly around her neck. It appears that the locket was lost by Mrs. Van on her way home from a reception. When Mrs. Van discovers the locket in Kate's possession, she promptly accuses the governess of having stolen it, and despite Kate's tears and protestations of innocence, the young girl is arrested and thrown into prison. Of course, Tim comes to his sweetheart's aid. He brings his friend, the detective, to court, who corroborates Tim's version of how the locket was found and how Kate came to have it. The Vans are humbled, the judge adding to their humiliation by scoring them for their hasty action, and winding up by telling them to be more careful when accusing innocent persons in the future.

Among the Exhibitors

Janesville, Wis.—The Majestic Theater will be improved.

Laporte, Ind.—The Etropal Theater Company will erect a moving picture theater in this city.

Rockford, Ill.—Henry Noben has purchased the moving picture theater from Mr. Clark, at 106 West State Street.

Virginia, Minn.—The Lyric Theater Company is having plans prepared for the erection of a moving picture theater.

Chicago, Ill.—Max Cohen will erect a $9,000 moving picture theater at 114 North Franklin Street.

Virginia, Minn.—The Lyric Theater Company has plans by Elerbe; Round & Sullivan, architects of Duluth, for the erection of a theater.

Louisville, Ky.—A building permit was issued by the Building Inspector to the New Hippodrome Company for the erection of a building which will be occupied by a picture show, at the southeast corner of Second and Market Streets. The building will be a one-story brick structure and will seat 350 persons. The building will cost $10,000.

Wilmington, Del.—J. A. Bader & Co. are rushing work on the new moving picture theater on Market Street, above Seventh.

Rochester, N. Y.—The Great Northern Manufacturing Company, capital $100,000. Incorporators, George A. Wood, Henry A. Wood and A. S. Knight.

Savannah, Ga.—The Montgomery Amusement Company will improve the Odeon Moving Picture Theater.

Carbondale, Ill.—Work was begun on the Theaterorium in South West Street, whereby the seating capacity will be increased 200 or more. The property is now owned by Messrs. Bentley & Atkinson.

Augusta, Ga.—The Picture Plays Theater Co., owners of the Bonita and Madjeska Theaters, have closed the lease for the store now occupied by Sylvester in the 800 block, and the same will be remodeled into a motion picture theater.

Clarksburg, W. Va.—John W. Dubois' new moving picture theater, the Victoria, is now open.

Pittsburg, Pa.—The Van Guard Co. has been granted a permit to erect a motion picture theater, to cost $2,000, at Spring Garden Avenue and Arcola Street.

Middleburg, Pa.—The new Lyric Theater, on Market Street, has been sold to George Motz.

Champaign, Ill.—The Campus, Champaign's newest motion picture house, is now open under the management of Charles D. Stevens.

Jamestown, N. Y.—The Grand Theater, at First and Main Streets, is now open under the management of Ed. Connelly. The theater has been beautifully decorated and otherwise improved.

Troy, N. Y.—Gardner Hall has opened with moving pictures.

Red Bank, N. J.—The Bijou Moving Picture Theater, conducted recently by Patrick Hackett, has closed.

Madison, N. J.—Edward F. Frenz will erect a modern moving picture theater here. The building will be 30 x 85 feet, will be built of brick, and will cost $6,000.

Kendallville, Ind.—Manager Du Wan, who has been operating a picture show in the Boyer Opera House, has opened a moving picture theater on Main Street, which he has named the Colonial.

Marinette, Wis.—The Princess Theater is now under the management of C. C. Knapp and R. G. Tetro.

Towanda, Pa.—Frank Drislane has purchased from E. F. Leahy and Charles H. Allen the Lyric Moving Picture Theater.

Red Lion, Pa.—A new moving picture theater is being built here opposite the Wallack House.

Hutchison, Kan.—Grover L. Hill, manager of the Magic Theater, will open another moving picture house at 204 North Main Street.

Clarkston, Wash.—Guy E. Smith has opened a moving picture theater in this city.

Palmer, Mass.—The Elite Motion Picture Palace has been sold to the Grand Amusement Co.

Canonsburg, Pa.—C. F. Ferguson, manager of the Morgan Opera House in this city, will establish another picture theater in Canonsburg. He has leased, for a term of 25 years, the W. B. Houston property, in Pike Street, and will erect a modern theater.

Pittsburg, Pa.—The Charles Lockhart Estate will remodel the building at 6,000 Penn Avenue, East Liberty, into a moving picture theater.

Sioux Rapids, Ia.—H. H. Lane, of Cherokee, has purchased the Y. M. C. A. building, and will open it as a motion picture theater.

Dover, N. H.—The Clement Theater, on Broadway, has been leased by its former proprietor, Mr. E. Clements, to the Blake Theatrical Co.

Wilmington, Del.—Work on the new motion picture theater, at Market, near Seventh Street, is progressing rapidly.

Bluefield, W. Va.—The Bijou Theater has been sold by Barrett & Lambert, to Miss Ella K. White.

Colorado Springs, Colo.—This city is to have a new $20,000 moving picture theater, to be completed within three months. The International Realty Co. is back of the enterprise and the Colorado Amusement Co. has taken a 10-year lease upon the new theater. It is planned to make the new house ornate and elaborate, both in exterior and interior. Upholstered orchestra chairs will fill the auditorium. There will also be handsomely furnished rest rooms and smoking apartments.

Salt Lake City, Utah.—At a cost of $75,000, a new moving picture theater, which is said will be the largest of its kind in the world, is being erected on State Street, near Third, by Max Daniels, proprietor of the Bungalow Theater. This new construction will be ready to throw open its doors about January 1, 1912, and will measure 52 feet x 235 feet. According to plans, it will, when completed, be able to accommodate 3,600 patrons.

Reading, Pa.—B. H. Zerr has been granted a permit from the Building Inspector, to build a one-story moving picture theater on the east side of Schuylkill Avenue, between Greenwich and Oley Streets, which wil cost $3,000.

Louisville, Ky.—The Preston Theater Company submitted to Building Inspector Tilford, plans for a proposed motion-picture theater in Preston Street, near Camp. The structure will be of brick and will cost approximately $10,000.

Cherokee, Iowa.—The Mirat motion picture and vaudeville house has again opened. It is under the management of Dale R. Goldie. This gives Cherokee three motion picture houses and one theater.

Houston, Texas.—Messrs. Jackson & McKinnon, who have been operating the Unique picture show for some time, sold this place of amusement to Messrs. C. F. Fain and M. S. Cayton, who will continue the show under the name of the Happy Hour Theater.

Milwaukee, Wis.—Fond du Lac Avenue will soon have another moving picture theater. The building will be of concrete construction, costing $20,000, at Twentieth Street, by the Atlas Theater Company.

Green Bay, Wis.—Edward Nelson has purchased a picture machine and other apparatus for his picture theater.

Milwaukee, Wis.—Fond du Lac Avenue will soon have another moving picture theater. The building will be of concrete construction, costing $20,000, at Twentieth Street, for the Atlas Theater Company.

Williamsport, Pa.—Plans are in preparation by Magizner & Potter for the erection of a vaudeville and moving picture theater, at 139 Frankford Avenue, for the Allegany Amusement Company.

Minneapolis, Minn.—Messrs. Clark & Smith will build a new moving picture theater at 719 Tenth Street South, which will cost about $9,500, when completed.

Dobbs Ferry, N. Y.—Thomas J. McGrath, who has made such a good success of his moving picture show here, has taken a six-year lease on Lyceum Hall in Tuckahoe, and will establish another paying picture theater.

Marinette, Wis.—Messrs. Duquaine & Kline, have purchased the Lyric Theater from Mr. James Signor.

Milwaukee, Wis.—Two permits for moving picture theaters were taken out here. The first is for a $10,000 building at Thomas and Murray Avenues, and will be built by D. J. Borum. The Crowley Investment Company will expend $10,000 on National Avenue, between Thirtieth and Thirty-first Avenues.

Freeport, Ill.—Manager R. S. Hopper, of the Lyric, has purchased a picture parlor at Forreston.

Milwaukee, Wis.—Thomas Trowbridge, of the Milwaukee Journal, has purchased the Violet Theater, West Twenty-fourth and Vliet Streets. The theater is absolutely fireproof and seats 500 people.

Sheboygan, Wis.—The Unique Theater, owned by the Jones & O'Brien Amusement Company of Milwaukee, has been taken over by the Majestic Theater Company, which will hereafter conduct both theaters.

Milwaukee, Wis.—The Silver City Amusement Company has filed an application for a permit to erect a $10,000 moving picture theater at Twenty-eighth and National Avenues.

Ashville, N. C.—The Grand Opera House, which was leased by S. A. Lynch, has opened as a first-class vaudeville and moving picture house.

Jersey City, N. J.—A license for a new moving picture theater, to be erected at Thirty-eighth Street and Broadway, Bayonne, by Frederick Wandelt, of Jersey City, has been granted by the city council.

Jacksonville, Fla.—C. R. Milliman has just leased the Astor Theater and will operate it as a high-class picture palace.

New York City.—The Garden Theater, which has been closed for several months, has reopened with moving pictures and vaudeville.

Pittsburgh, Penn.—Samuel Meals has secured a contract to put up a $10,000 moving picture theater on Beaver Avenue.

Brooklyn, N. Y.—A new moving picture theater is being planned to be built on Pearl Street, northwest corner of Willoughby Street, for the Lew Amusement Company.

Schaghticoke, N. Y.—The Odd Fellows' Hall here is being converted into a high-class moving picture theater.

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LICENSED Release Dates

BIOGRAPH.

Nov. 2—A Victim of Circumstances (Com.).. 382
Nov. 2—Their First Divorce Case (Com.).... 616
Nov. 6—The Battle (Dr.) 1084
Nov. 9—The Trail of Books (Dr.)..... 994
Nov. 13—Dooley's Scheme (Com.)..... 530
Nov. 13—Won Through a Medium (Com.).... 467
Nov. 16—Through Darkened Vales (Dr.)..... 999
Nov. 20—The Miser's Heart (Dr.).....
Nov. 23—Resourceful Lovers (Com.-Dr.).....
Nov. 25—Her Mother Intereferes (Com.).....

EDISON.

Nov. 3—The Girl and the Motor Boat (Dr.)..1000
Nov. 4—Love and Hatred (W. Dr.).....1000
Nov. 7—A Modern Cinderella (Com.).....1000
Nov. 8—Logan's Babies (Com.) 1000
Nov. 10—The Black Arrow (Dr.).....1000
Nov. 11—Willie Wise and His Motor Boat (Com.) 650
Nov. 11—Icebergs Off the Coast of Labrador (Sc.) 340
Nov. 14—Ludwig from Germany (Com.).....1000
Nov. 15—The Living Peach (Com.)..... 600
Nov. 15—The Y. M. C. A., Silver Bay, Lake George, N. Y..... 400
Nov. 17—The Ghost's Warning (Dr.).....1000
Nov. 18—The Story of the Indian Ledge (Dr.).1000
Nov. 21—Life In the United States Army (Edu.)1000
Nov. 22—The Bo'sun's Watch (Com.).....1000
Nov. 24—Home (Dr.) 1000
Nov. 25—A Perilous Ride (W. Dr.).....1000

ESSANAY.

Nov. 2—The Right John Smith (Com.)..... 364
Nov. 2—Hi Feathertop at the Fair (Com.).... 636
Nov. 3—Bill Bumper's Bargain (Com.).....1000
Nov. 4—The Outlaw Deputy (W. Dr.).....1000
Nov. 7—He Fought for the U. S. A. (Dr.)...1000
Nov. 9—Showing Uncle (Com.)..... 400
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Nov. 10—The Empty Saddle (Dr.).....1000
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Nov. 14—Hubby's Scheme (Com.).....1000
Nov. 16—President Taft at San Francisco (Topical) 1000
Nov. 17—The Point of View (Com.).....
Nov. 17—Excess Baggage (Com.).....1000
Nov. 18—The Cattle Rustler's Father (W. Dr.).1000
Nov. 21—Too Much Turkey (Com.).....1000
Nov. 23—Old Fidelity (Dr.).....1000
Nov. 24—At the Stroke of Twelve (Dr.).....1000
Nov. 25—The Desert Claim (W. Dr.).....1000

GAUMONT.

Oct. 28—Fridolin (Dr.) 578
Oct. 28—The Principality of Monaco (Sc.)..... 400
Oct. 31—The Widower (Dr.) 1020
Nov. 4—The Jesting Princess (Dr.)..... 787
Nov. 4—Belgian Cavalry at Exercise (Military) 200
Nov. 7—The Vagabond (Dr.)..... 623
Nov. 7—A Trip On a Dirigible Balloon (Sc.). 331
Nov. 11—The Hour of Execution (Dr.)..... 787
Nov. 11—Manresa, a Spanish Town (Sc.)..... 200
Nov. 14—Jimmie and His Country Uncle (Com.) 820
Nov. 14—The Outskirts of Paris (Sc.)..... 164
Nov. 18—The Reckoning (Dr.)..... 875
Nov. 18—A Trip to Saxony (Sc.)..... 150
Nov. 21—The Sealed Confession (Dr.)..... 900
Nov. 21—A Stone Quarry in Saxony (Sc.)..... 75
Nov. 25—The Escape from the Dungeon (Dr.).. 825
Nov. 25—Cave Homes on the Canary Isles (Sc.) 180

KALEM.

Nov. 1—The Greatest of Engineering Feats (Educational) .....
Nov. 1—The Plot Against Bertie (Com.).....
Nov. 3—The Price of Ambition (Dr.).....
Nov. 6—The Luck of Reckless Reddy (Com.).1000
Nov. 8—White Brave's Heritage (Dr.).....1000
Nov. 10—The Engineer's Daughter (Dr.).....1000
Nov. 13—When California Was Won (Dr.)..1000
Nov. 15—The Desert Well (Dr.).....1000
Nov. 17—The Fishermaid of Ballydavid (Dr.).1000
Nov. 20—Dan, the Lighthouse Keeper (Dr.)..1000
Nov. 22—How Texas Got Left (Dr.).....1000
Nov. 24—The Temptation of Rodney Vane (Dr.) 1000

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Nov. 1—A Gay Time in New York City (Com.)1000
Nov. 2—One On Reno (Com. Dr.).....1000
Nov. 4—The Mexican (Com.) 1000
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Nov. 15—Some Mother-in-Law (Com.).....1000
Nov. 16—A Newsboy's Luck (Dr.).....1000
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Nov. 20—My Brother Agostino (Dr.).....1000
Nov. 22—The Ranchman's Daughter (Dr.)....1000
Nov. 23—A Blind Deception (Dr.).....1000
Nov. 25—His Brother's Double (Com.).....1000

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Oct. 19—The Cross of Pearls (Dr.).....1000
Oct. 26—The Gypsy Bride (Dr.).....1000
Nov. 2—Right or Wrong (Dr.)..... 360
Nov. 2—Mexican as it is Spoken (Com.)..... 590
Nov. 9—The Spur of Necessity (Dr.).....1000
Nov. 16—The Miser Miner (Com.-Dr.).....1000
Nov. 23—An Oil Country Romance (Dr.).....1000
Nov. 30—The Reason Why (Com.).....1000

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(G. Kleine.)

Oct. 18—Madeira, Portugal (Sc.) 385
Oct. 25—A Woman's Slave (Dr.)..... 950
Nov. 1—Trapped (Dr.)..... 975
Nov. 8—An Eye for an Eye, or the Last Days of King Henry III of France (Dr.).1000
Nov. 15—The Hindu Jewel Mystery (Dr.)....1015
Nov. 22—Guy Fawkes or the Gunpowder Plot (Dr.) 1010

PATHE.

Nov. 9—Terms of the Will (Am. Dr.).....
Nov. 9—Review of the Paris Garrison (Military)
Nov. 10—The Bandit's Bride (Dr.)..... 738
Nov. 10—The Astis (Acrobatic) 236
Nov. 11—Love's Renunciation (Dr.) 1000
Nov. 13—Pathe's Weekly No. 46 (Topical)....1000
Nov. 15—A Brother in Arms (Dr.).....1000
Nov. 16—Western Postmistress (Dr.).....1000
Nov. 18—The Reporter (Dr.)..... 990
Nov. 20—Pathe's Weekly No. 47 (Topical)....1000
Nov. 22—A Pinch of Snuff (Com.)..... 680
Nov. 23—Cowboy Life (Dr.)..... 770
Nov. 24—Two Daughters of Havana (Dr.).... 600
Nov. 25—The Lost Necklace (Dr.).....1000

C. G. P. C.

Nov. 3—An Episode Under Henri III (Dr.)... 968
Nov. 7—Uncle's Money (Com.).....
Nov. 7—Making Artificial Flowers (Ind.)....
Nov. 14—The Birth of a Flower (Educational). 345
Nov. 14—Vendetta (Dr.) 650
Nov. 17—The Daughter of the Clown (Dr.)... 995
Nov. 21—Cain and Abel (Dr.)..... 600
Nov. 21—The Grouch Cure (Com.)..... 395
Nov. 22—The Bari Tribe (Egyptian Soudan Novelty) 310
Nov. 23—The Kioday Equilibrists (Nov.)..... 210
Nov. 24—Comic Games in Singapore (Nov.).. 350

SELIG.

Nov. 6—The Coquette (Dr.) 1000
Nov. 7—Western Hearts (Dr.) 1000
Nov. 9—Old Billy (Dr.) 1000
Nov. 10—Lieut. Grey of the Confederacy (Dr.).1000
Nov. 13—In the Days of Gold (Dr.).....1000
Nov. 14—The Bootlegger (Dr.).....1000
Nov. 16—The New Superintendent (Dr.).....1000
Nov. 17—A Spanish Wooing (Dr.).....1000
Nov. 20—The Convert of San Clemente (Dr.)..1000
Nov. 21—The Night Herder (Dr.).....1000
Nov. 23—Blackbeard (Dr.).....1000
Nov. 24—Getting Married (Com.)..... 750
Nov. 24—In Japan (Edu.)..... 250

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Nov. 1—Southern Soldier's Sacrifice (Dr.)....1000
Nov. 3—The Gossip (Com.) 1000
Nov. 4—A Message From Beyond (Dr.).....1000
Nov. 6—Her Cowboy Lover (Dr.) 1000
Nov. 7—Auld Lang Syne, 2 reels (Dr.).....2000
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Nov. 10—Who's Who (Com.).....1000
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Nov. 20—Office Boy's Dream .....
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Nov. 6—Willie Challenges Jim Jackson (Com.)
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Nov. 4—Through the South of France (Sc.)...
Nov. 11—A Woman's Wit (Com.).....
Nov. 18—A Rendezvous in Hyde Park (Com.-Dr.) ,
Nov. 18—High Scotland (Scenic) .....

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Oct. 9—The Sentinel Asleep (Dr.)..... 600
Oct. 9—The Last G. A. R. Parade at Rochester, N. Y. (Topical)..... 500
Oct. 12—The Better Way (Dr.).....1000
Oct. 16—Uncle Pete's Ruse (Com.-Dr.).....1000
Oct. 19—The Aggressor (Dr.).....1000
Oct. 23—The Biting Business (Dr.).....1000
Oct. 26—The Waif (Dr.).....1000
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Nov. 17—Saas Grund, a Village in the Alps (Sc.) 295
Nov. 17—The Mystery of Beaufort Grange (Dr.) 695

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Oct. 20—A Warrior's Treachery (Dr.).....
Oct. 24—A Noble Red Man (Dr.).....
Oct. 27—An Indian Hero (Dr.).....
Oct. 31—The Cattlemen's War (Dr.).....
Nov. 3—A Young Squaw's Bravery (Dr.)....
Nov. 7—A Race for a Bride (Dr.).....
Nov. 10—Wenoma's Broken Promise (Dr.).....
Nov. 14—The Winning of Wonega (Dr).....
Nov. 17—The Ranchman's Mother-in-Law (Com.-Dr.) .....

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Oct. 14—Tweedledum's Monkey (Com.).....
Oct. 14—Tweedledum and One of His Tricks (Com.) .....
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Oct. 25—Salambo (Dr.) .....
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Nov. 4—Foolshead's Holiday (Com.).....
Nov. 11—A Victim of Competition.....
Nov. 11—The Effect of a Racket (Com.).....
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Oct. 25—Lone Bill's Last Ride (Dr.).....
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Nov. 1—Big Noise Hank (W. Com.).....
Nov. 4—Mutt and Jeff and the Lady Stenographer (Com.) .....
Nov. 4—The Suit Case Mystery (Com.).....
Nov. 8—A True Westerner (Dr.).....
Nov. 11—Desperate Desmond Almost Succeeds (Com.) .....
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Nov. 18—Mutt and Jeff and the Unlucky Star (Com.) .....
Nov. 18—That Kid from the East (Com.)....
Nov. 20—His Vacation (Com.).....
Nov. 22—The Cowboy Pugilist (W. Dr.).....
Nov. 25—Desperate Desmond Pursued by Claude Eclaire (Com.-Dr.) .....

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Oct. 31—The Progressive Book Agent (Com.)..
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Nov. 11—For the Tribe (Dr.).....
Nov. 14—When First We Met (Dr.).....
Nov. 14—The Tell-Tale Parasol (Com.).....
Nov. 18—The Old Leader (Dr.).....
Nov. 21—Rivals (Com.) .....
Nov. 21—Views of Montserrat, Italy (Sc.).....
Nov. 25—Jug o' Rum (Dr.).....

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Oct. 14—A Narrow Escape (Dr.).....
Oct. 18—The Trapper's Daughter (Dr.).....
Oct. 21—Divorce (Dr.) .....
Oct. 25—The Empty Crib (Dr.).....
Oct. 28—The Test of a Man (Dr.).....
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Nov. 22—Helpless Man (Dr.).....
Nov. 25—A Daughter of Italy (Dr.).....

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Sept. 21—The Rose and the Dagger (Dr.).....
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Oct. 5—Lost Illusions (Dr.).....
Oct. 12—Chasing a Rainbow (Dr.).....
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Nov. 2—The Tale of a Cat (Dr.).....
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Nov. 16—The Return (Dr.).....

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Nov. 17—Only a Squaw (Dr.).....
Nov. 22—Husbands Wanted (Com.).....
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Oct. 9—The Higher Law (Dr.).....
Oct. 13—The Tempter and Dan Cupid (Dr.)..
Oct. 17—The Early Life of David Copperfield (Dr.), Part I.....
Oct. 20—The Satyr and the Lady (Dr.).....
Oct. 24—Little Em'ly and David Copperfield (Dr.)
Oct. 27—The Jewels of Allah (Dr.).....
Oct. 30—The Loves of David Copperfield (Dr.)..
Nov. 3—Their Burglar (Dr.).....
Nov. 7—The Missing Heir (Dr.).....
Nov. 10—The Last of the Mohicans (Dr.).....
Nov. 14—The Higher—the Fewer (Com.).....
Nov. 17—A Mother's Faith (Dr.).....
Nov. 21—A Master of Millions.....
Nov. 24—The Baseball Bug (Com.-Dr.).....

YANKEE.

Oct. 2—She Never Knew (Dr.).....
Oct. 6—The Goose Girl (Dr.).....
Oct. 9—His Second Wife (Dr.).....
Oct. 13—Society Hoboes (Com.).....
Oct. 16—The Lost Kerchief (Com.).....
Oct. 20—The Man Who Came Back (Dr.).....
Oct. 23—The Drummer Boy of Shiloh (Dr.)...
Oct. 27—Flower of the Forest (Dr.).....
Oct. 30—The Van Osten Jewels (Dr.).....
Nov. 3—At Daisy Farm (Dr.).....
Nov. 6—A Coward's Regeneration (Dr.).....
Nov. 10—He Didn't Like the Tune (Com.)...
Nov. 13—Into the Light (Dr.).....
Nov. 17—The Two Rooms (Dr.).....

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000 - - $1.25 20,000 - - $4.60 50,000 - - $7.50
10,000 - - $2.50 25,000 - - $5.50 100,000 - - $10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

MOVING PICTURE MACHINES
Stereopticons, Slides, Accessories

CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1899

MORTIMER
FILM CLEANER

Removes every particle of dust and oil from the film. Makes old films CLEAR AND BRIGHT. No trouble to the operator—it cleans while film is being re-wound. Used and endorsed by leading exchanges and theatres from coast to coast. SIMPLE, PRACTICAL and positively GUARANTEED NOT TO INJURE THE FILM. Price of machine $10.00, cleaning pads $1.00 per hundred. Send for free booklet and testimonials.

Mortimer Film Cleaner Co.
703 Fidelity Bldg., Portland, Maine

3 SPECIAL FEATURES
$5.00 a day

NOW BOOKING
U. S. MILITARY IN ACTION
3000 Feet of Film

COWBOY AND INDIAN FRONTIER CELEBRATION
3000 Feet of Film

FALL OF TROY
Reproduction of The Trojan War
2000 Armed Gladiators
2020 Feet of Film

WRITE FOR DATES
1 Sheet and 3 Sheet Posters FREE

Lyric Film & Supply Co.
27 South 6th Street
TERRE HAUTE, IND.

SPECIAL

we have the special arrangements with the American Press Association to reproduce lectures under their copyrights.

$500.00 Reward

to anyone that can dispute the above statemet

WATCH OUR ADV.

next week for the evidence.

I will pay any exhibitor $100.00 who will furnish me with any genuine letters threatening against or in any way interfering with the exhibition of our celebrated lectures.

We originate
Some people dupe

look at this excellent lot of features. Hundreds of exhibitors are coining money with them. Why not you?

Big Money Makers for Live Exhibitors

The Famous McNamara Trial
AT LOS ANGELES

made from genuine photographs taken at the jail, courthouse etc., of exceptional interest.
No. 1 20 Slides, plain.....$5.00
No. 2 20 Slides, beautifully colored.....10.00
No. 3 40 Slides, plain.....10.00
No. 4 40 Slides, beautifully colored.....20.00
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Largest assemblage of American warships in history. A review of 9 miles of fighters by President Taft. Wonderfully interesting and instructive.
No. 1 20 Slides, plain.....$5.00
No. 2 20 Slides, colored.....10.00
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The Chinese Rebellion

showing scenes of interest at the seat of the war highly entertaining and exceptionally interesting
No. 1 20 Slides, plain.....$5.00
No. 2 20 Slides, Colored.....10.00
No. 3 40 Slides, plain.....10.00
No. 4 40 Slides, colored.....20.00
Lecture and Posters Free.

Italian-Turkey War
WILL PACK YOUR HOUSE

This lecture is proving immensely popular. Exhibitors are coining money with it. Special 5-color 1 sheet lithos add exceptional value to it.
No. 1 20 Slides, plain.....$5.00
No. 2 20 Slides, colored.....10.00
Lecture and Posters Free.

The Terrible Austin Disaster

A wonderfully interesting lecture that draws crowds wherever advertised. A sure money getter.
No. 1 20 Slides, plain.....$5.00
No. 2 20 Slides, colored.....10.00
Special Posters and Lectures Free

DANTE'S INFERNO

A veritable Gold Mine. Good for any time.
No. 1 25 Slides, beautifully colored.....$ 7.50
No. 2 40 Slides, beautifully colored.....12.50
No. 3 77 Slides, plain.....10.00
Special printed matter and 3-sheet 1-sheet posters, and 4 page illustrated booklet.
John Dreher, Pender, Neb., writes he is immensely pleased with Dante picture, took in $68.40 in four nights. Swamped with bookings. Others are coining money with it. Why not you?
Our new issue of announcement slides now ready. Over 250 designs, new, snappy ideas, artistic coloring. It's free. Send for a copy.

A. J. CLAPHAM
Manufacturer of Fine Art Slides
130 West 37th St., NEW YORK

Dupers and Imitators take warning. All our current event lectures are copyrighted. Infringers will be prosecuted vigorously.

Operators!

I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market

H. A. MACKIE
953 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

NOW READY, OUR NEW 1912

MIRROROIDE
Curtains and Screens
Perfection in Every Detail

The 20th Century Wonder in
PICTURE PROJECTION
No Haze, Glare or Eye Strain.

There is no reason on earth why you should hesitate another moment in placing this, the world's greatest and best curtain and screen, in your theater.

We issued a challenge to every screen and curtain manufacturer in the world for a competitive test. We named the date, time and place. They all feared

MIRROROIDE

Why? Because users of Mirroroide proved they had the best screen and curtain in the world.

MIRROROIDE

Brings an increase of 100 per cent in patronage; saves 30 per cent in your price [illegible]

We have shown pictures in the streets between 10 and 12 a. m., sun brightly shining.

CAN YOU BEAT IT?

Our 1912 curtain and screen will be the talk of the world.

Genuine Mirroroide is stamped on [illegible] of goods.

500

Sold since August 3, 1911

NEW PATENTS PENDING
ON
MIRROROIDE

Get samples of [illegible] Boston, Mass. We are getting them.

Drop us a line. Get the [illegible] and meet the world's [illegible]

DO IT NOW
MIRROROIDE
Lasts and is guaranteed

A LIFETIME

[illegible] has our text [illegible] to use the [illegible]

MIRROROIDE

Is not a [illegible] days.

They are daily removing screens of other makes.

MIRROROIDE

[illegible] etc., everywhere.

[illegible]

Let Us Show You
BENJAMIN GENTER CO.
Newburgh, N. Y.

EXHIBITORS, BEWARE OF PIRATES

Don't jeopardise your business by exhibiting a duped imitation of the genuine film of

Dante's Inferno

Wait for the Original

If you have already booked the fake film, seize the same and collect damages for misrepresentation.

¶ Owners of the State rights for Dante's Inferno will show Authority from this company to exploit Dante's Inferno, and all others are impostors -:- -:-

ONE PIRATE ARRESTED

---From PHILADELPHIA NORTH AMERICAN Saturday, Nov. 4th, 1911

...h he addressed to ... however, was greeted with... said in part:
consider our present ineffi...did muncipal government; ...n to the twaddle about sav... while our city assets are... by incompetency and fav... ...e get a glint of revela... ...e hypocrisy of pres... ...id consider what w... ...d folth were only known; when ...efeated organization camp, ...ghtest evidence of red blood ...avishly supporting a candito the primaries, had held ...c scorn and derision; when ...ameleon oratory of the vic...ization camp, roaring with ...a lion before—but cooing ...a dove after—the primaries, ...elled to ask: How long will ...f Philadelphia tamely submit its to their intelligence and ...?
...ulate you once again, Mr. ... that you are giving the peo...delphia another opportunity ...iselves from the slavery of ...ical conditions. If you are ...h I sincerely hope, it will be ...day for our city. If not, you ...pporters, at least, will sleep ...ht, with a good conscience, ...t you and they have done ...ity as patriotic citizens."

SCHOOL FUND WORKING BOYS

...ent of a school fund for ... was advocated last night at ... senior class of ... High ... meeting at once.
Fire insurance officers declare yesterday th... the action of the politi... ses, in ... one of the engine co... nies fo... ree hours Thursday night, ... a ...icious piece of business."

HELD UNDER BAIL AS FILM 'PIRATE'

Proprietor of Moving-Picture Supply House Accused of Copyright Infringement

George W. Bradenburg, proprietor of a moving-picture supply house, at 333 North Eighth street, was held under $500 bail for court yesterday by United States Commissioner Craig, charged with infringing upon copyrighted films. The charges were preferred by Ingvald C. Oes, of New York, representing the Great Northern Film Company, of Copenhagen, Denmark.

According to the testimony of Oes, Bradenburg leased two films for production in this state, that are protected under copyrights obtained by Oes in Washington last May. The two films in question are, "Temptations of a Large City," and "In the Hands of Imposters."

Bradenburg claimed that he obtained the films from Europe. Special Treasury Agent Harry B. Jacobs testified that one of the films consigned to Bradenburg had been seized by the department of justice as it was being delivered into this country.

Old Millville Merchant Dies

MILLVILLE, N. J., Nov. 3.—Samuel L. ...

In the 3d division, ... messenger in the depa... docks and ferries, is ... leader. Charles Dietz, ... ward executive commi... inspector, is his assistan... a member of the state ... secretary of the ward ... 1st division.

JEWELER COM... SUICIDE IN...

Elwood M. Williams, ma... large firm of jewelry man... years old, of 5224 Laurens... mantown, was found dead ... Hotel Walton Thursday nig...
A letter, which, accordin... Ford, Williams sent to his w... took the poison which res... death, told Mrs. Williams t... hotel to get his body.
Examination of the dead ma... revealed large quantities ... Deputy Coroner McKeever ... small white tablet on the ... room occupied by Williams, ... be analyzed

LILLIAN RUSSE... RECEPTION ...

Lillian Russell was the gue... ception given yesterday by ... City Ladies' Motor Club, in ... in the Hotel Majestic.
Howard Shelley introduced ... sell. The reception committe... of Mrs. Lewis W. Cave, ...

¶ A few states still open for Dante's Inferno, Helios Make (Two reels), Independent, and Dante's Inferno, Milano Films (Five reels), Licensed, by the Motion Picture Patents Co.

MONOPOL FILM CO., 145 W. 45th St., N.Y.

THE MAJESTIC

FIRST RELEASE DAY

SUNDAY, NOVEMBER 26th

"THE COURTING OF MARY"

A HIGH CLASS COMEDY

SUNDAY, DECEMBER 3rd

"LOVE HEEDS NOT SHOWERS"

A HIGH CLASS COMEDY

Sunday, December 10th

"THE ULTIMATE END"

A STRONG NEWSPAPER DRAMA

BY SPECIAL REQUEST

Sunday, December 17th

LITTLE MARY PICKFORD IN

"LITTLE RED RIDING HOOD"

In which "Mary" embodies the many graces of happy, care free childhood. We make this our Christmas picture because Christmas, more than any other, is the children's holiday. ¶ Almost every child old enough to read knows this famous Nursery Rhyme by heart.

Every Exhibitor should book this subject at once and advertise it well, thereby inducing thousands of parents to give their children at small cost

A LARGE CHRISTMAS TREAT

THE MAJESTIC MOTION PICTURE COMPANY

145 WEST 45th STREET, NEW YORK CITY

SOLD THROUGH MOTION PICTURE DISTRIBUTING AND SALES CO.

MICHIGAN — OHIO — INDIANA — ILLINOIS — EXHIBITORS

LOOK

DAY LETTER

Form 2588 J.

THE WESTERN UNION TELEGRAPH COMPANY

INCORPORATED

25,000 OFFICES IN AMERICA CABLE SERVICE TO ALL THE WORLD

THEO. N. VAIL, PRESIDENT BELVIDERE BROOKS, GENERAL MANAGER

RECEIVER'S No.	TIME FILED	CHECK

SEND the following DAY LETTER subject to the terms on back hereof, which are hereby agreed to } Nov. 7, 1911.

TO Motion Picture Dist. & Sales Co.,
111 East 14th St., New York, N.Y.

Hooray for the Independents, Hooray, Hooray, for the Cadillac Film Co., Have just taken from the trust four more first run down town Theatres, making six during the last three weeks, at an annual rental of about Forty-Thousand Dollars.

Increase our standing order commencing Week of Nov. 13th to twenty-one reels as per schedule mailed today. This makes thirty-five independent reels per week coming into this city whereas seven months ago there were six. Out of seventeen down town theatres here twelve are independent. The wonderful improvement in the product of the Independent Manufacturers is responsible for this condition and to them is the credit due.

CADILLAC FILM COMPANY.
PHIL.GLEICHMAN. PRES.

THE ABOVE TELLS THE STORY

A 21 Reel Exchange in Your Territory

Buying the Cream of the Independent Output

THE QUALITY of our service is proven by the rapid growth of our business. Commenced business April 10th, 1911, buying six reels—seven months later buying 21 reels. The only Exchange situated between New York and Chicago buying this quantity. We are prepared to supply several houses with service from one to thirty days old. A trial will convince you that Cadillac service means better selection of subjects, films in better condition, prompter shipments, more attention paid to details, in fact better satisfaction all around :: :: :: ::

Give us a trial and see for yourself.

CADILLAC FILM COMPANY, 92 Griswold St., DETROIT, MICH.

Stop! Look! Listen!

What an exhibitor writes to the Moving Picture World with reference to our Bells and other Musical Instruments:

Fort Worth, Texas, October, 1911.

Moving Picture World, New York City.

Gentlemen:—In conjunction with an article in the Moving Picture World of October 21, headed "A Little Talk on Vaudeville in Picture Theaters," mentioning Mr. J. C. Deagan, of Chicago, manufacturer of musical novelties, especially adapted to picture show work, I can't help but feel it my duty as an extensive purchaser of Mr. Deagan's instruments and a user of the same, to boost for him and his wonderful knowledge of the manufacture of perfectly toned bells. While the article mentions only the organ chimes as an attraction, I have found for complete effects on pictures, the Parsifal Bells, Marimbaphone, Xylophone,

Electric Bells

(the greatest drawing card of all), unequalled when it comes to putting on perfect effects. I am using all these instruments, as well as Mr. Deagan's Cathedral Chimes, in addition to violin, cello, traps and effects.

I have not regretted the expenditure of several hundred dollars on Deagan instruments, and to any show that wishes to increase its receipts, my advice will be fewer drum stunts and more attractive music, such as only Bells can give, and the crowds will come.

(Signed) S. W. CUMMINGS,
Proprietor Orpheum Theatre, Fort Worth, Texas.

We make the Electric Bells in various sizes from

$40.00 up

The most popular sets of Bells we are now making are the

No. 310 outfit

25 Bells, 2 Octaves, Chromatic C to C

Complete with resonators, keyboard and all electrical apparatus.

Price of this outfit is $75.00

Will be shipped to you for examination and trial on receipt of $5.00 to guarantee express charges.

Every set of bells guaranteed one year.

Write for circulars and descriptive matter

J. C. DEAGAN

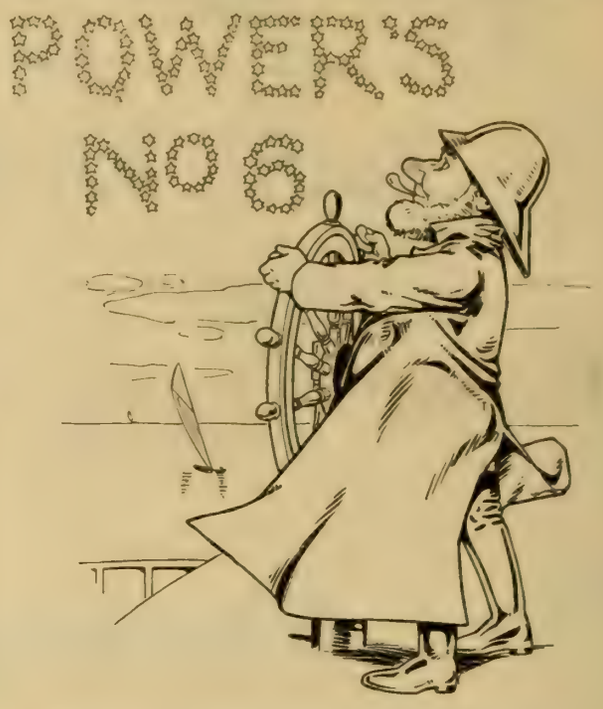
3800 N. Clark Street
CHICAGO, ILL.

Get on the Right Tack

Power's Cameragraph No. 6

—— IS THE ——

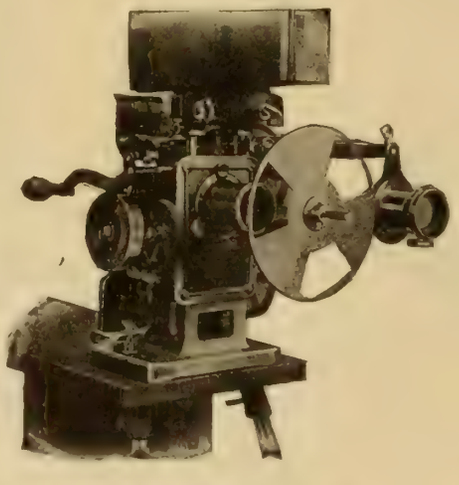
STAR PILOT



There are no breakers ahead for users of POWER'S CAMERAGRAPH NO. 6. It is the machine above all others that insures easy sailing.

THOUSANDS of customers have read the "message in the stars" and purchased POWER'S CAMERAGRAPH NO. 6—an investment that means a sure voyage to the "harbor of success."

Fourteen years of experience with POWER'S machines has taught the Moving Picture World that POWER'S means PERFECT.



It is superior to all other machines in it's absence of flicker, steadiness of picture, ease of operation and freedom from noise.

POWER'S NO. 6 is the latest product of the POWER'S factory.

POWER'S NO. 6 is a money-maker ***every day of the week***—it is never on the sick-list.

Send now for Catalogue G—and our special proposition.

NICHOLAS POWER COMPANY

115-117 NASSAU ST., NEW YORK

For fourteen years the leading manufacturer of Moving Picture Machines.

G. MÉLIÈS

DORIS' FATHER DISCOVERS THE FOREMAN'S TREACHERY

AN OIL COUNTRY ROMANCE

THE foreman at the oil wells is very much in love with Doris, the proprietor's daughter. The latter, however, shows an interest in Tom, one of the workmen, who has just completed an invention which he proudly demonstrates. The foreman, seeing a chance to get "in soft" with the boss and win Doris, steals the plans and claims the invention as his own. How the girl herself frustrates his villainous plot, and how she and her papa reward Tom forms a thrilling, true-to-nature story.

APPROX. 1000 FT. 11-23-11

G. MELIES, 204 EAST 38th ST., NEW YORK CITY

COMING

Monday, Dec. 4th

Arrah=Na=Pogue

IN THREE REELS

An Irish patriot drama adapted from Boucicault's masterpiece. Produced by an all-star company of players in the most picturesque part of Ireland.

Production by Sidney Olcott

ARRAH DELIVERS THE MESSAGE BY A KISS

Never in our history of photoplay successes have we been in position to present such an unqualified artistic and meritorious achievement.

Scenario and title role by Gene Gauntier.

Magnificent photography, ideal locations, thrilling action in each reel, and withal reaching the superlative degree of the motion picture art.

All licensed exchanges can supply this headliner, Book it at once and advertise it's coming.

The American Insurrecto

An incident of the recent Mexican revolution.

Released Monday, Nov. 27th

Among The Irish Fisher Folk

On the same reel CORPUS CHRISTI CELEBRATION AT KILLARNEY.

Released Wednesday, Nov. 29th

How Betty Captured The Outlaw

On the same reel A GLIMPSE INTO YELLOWSTONE NATIONAL PARK.

Released Friday, Dec. 1st

KALEM COMPANY, Incorporated

235-239 West 23rd Street, New York

LONDON, W., 86 Wardour St. :: :: BERLIN, 35 Friedrich Str.

CAREY PRESS, N. Y.

Vol 10. No. 8 November 25. 1911 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Battle of Monmouth—Scene from "Hands Across the Sea" (Eclair-American).

125 East 23rd Street New York—Chicago 169 W. Washington St.

Let us help decorate your lobby for the holidays—Mail us the coupon in the lower, left-hand corner

THE THANHOUSER WO-A-WEEK

Cut This Memo Out and Paste it Over Your Desk

MEMO---Unless I want to miss them, I must ask my exchange NOW for "LADY FROM THE SEA," Ibsen Psychological Study. (Rel'd Tues. Dec. 12) "CINDERELLA," Greatest Film Fairy Story. (Rel'd Fri. Dec. 22) "SHE," Rider Haggard's Mystery Masterpiece in 2 Gorgeous, Mystifying Reels. (No. 1, Tues. Dec. 26), (No. 2, Tues. Jan. 2.)

Released Tuesday, November 28

Shakespere's **THE TEMPEST** Complete in One Reel

Here is another in the Thanhouser Shakesperean series that you'd better get busy featuring. The storm effects are exquisite—easily better than any ever seen in a stage production of this play. The subject gives chances aplenty for pretty settings and you'll see that our producers utilized them to the extreme. The story is a very smooth-running, simple and familiar one. It will be relished in all corners of the house.

Released Friday, December 1

The Story of a Test

Beneath the Veil

She faced him and tried him. He encompassed the trial successfully and furnished this film with its great big climax. She was a dashing beauty and he—an artist who loved the beautiful—loved her for her good looks alone. She lost these in a sudden accident. And with her pretty face she lost him. At least she appeared to lose him, and here came his great trial. The film describes it fittingly and prettily pictures its very dainty sequel.

Thanhouser Co., New Rochelle, N.Y.
Send me FREE Lobby Decorations for your "Greatest December" features. I am / am not getting "The Thanhouser News."
Name_____
Address_____
Exchange_____

Don't Forget the GREATEST in Film History **DECEMBER**

12 (Tues.) LADY FROM THE SEA
22 (Fri.) CINDERELLA
26 (Tues.) "SHE"

THANHOUSER COMPANY
New Rochelle, N. Y.
Sales Company Agents for U. S. and Canada

FOUR-A-WEEK ESSANAY

The Week's "BIG LAUGH" is in the Essanay's

Release of Tuesday, Nov. 21st

TOO MUCH TURKEY

(*Length, approx.* 1,000 *feet.*)

Side-splitting side-lights on the Turko-Italian war (in America). Good enough to run a week in any theater. Get it.

Release of Thursday, Nov. 23rd

OLD FIDELITY

(*Length, approx.* 1,000 *feet.*)

A remarkable drama with a remarkable dog actor. This intelligent canine will be the delight of all who view the picture.

Release of Friday, Nov. 24th

AT THE STROKE of TWELVE

(*Length, approx.* 1,000 *feet.*)

A drama of love and business life, excellently played and splendidly staged.

Release of Saturday, Nov. 25th

THE DESERT CLAIM

(*Length, approx.* 1,000 *feet.*)

An intense, thrilling drama of the Golden Days in California.

Send O.K. from local editors for Anderson electrotype and feature story. The best sort of advertising for licensed exhibitors.

The Essanay posters are the best business pullers made.

Read Essanay synopses in this paper - - Get On Our Mailing List

Essanay Film Mfg. Company

521 First National Bank Building, Chicago, Ill.

OFFICES IN

LONDON : : BERLIN : : BARCELONA

RELEASE DAYS - - - MONDAY - - WEDNESDAY - - SATURDAY

NESTOR

Oldest and Best — *"The Worth-While Film"* — Always a Feature

At Your Service **3 NESTORS A WEEK** At Your Service

First Monday Nestor
Released November 20th, 1911

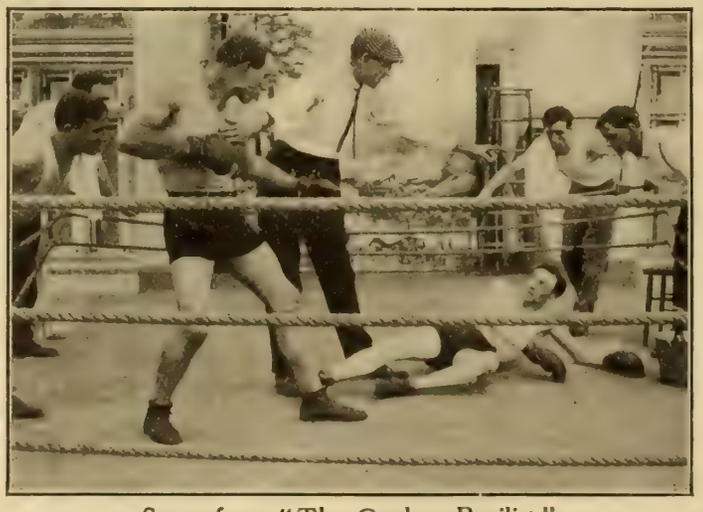
HIS VACATION

995 feet of ***high class*** and ***classy*** comedy—acted with ***unusual brilliancy*** by select players—staged amid ***entrancing surroundings*** and beautifully photographed. ***Get It!***

Scene from "His Vacation"

Monday, November 27th, 1911
HAPPY HOBO'S HELP
Delectable Comedy - - Film Fun-Fest

Fight Feature Film **THE COWBOY PUGILIST**



Scene from "The Cowboy Pugilist"

Released Wednesday
November 22nd, 1911

1000 feet of ***house-jamming film.*** Interesting story—lively battle royal—scientific ***4-round boxing contest.*** A regular release worth more then a dozen special ones. ***Get It!***

Wednesday, November 29nd, 1911
WHEN THE WEST WAS WILD
A Sensational Western

DESPERATE DESMOND Pursued By CLAUDE ECLAIRE
Release of Saturday, November 25th, 1911
993 feet of the ***greatest film novelty*** ever conceived by mortal mind—astonishingly clever—***unheard of twists***—laughs galore
A picture sure to ***break all records*** for popularity. ***Get It!***

COMING! "A WESTERN FEUD" and "THE SCHEME THAT FAILED" Sat. Dec. 2nd

DAVID HORSLEY, BAYONNE, N. J. SALES CO., SOLE DISTRIBUTORS

ÉCLAIR

ECLAIR FILMS AMERICA

Announces Its Second American Release

OUT TUE NOV **28** A Rollicking Comedy designed for Laughing Purposes Only, and Named

Miss Masquerader

Attention is Directed to its Rare Photographic Excellence

Length 950 feet **Elegant Posters**

AND THE SAME WEEK

On Thursday, Nov. 30

Two Likewise Humoresque Subjects On One Reel

The Five Daughters of Durand

Novel in theme, story and action, with photographic originality, wonderfully displayed throughout.

Length 660 feet

Gussie's Congratulations

A plain, wholesome laugh-provider, made for brain-fagged mortals who seek relaxation after the daily grind.

Length 330 feet

TUE THU **Twice Each Week, Eclair Films Are Now Issued To Responsible and Worthy Exchanges** TUE THU

Make No Mistake Eclair Master Products are not sold Promiscuously to Unreliable Buyers. Only those proving Proper Financial Standing and Catering to First-Class Exhibitors are given Circulating Privileges.

NEW STOCK PHOTOS SOON READY

Handsomest of real Photographs mailed fo live theatres at bare cost of production. Complete Set $1.50.

Get on Our Mail List

ECLAIR FILM Co. *GENERAL OFFICES AND STUDIOS* **Fort Lee, N. J.**

BRANCHES THROUGHOUT THE WORLD

CHAMPION FILM

FIRST EDITION OF

MOTHER GOOSE SERIES

A MONDAY SPLIT-REEL RELEASED NOVEMBER 27th

It's often difficult to release subjects that will interest everybody, but our Mother Goose pictures will hold you a captive by virtue of their eye-holding qualities. Free Display Sheets. Your patrons want to see this reel, Mr. Exhibitor.

THE TWO BROWNS

RELEASED NOVEMBER 29th

Depicts the ultimate defeat of Joe Brown's purpose to niggardly supplant his rival, John Brown, in the favor of Virginia Dare. The point of interest lies in the complication of the two rivals' names. It's strong.

Coming Split Reel — Yankee Doodle and "Our Navy"

THE SECOND EDITION OF "MOTHER GOOSE SERIES." DECEMBER 4th.

Both of the Mother Goose pictures have splendid advertising lobby sheets. Write us for them.

Sold Through Motion Picture Distributing & Sales Co.

THE CHAMPION FILM COMPANY

MARK M. DINTENFASS, General Manager

12 EAST 15th STREET, NEW YORK CITY

SPECIAL THREE-SHEET POSTERS

Besides our regular one-sheet posters, we have made unusually beautiful three-sheet posters for

Kalem's "ARRAH-NA-POGUE"
Pathe's "CAIN AND ABEL"

This "CAIN AND ABEL" three sheet, especially, is a most remarkable poster and you should see it. These posters can be secured from the licensed exchanges or direct from the

A. B. C. COMPANY - - - - Cleveland, Ohio

HERE'S YOUR BABY!

With a grin like a Cheshire cat—a grin born of pure joy, eagerness and enthusiasm—we announce His Royal Implets, the "Saturday Split Imp." Heavens! How we've waited for this moment, planned, schemed, worked! How we've asked your help and how you've given it! You all said "Give us Comedy, Comedy, Comedy—and split reels every Saturday." So we've done what you ordered. And that's why we say it's **YOUR** baby, this third Imp! Treat him well as long as he's good. **BUT** if he misbehaves—kick him out! Our first "Baby Imp" comes on SATURDAY, DECEMBER SECOND, and is named,

"THE MASHER"

(Copyright, 1911, by I.M.P. Co.)

About 650 feet long—and every foot a screaming comedy! Read the synopsis elsewhere and then please, please, please whisper to your exchange **QUICK!** We're going to set you wild with enthusiasm over our "Saturday Splits." A special company has been engaged to work on these and nothing else! First release Saturday, Dec. 2. Remember!

"BILL" TAFT ON THE SAME REEL!

We caught President Taft and a whole lot of notables dedicating the wonderful new Naval Training Station near Chicago. Had the exclusive picture rights from the United States Government. Good enough for a whole reel, but we could use only 350 feet of it.

"Uncle's Visit"

(Copyright, 1911, I. M. P. Co.)

A rapid fire COMEDY. You'll wish it was twice as long. Released MONDAY, Nov. 27. Will you go after it as hard as you can?

WANTED!

First class negatives, ideas, plots, scenarios — anything that will add to the lustre of the Imp's name and fame. Will pay best prices

WE ASK EVERY IMP EXHIBITOR

to wire his exchange immediately for a booking on our wonderful 2,000-foot educational drama, "FROM THE BOTTOM OF THE SEA," released Monday, Nov. 20. Don't wait to see it. Take our word that it is a magnificent film. Meet your exchange half way by offering to pay extra for it. As great a drawing card as the famous "Fall of Troy" and similar features. Made through the courtesy and co-operation of the United States Government. Feature it BIG, BIG, BIG!

"Over The Hills"

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One of the best mining dramas we've ever produced. Released THURSDAY, Nov. 30. Tell your exchange you won't be happy till you get it!

WANTED!

The name and address of every exhibitor not on our regular weekly mailing list. Important matter being sent out weekly. Big news coming!

IMP FILMS COMPANY

102 W. 101st Street, New York, N. Y. **CARL LAEMMLE, Pres.**

When In Doubt, Select a "COMET"

Comet Release—Monday, Nov. 27th

Grandma's Too'fache

A sparkling little pathetic touch that will add friends galore to the cause of the "Comet."

Released Friday, December 1st

The Late Mrs. Early

A splendidly photographed, superbly staged and excellently acted comedy of domestic trials and triumphs.

COMET FILM CO., 344 E. 32nd St., New York

Released through Motion Picture Dist. and Sales Co.

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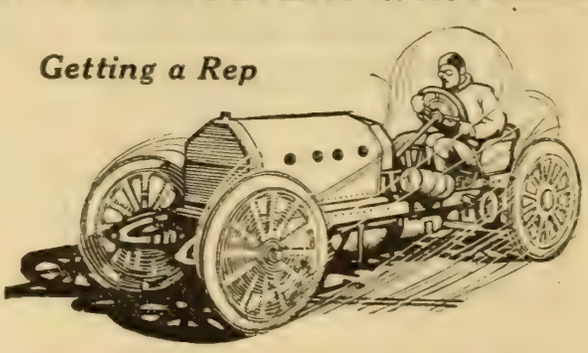

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A "Rep" that will make a "Rep."

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LOOK AT OUR RELEASES

ALSO

LOOK FOR OUR 3rd RELEASE

MONDAY DEC. 18th

3—A WEEK—3

RELEASES

"HUSBANDS WANTED" (*Comedy*) November 22nd.
"THE WILL OF PROVIDENCE" (*Drama*) November 24th.
"A TROUBLESOME PICTURE"
"LIFE ON BOARD A BATTLESHIP" (*Split Real Comedy*) November 29th.
"A REVOLUTIONARY ROMANCE" (*Military*) December 1st.

Solax Company

Congress Avenue. Flushing. L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD EXCLUSIVELY THROUGH M. P. D. & S. Co.

ANNOUNCEMENT No. 16

Exclusive Talk No. 7

PICTURES *and* PROGRESS

WORLD OVER the live man is ambitious to be classed as progressive.—In the world of pictures, the producer is classified as progressive who grasps the current ideas of the public and who is abreast of the technical developments of his art.

In the Show World the exhibitor who is handling a *progressive picture programme* without embodying the latest ideas of the showman's art, is neither progressive nor enjoying the full measure of opportunity afforded by his programme.

The National, in adopting the Exclusive idea, did so in deference to its AMBITION to be PROGRESSIVE; we had seen the difficulties of the exhibitor and deliberated long before we determined upon the Exclusive idea.

In the adoption of the Exclusive policy we were convinced of the value of the plan in treating the Showman's ills; frankly we state to you our conclusions then, that you were *Slaves* of conditions as foreign to your needs as ART is from ACCIDENT.—We could see your rebellious attitude, but we recognized that you were powerless in the absence of a programme that deals fairly with your needs.—*The National Exclusive programme* in its exclusive features guarantees the first relief ever seriously offered the exhibiting public.

Exclusive Service means freedom from the bondage of trade conditions now taxing the minds of every honest student of the economic needs of our business—be he *manufacturer, exchange* or *exhibitor.*

The National's mission is purely a broader administration of the business needs of the exhibitor; in this mission it welcomes and deserves the co-operation and support of every broadminded exhibitor in the country.

In no department of the business can we find greater opportunity for progress than in the policy or system of distribution and control.

EXCLUSIVE PROGRAM

MONDAY
Plantation, Clarendon, Mono.
3 Reels

TUESDAY
Rose, Deutsches Biograph
3 Reels

WEDNESDAY
Federal, Mondia, Latium
3 Reels

THURSDAY
Washington, Hepwix, Film d'Art
3 Reels

FRIDAY
Mohawk, Cricks & Martin, Aquilla
3 Reels

SATURDAY
Oklahoma, Deutsches Bioscope, Savoy
3 Reels

SUNDAY
California, Messters, Comerio
3 Reels

NATIONAL FILM DISTRIBUTING COMPANY

145 West 45th Street, New York City N. Y.

The Weekly Dope Sheet

VERY SPECIAL!

We announce the opening of the

Powers Duplex Studios

for which an enormous expenditure has won the unanimous opinion of experts—the model studios of the day. We've got the facilities now; what would you, exhibitor, think of us if we did not now spend the price that means good staffs and good pictures?

Mark this—you're going to admire us!

For Tuesday, November 28th

A Split Reel of Comedy

"TOO MUCH INJUN"

You never saw an Indian *comedy*, did you? Nope—never until this release. It's novel and it's good—we're modest. On the same reel,

"The Lineman and the Girl"

Refined fun of the lasting kind. A grouch-executor.

For Saturday, December 2nd

"The Wanderer's Return"

You might know from the title that it's a drama, eh? Of course, you say, and we agree. Well, it isn't! It's one of the cleverest farces you ever saw. On the same reel,

"Views of Lake Como"

You've heard of it, read of it and talked of this famous Italian beauty. So have your patrons. Now let 'em see it.

POWERS MOTION PICTURE CO.

511 West 42d St., New York City

Whenever God

creates a beautiful woman the devil jots something down in his notebook. We who have pressed soft hands, looked into tender eyes, whispered nothings in eager ears—we who have loved a rag and a bone and a hank of hair and found she was a woman who didn't care and never could understand—we know

THE PRICE!

And when the immutable law of the years takes its course, and youth and beauty fly, bringing regret and repentance, the woman knows

THE PRICE!

And you will know

"THE PRICE"

Released Thursday, Nov. 23rd

if you ask your exchange for it!

It's a story as old as the Garden of Eden, and as new as the latest divorce suit, a page of human history from Adam to Eternity, a tale of temptation, transgression, travail and tears!

"THE PRICE"

is the prize that will be the price of more admissions than the S. R. O. ever represented. And the price to you is "The Price."

Marathon It!

REX MOTION PICTURE MASTERPIECE CO.

573 Eleventh Avenue
New York City

Sales Co. says "The Price" is a DEAR story!

THE HOUSE OF

SELIG

Announces Another Great Big Popular

Quartette of Features

Nov. 27 **The Right Name But the Wrong Man** *Nov. 27*

The thrilling story of a man who, jilted by the woman he loves, enlists in the army and amid scenes of strife and daring repays with noble sacrifice his loved one's scorn. About 1,000 feet.

Nov. 28 **The Telltale Knife** *Nov. 28*

A tale of that daring, danger loving, fast passing, Western type—the cattle rustler—a picture of remarkable atmosphere and action—produced in the foothills and valleys of Colorado, with Tom Mix as the leading actor. About 1,000 feet.

Nov. 30 **An Evil Power** *Nov. 30*

A most unusual story in which spirit mediums and clairvoyance almost wreck the placid happiness of an engaged pair. A drama of thrilling episodes. About 1,000 feet.

Dec. 1 **In Japan** *Dec. 1*

A sight seeing trip to that wonderful land of interest whose civilization has advanced so rapidly of late. On the same reel with

Seeing Cincinnati

Another interesting travel subject. Each subject is about 500 feet.

TRADE S MARK

THE SELIG POLYSCOPE CO.

20 EAST RANDOLPH STREET, CHICAGO, ILL.

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Gaumont

A GAUMONT EVERY TUESDAY and SATURDAY

KOSMIK FILM

AN ECLIPSE EVERY WEDNESDAY

ECLIPSE

CURRENT RELEASES

Gaumont, Tuesday, Nov. 28

A BUSY CUPID

COLORED

Fiction. About 750 ft.

A romantic story telling how Cupid aids two unhappy lovers.

The clever little fellow wins the stern parent's consent in a very skillful manner.

Review of the Austrian Army

Topical. About 232 ft.

Eclipse, Wednesday, Nov. 29

The Mysterious Stranger

Drama. About 610 ft.

The mysterious stranger is mistreated by a miserly old farmer. Due punishment is awarded the farmer through the fulfilment of a prophesy.

Salt Industry in Sicily

Industrial. About 372 ft.

Gaumont, Saturday, Dec. 2

THE PROMOTER

Drama. About 1140 ft.

John Gerard, a bankrupt, promotes, with others, a get-rich-quick scheme, but after spending the money recklessly is finally arrested by the police.

ECLIPSE

Advance Announcements Free. Write to

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LICENSED BY THE MOTION PICTURE PATENTS CO.

Gaumont

VITAGRAPH

"Heroes of the Mutiny"

Monday, November 20th

Devotion and gratitude make heroes of a grateful serf of India and a young soldier of the English Army. They save the British Garrison from a mutinous horde of fanatics.

Rose Tapley

"Wistaria"

Tuesday, November 21st

Mary Maurice

A mother's faith saves her boy from prison, brings him back to the old home and the path of right and love.

"The Half-Breed's Daughter"

Wednesday, November 22nd

Far away in the Canadian Northwest a half-breed's pretty daughter is lured away by a young miner who deserts her. He is visited with the vengeance of Heaven in response to the imprecations of her father to the Great Spirit.

Lillian Christy

"The Innocent Burglar"

Friday, November 24th

Maurice Costello

He isn't a burglar, of course. He forgets his keys, breaks into his own house and gets in wrong with the police. Everything is set right by his father-in-law to be and everybody is happy.

"The Life Boat"

Saturday, November 25th

The sea gives back to his father the boy who was given up as dead. In an effort to rescue the crew of a sinking vessel the old father rescues his own boy.

James Morrison

FIVE A WEEK

Next Week — **Next Week**

"THE POLITICIAN'S DREAM"—A Comedy that's a "pipe" ..... Monday, November 27th.
"THE FRESHET"—Sweeps Everything Before It ..... Tuesday, November 28th.
"THE VOICELESS MESSAGE"—It Speaks for Itself ..... Wednesday, November 29th.
"HIS LAST CENT"—A Drama of Life and Hope ..... Friday, December 1st
"THE HUSKING BEE"—Seasonable Comedy ..... Saturday, December 2nd.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

LUBIN FILMS

4 REELS A WEEK

Released Wednesday, November 22 **Length about 1000 feet**

The Ranchman's Daughter

A Western that thrills and throbs with the swift, mad rush of exciting events, ranging from attempted clandestine love to a near-lynching. Excellently portrayed. It is built to hold the people and then send them out to tell others about it.

Released Thursday, November 23 **Length about 1000 feet**

A Blind Deception

As pretty a love-comedy as was ever flashed on the screen, faithfully and naturally acted by some of Lubin's leading players. It means money in your pocket and delighted patrons who will get the I-want-to-come-here-again feeling.

Released Saturday, November 25 **Length about 1000 feet**

His Brother's Double

"Double, double, toil and trouble
Fire burn and caldron bubble."

So sing the witches in Macbeth. The fact that Bob was his brother, Jack's, double gave rise to plenty of trouble. It's very funny. Not only that, but it has a strong plot. Not only that, but there's a charming love story woven through it.

Released Monday, November 27 **Length about 1000 feet**

The Man in the Taxi

If you want a real nickel-coiner, here it is. There was no "Bless you, my children" stunt when bold John Mason and pretty Betty Brown told their parents they wanted to get married. Elopement, robbery, arrest and some other forms of exciting adventure made the path of their love extra rough. But it all came right just when everything looked darkest.

4 REELS A WEEK

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. Fifth Avenue **London: 45 Gerrard St., W.** **Berlin: 35 Friedrich Str.**

The Best Films to be Released

DURING THE

WEEK OF NOV. 27th

November 27

Pathe's Weekly

November 28

Romance of the Mummy

November 29

The Incendiary Indians

November 30

Oh! What a Thanksgiving Day

December 1

Rover is Jealous

December 2

A Bear Hunt Romance

TRADE MARK

Thomas A Edison

TRADE MARK

Thomas A Edison

Saving is Profit

—and that is just as true of the motion picture business as of any other business. But the wrong kind of economy can *break* your show just as surely as the *right* kind can *make* it.

Don't skimp on the first cost of your motion picture machine. Get

THE EDISON KINETOSCOPE

The Edison will not only save for you on operating cost, on repairs and by outlasting any other machine you could buy, but it will *save your patronage* by insuring a good show —clear, steady pictures that will keep the crowd constantly coming.

Don't let the slight difference in cost between the Edison and a cheap machine stand between you and success. Save in the right place—get the Edison Kinetoscope. Write us today for complete particulars.

Scenes from "THE LURE OF THE CITY"

EDISON FILMS

TUESDAY, NOVEMBER 28th

"The Lure of the City"

CAST.

The Boy.....Harold M. Shaw
His Father.....William West
His Mother.....Mrs. William Bechtel
The Girl.....Mary Fuller
Her Mother.....Mrs. Wallace Erskine
A Theatrical Manager.....William Wadsworth

How a young man was attracted by a "get-rich-quick" advertisement, his struggles in the city and how he was finally brought back home by his sweetheart. One of the scenes reproduces the famous painting, "Breaking the Home Ties," by Thomas Hovenden.

WEDNESDAY, NOVEMBER 29th

"The Troubles of A. Butler"

CAST.

Mr. A. Butler.....John R. Cumpson
His Butler.....Edward O'Connor
Mr. Ashburton.....Bigelow Cooper
Mrs. Ashburton.....Mrs. C. Jay Williams
Miss Ashburton, A Spinster.....Alice Washburn

Mr. Butler wanted a wife. His butler wanted a situation. Each unknowingly got put into the other's position and in the same household, resulting in a very funny mix-up.

FRIDAY, DECEMBER 1st

"Pull for the Shore, Sailor"

from "The Madonna of the Tubs" *by*
ELIZABETH STUART PHELPS.

CAST.

Ellen Jane, A Laundress At Fairharbor.....Laura Sawyer
Henry, Her Husband.....James Gordon
Their Little Girl.....Edna May Weick
The City Lady.....Mabel Trunnelle

An appealing story of the fisherman's life on the New England coast. Parted foolishly in anger, the loving wife thought that her husband had been lost at sea, but he was almost miraculously restored to her.

SATURDAY, DECEMBER 2nd

"A Man For All That"

CAST.

The Good-for-nothing.....Jack Chagnon
The Ranchman's Wife.....Miriam Nesbitt
The Ranchman's Daughter.....Jeanie McPhearson
The Little Sick Girl.....Edna May Weick
The Ranchman's Assistant.....Yale Benner
The Chinese Servant.....Charles M. Seay
The Leader of the Outlaws.....Charles Ogle

That some good exists in the worst of us is strikingly shown in this film. A good-for-nothing, placed in a desperate position, showed, through a series of exciting scenes, that he was a true man after all.

THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

MONDAY, DECEMBER 4th

Arrah=Na=Pogue

IN THREE REELS

A veritable transcript from human life, related in 47 absorbing scenes, embellished with primitive scenic splendors and interpreted by a galaxy of artists of surpassing merit.

ARRAH, SHAUN THE POST AND FEENY

A production so worthy in many variant ways—and so unique as to command critical and popular attention even among the best of the world's great plays.

SPECIAL MUSIC

Mr. Walter C. Simons, a well known Composer, has prepared a complete piano score and a four-piece orchestration for this feature subject.

Price for piano score and orchestration, postage prepaid, fifty cents.

The Long Arm of the Law

A Western Story told amidst Mexican and California scenic backgrounds

Released Wednesday, December 6th

Too Much Realism

A COMEDY
60 Laughs in 20 Minutes

Released Friday, December 8th

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235-239 West 23rd Street, New York

LONDON, W., 86 Wardour St. :: :: BERLIN, 35 Friedrich Str.

GREAT NORTHERN

Release for Saturday, November 18th

A Rendezvous in Hyde Park

A case of mistaken identity. A ludicrous comedy film well enacted.

ON THE SAME REEL

HIGH SCOTLAND

A travel film which will delight everybody. Charming scenery, beautiful water effects, national dances, and manoeuvres of the famous Highlander Corps.

Release for Saturday, November 25th

THE THEFT OF MONA LISA

A splendidly enacted comedy with a novel and interesting plot.
Length 804 feet.

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Our lobby display is now ready for the trade. Write for circular.

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(NORDISK FILM CO. OF COPENHAGEN.)

THE PHENOMENAL AND PREDOMINATING QUALITY

DISPLAYED IN THIS

OUR WEEKLY PROGRAM OF RELEASES

MONDAY:—Imp, Comet, American, Champion (Nestor Starts Nov. 20th).
TUESDAY:—Thanhouser, Bison, Powers (Eclair American Starts Nov 21st).
WEDNESDAY:—Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY:—Rex, American, Itala, Imp, Eclair.
FRIDAY:—Bison, Solax, Thanhouser, Lux, Comet.
SATURDAY:—Powers, Itala, Great Northern, Nestor, Reliance (Republic Starts Dec. 9th).
SUNDAY:—Republic, Dec. 10th; Majestic Starts Nov. 26th.

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It is the artistic training and years of experience in the moving picture industry of the manager and producer combined with high-class talent, always keenly observing the little details that make the films a success. Originality of plots and the ability to select only such scenarios that will delight, interest, and instruct one, with a general tendency towards the uplifting of the moral standards of humanity.

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Facts and Comments

TO what extent will the feature film counteract and displace vaudeville? The question is one of vital interest to every person connected with the moving picture industry. Its answer does not affect exhibitors alone, but must mean much to the manufacturer as well. While the lower order of vaudeville has not held its own as an attraction in moving picture houses, its field is still large and its effects on the photoplay are as injurious as ever. We learn of the trials and tribulations of exhibitors who, very reluctantly in most cases, still cling to vaudeville. Good vaudeville makes a decent profit to the exhibitor nearly impossible. As there is not enough of good vaudeville to go round, the cheap and nasty brand finds shelter in the home of the picture play, to the constant damage of a clean, progressive, straight moving picture entertainment.

Of all the remedies suggested none seems more promising than the frequent feature film. As one old and experienced manager declared to us: "Give me a good feature film once or twice a week and I will do away with vaudeville at once." Is it possible to furnish such a supply of feature films? Leaving theories aside, we call attention to the steady increase of the feature film within the last six months. Look over the releases, mark your feature films with a cross in red ink, and the list makes a formidable showing. We do not believe that any other six months in the history of the moving picture will approach such a desirable state of affairs. It is pleasing to note that this increase in the production of feature films has not been confined to any section of the manufacturing industry; the junior organization has kept pace with the senior organization of film makers. A number of notable features have been brought over from Europe independently of any association of manufacturers and have been made available for the exhibitors.

* * *

If, then, the feature film is a welcome means of ousting the vaudeville part of moving picture exhibitions, no one has a greater interest in building up and developing these films than the manufacturers. The exhibitor's demand for such films would be constant and he could afford to share the increased cost of such features by paying a proportionate extra charge. Such a charge would be slight indeed compared to the prices now demanded for even the poorest kind of vaudeville. We know of instances where exhibitors dispensed with vaudeville for a week at a time whenever they could get special or regular releases that could be treated as features and advertised and presented as such to the public. As to the possibilities of feature subjects, it is admitted on all sides, that we have so far scarcely scratched the surface. Fiction, literature, history, are inexhaustible mines. The moving picture has created a cosmopolitan taste and an international capacity for enjoying the great creations of art. The art, which has visualized the thoughts and conceptions of Dante Alighieri, is irresistible in the domain of fiction and literature and may well strike the word "impossible" from its dictionary.

* * *

A gentleman highly connected with certain manufacturing interests advanced the opinion that the popularity of the feature film would depend on the exhibitor and his ability to make the most of it. In putting great classic masterpieces on films the manufacturer imposes a task on the exhibitor, but it is a task which he shares with the exhibitor. The manufacturer spends much time and talent on the feature film and generally has before starting with his work as little notion of the subject as the exhibitor would have in the majority of cases. When he has finished his work, the film maker has learned a good deal about it and is then in a position to enlighten the exhibitor. He does this by means of pamphlets and folders. THE MOVING PICTURE WORLD has done its full share in advising the exhibitor of all the details of the feature films as they have been released and has endeavored to supply all the information which the exhibitor ought to have and which ought to be of direct financial benefit to him. It will continue to do so and render the feature film the most valuable asset in the exhibitor's program.

* * *

WE are apt to smile with indulgent contempt at the fat-witted member of the British parliament who thought the safety of the cow on the railroad track more important than the building of a railroad. A few years hence we will laugh at the inconceivable stupidities of legislation purporting to regulate moving picture entertainments. Oh, the horrors of freak legislation! In New York the Solons at the State Capital thought that no man could operate a moving picture machine without being a full citizen; in Pennsylvania, ward-politicians act as censors at $2.50 per reel, in Massachusetts five minutes must elapse between reels to allow the machine to cool off. The average law giver has probably never been inside of a booth and is firmly persuaded, that it is a smouldering volcano. The ignorance and superstition in regard to moving picture machines is more typical of the twelfth than the twentieth century.

* * *

EVERYWHERE, even in the columns of the yellowest press, discussion is rife anent the possibilities of the moving picture as an educator. It is indeed an inviting subject, and THE MOVING PICTURE WORLD has not only treated it exhaustively long ago, but traced a practical plan for its adoption in aid of systematic instruction. At present there is not, as we have had occasion to point out, any practical and tangible fact showing a systematic effort to make educational pictures for the schools. That could not be done without the advice and co-operation of experienced pedagogues. The latter alone are able to determine the course and scope of such education from the practical teacher's point of view. The impression that the placing of a moving picture machine in a schoolroom is sufficient for the start of a course of cinematographic instruction is erroneous. The pictures themselves are the main and most important thing. Before such pictures can be had much time, patience and expert knowledge will be required. At this present writing there is no material for a systematic course of instruction by moving pictures in even the elementary branches of geography or history.

IS it always good policy to give the audience what it wants regardless of what is good for it? Does an appeal to the finer feelings and the better taste always spell failure from the exhibitor's standpoint? An intelligent discussion of the question would require pages and be well worth them. In the meantime the experience of a well-known Brooklyn exhibitor with the musical end of his show may be of interest to all. His audience or at least the demonstrative part of his audience demanded songs and music of the so-called popular variety, Coney Island rhapsodies, and lively rags. He intended them to learn and appreciate something better, but at first found very little encouragement. He persevered, however, engaged a competent and well-trained singer and slowly but surely carried his audience with him. He now has the rare satisfaction of having helped to develop the better taste of his patrons and having added to his revenues. We know of other exhibitors, who in the face of an indifferent and even hostile audiences have won the double victory for the higher quality and the box office. An audience is after all as ready to be led as it is to be amused and entertained. Only the leading must be done with discretion and we must never attempt to accomplish too much at one sitting. The intelligent exhibitor delights in studying his audience and we have no doubt many of them have stored up valuable experiences, which we invite them to communicate to these columns for the benefit of the exhibiting fraternity generally.

The Added Attraction

Article II.

By W. Stephen Bush.

TWO questions of practical importance present themselves in the further consideration of my subject. How large is the proportion of subjects now available for special presentation with lecture, music and effects and how large is the supply of available lecturers.

As matters stand today, the percentage of subjects for special presentations of feature shows is not large, though it is constantly increasing. The fact that there are comparatively few lecture subjects may lead to the temptation to choose a release as a feature film without the proper qualities. It is well to emphasize the fact in this connection that nothing could possibly be more absurd and less in keeping with the progress of the moving picture as a more refined and theatrical attraction than such an error. A plain, ordinary release of average quality and average length cannot be tortured into a feature film. The latter must be of such a character that even the dullest patrons will at once recognize its superiority to the ordinary reel. In the present state of the market the subject of superior quality and quantity cannot be counted on as a regular part of the exhibitor's entertainment. In order to obtain it at all the exhibitor must make special arrangements with his exchange and know a few days in advance just when he can have it. Then he must immediately make it the subject of special advertising and arrange for the best aids in its proper presentation. This in the average house is no easy matter. In the moving picture theatre, as well as in any other entertainment or business, things have a tendency to fall to a dead level, a routine and monotony, which can never win any new patrons or add to the prestige and reputation of the place.

To illustrate this further, I will take at random a number of feature films from recent releases: "David Copperfield," "Foul Play," "Lady Godiva," "Auld Lang Syne," "The Black Arrow," "The Two Orphans," "Colleen Bawn." To let such features go by without special advertising and special presentation is the neglect of opportunity. Properly handled, such features have all the qualities of a regular theatrical attraction, and in the matter of price the advantage still remains with the exhibitor. I recall the old Selig film, "East Lynne," made in the days when the making of pictures was a crude affair. In a city in Pennsylvania the opera house had an "East Lynne" Company, a band of about a dozen playeyrs, which had scored great successes in all the surrounding territory. An exhibitor in the place secured the Selig film for the very day of its advertised production on the speaking stage of the opera house. The reel was well rehearsed, a very complete lecture was delivered with it, and the result showed extraordinary crowds in the moving picture theatre and empty seats in the opera house. The exhibitor has working for him actors and actresses in the pictures comparing not unfavorably with the general average of the speaking stage. Supply in the way I have indicated in my previous article, the aid of the human voice, rehearse, use special care in the selection of the music and strike the psychological moment with your effects and results will take care of themselves.

In regard to lecturers, I am a very firm believer in the law of supply and demand. The demand for good men may just now be greater than the supply, which on the whole is a very good sign. It shows that the public will only accept true ability and earnest effort and no substitute whatever. A good voice, a fair education and a determination to give the best there is in you at all times and everywhere are some of the stepping stones to success. A thorough and patient study of the picture which is to be the subject of the lecture is essential. If you have seen a picture ten times you can be of great help to the man who sees it for the first time. You can explain and point out things that at the first exhibition of the release even a man of average intelligence and good education might very easily miss. Do not, however, attempt to lecture on a film unless you feel in your heart and soul that there is need for it and that you are competent to fill that need.

One word in regard to the so-called educational picture. As a rule these pictures, showing scenery or the workings of some industries or the people of foreign lands, are not longer than 500 feet and generally they are shorter. Excellent and useful as these pictures are, they can be treated seriously as a lecture subject only when they constitute at least one full reel of a thousand feet. Where a regular lecturer forms part of the staff it is of course quite different; in such a case these educational pictures are quite a legitimate subject for a lecture. To make them a special feature and the subject of special presentation otherwise would seem to be a mistake, for after all the moving picture theatre is a place of amusement and what instruction is conveyed to the mind must come in the shape of amusement.

Taming An Audience

THERE are two ways of making an audience behave—one is by means of a so-called "bouncer," or special officer, the other is by an appeal to reason and decency. Only in extreme cases is a resort to the first method justified or advisable. The proportion of moving picture theaters that may justly be called dives is negligible—perhaps one in five hundred. A house which depends on the strong arm and rough voice of a uniformed ruffian, does not stand on a sound basis and cannot last very long.

The appeal to reason and decency may be made in many ways. The most effective appeal is the personality of the exhibitor and the general character of the management. The very atmosphere of the right sort of place breathes an air of refinement, inviting desirable and repelling undesirable patronage. A crowd of young men, full of animal spirits, but meaning no harm, or offense,

comes into a theater, noisily and perhaps a little bit silly. The quiet of the place, the perfect order in the audience, the business-like appearance of the attendants, the smooth progress of the whole entertainment at once exercises a subduing influence and unconsciously, even perhaps unwillingly, the newcomers yield to all these influences that make for order and decency.

There have been places within the personal knowledge of the writer, where order was brought out of confusion and rowdyism of a vicious type was completely suppressed without resort either to physical violence or the threat of physical violence. As a rule the moving picture audience is orderly and well behaved and needs no guardianship. Where, however, the management is lax or indifferent, it often happens that a few "roughs" will bully the rest of the audience and delight in unseemly noises. Do not shout at your audience in such a case. Of course the majority will be with you and applaud a rebuke to the disorderly few, but there is a far better and more effective method. Have the ushers observe the worst offenders. The really vicious fellows are always few, the rest of the disorderly element is made up of the foolish and thoughtless. As soon as you remove the ringleaders, order will return. Banish the ringleaders from your place and often they will come back, penitent and full of promise of reform.

In a theater, pervaded by an atmosphere of hospitality where every patron feels he is a welcome guest, there will be no disorder. The exhibitor who understands his business must know how to create the necessary atmosphere.

The Future of the Scientific Film

Interesting Interview with Dr. R. T. Jupp.

Dr. R. T. Jupp, a prominent figure in the moving picture field of England, is one of the very few men who at the present, unites scientific knowledge and training with a love and understanding of the moving picture. It is interesting to read what he has to say on a subject, that in due time will become a most important factor in cinematography. Much of what he says is equally true in this country and shows again that the moving picture knows no national or geographical boundaires. Dr. Jupp, speaking on the topic, "How Will Science Benefit by the Cinematograph?" remarks:

"The development of kinematography generally has been delayed by an amount of blind prejudice and unintelligent criticism that probably has been applied to no other scientific invention since the days when Stevenson introduced the steam engine. This, in a great measure, accounts for the fact that practically, in this country at least, no real attempt has yet been made to apply the process to purely scientific subjects, notwithstanding the fact that the kinematograph probably affords opportunities attainable by no other means, for the propogation of scientific knowledge.

"Whilst England has stood aloof, it is noteworthy that in other countries a few, though somewhat isolated, attempts have been made to utilize animated photography in the lecture rooms of various scientific institutions.

Looking at the matter from a purely educational point of view, I suppose it will be generally admitted that things which can be seen make an infinitely deeper impression upon the memory than things which are unseen. Nor can it be doubted that the ordinary methods of teaching by word of mouth, which are in vogue in our schools and colleges today, result in an enormous amount of wasted energy on the part of the teachers and lecturers, much of which would be avoided by the utilization of the kinematograph in the various curriculums.

Let me take, in the first place, the ordinary schools as an example. How much more interesting and comprehensive would such a subject as history become if, periodically, outstanding episodes could be faithfully enacted upon a screen before the scholars, with a true presentment of the costumes and manners of the period. The same might be said of the teaching of geography, which I suppose, is entirely unintelligible to ninety per cent. of all school children.

"And if we turn to the natural sciences, I believe that facts could be brought home in a way that no other method of teaching could accomplish.

You have asked me in this short article to indicate in what directions I consider science will benefit by the motion picture. First and foremost, I believe that the kinematograph is destined to become a recognized factor in the course of surgical instruction. Under the system now in vogue in medical colleges, every student during his period of training is obliged to spend an hour a day in the lecture room listening to discourses on surgery, which embraces, it may be added, far more than mere operating, and includes many other subjects, as for example, fractures, dislocations, diseases like leprosy and glanders, and deformities. In the ordinary course, no matter how interestingly the lecturers may deal with their subjects, it may be said that this one hour per day for two years is to all intents and purposes wasted time. On the other hand, if every salient feature could be demonstrated by the kinematograph as the lecture proceeded, a method which would not be insuperably difficult to carry out, the value of these lectures from a teaching point of view would be immensely increased and the benefits derived by the students would be such as to far outweigh any objection which could be raised on the score of pecuniary expense. The use of the kinematograph would greatly increase the teaching value of any such lectures, and would enable benefits to be derived from them which certainly do not result at present. In addition, the lecturer, whether he be the author of the examples or not, might be expected to give a far more clear and lucid interpretation of the subject.

The students of science in general who are unable to attend the lectures of the better-known professors, as well as those whom fate compels to reside at some distance from the centers of education, the kinematograph in its new functions would come as an incalculable boon, for it would be possible by its aid to repeat the illustrative action of the greatest authority on any given subject, and by means of an accompanying lecture, to give the instruction not only as many times as may be required, but in as many different places. This would enable the poor as well as the wealthy, the country as well as the town, to enjoy the same high advantages.

Some progress has already been made in the direction indicated, several firms having issued valuable scientific and semi-scientific films. Only recently, Professor Eijkman, of Holland, projected kinematograph pictures illustrating the pulse waves upon the screen at a congress at Salzburg. In his method, an apparatus is employed which, placed upon an artery, follows and records exactly the motions of the pulse. This Sphymograph, as it is called, is connected with a sensitive electrical apparatus, which, readily placed at a precisely determined point, conducts an electrical discharge through Rontgen tubes, thereby producing a momentary flash. By the reproduction of these flashes, the pulse tracing can be followed in the manner of an ordinary film.

The Management of a Home is a subject which has been taught by the kinematograph practically to the poor and more ignorant people in crowded centers, and the Care of a Child from birth to its teens as depicted by nurses and workers of experience is a wonderfully instructive course.

The furnishing of a home, the food and clothing necessary, the preparation for school, school life and recreation, can all be depicted here, controlled by experts, and without doubt, the kinematograph is destined to prove a powerful aid in overcoming much of the gross ignorance existing in all walks of life, regarding many branches of domestic economy, and more especially with regard to care and training of children.

The only drawback at present to this general use of the kinematograph in this way is the expense, but that could be overcome, either by co-operation of the authorities to obtain films, or by possible reductions in the cost of manufacture in the future, as the demand increases.

The kinematograph has already brought scenes of national and stirring interest before spectators prevented from seeing the actual occurrences, with a promptitude that made the representation more valuable. In King George's reign, it will enter on a path of usefulness the extent and value of which it is impossible to estimate; for it will be recognized as an unrivalled means of demonstration in cases where the eye and hand require to be educated and trained, and there is unmistakable evidence that before long its application will be widely established.

In one branch of knowledge, ethnography, the kinematograph has made enormous advances. Millions of people have been able to witness faithful portrayal of the habits and customs of numerous foreign races. The scenery, flora and fauna, the cities and villages, modes of transport, the architecture of almost every country in the world have been shown in thousands of theaters, and the educational value of such pictures must be immense.

In the realm of technical knowledge, also, something has been done, but from the purely scientific and teaching point of view, there remains here an immense opportunity for the use of the kinematograph.

Reviews of Notable Films

"THE COURTING OF MARY" (Majestic).

New Picture Company Scores Clean Hit with First Release and Sets a Fast Pace in the Quality Race.

NATURALLY there has been much speculation regarding the quality and character of the product to be released by the several new picture-producing companies that have recently been organized. The returns are now coming in and they are complimentary to the new producers. It was the privilege of the Moving Picture World representative to view the first film of the Majestic Motion Picture Company entitled "The Courting Mary," which is scheduled for release through the Motion Picture Distributing and Sales Company on November 26, and we now desire to record the safe and sane verdict that a clean hit has been scored. Independent exhibitors will take new hope when they get this picture, for it means that their program will be materially strengthened thereby.

This picture belongs to high-class comedy. It is a [illegible] subject, depending entirely upon the personality of the players and they have made the best of their opportunities. Of course, the personality of Mary Pickford dominates the play and quite naturally, for is not "Little Mary" one of the

Scene from "The Courting of Mary" (Majestic).

most delightful little photoplayers in the business and, also, this being the first of the Majestic pictures, it is quite natural that the best attraction should be featured. So it is that "Little Mary" trips and scintillates in her most charming manner throughout and throughall a full thousand feet of film, leaving only a regret at the finish that there might not have been more of it.

Mary's part in this picture is that of a "tomboy" summer-girl, with a score of lovers at her heels. She succeeds in dodging them, but only by burying herself in the woods. This is where Owen Moore gets on the job. He is a "woman hater" and has had his own time getting away from an amorous young woman who insists upon fainting on his shoulder at the slightest provocation. He, too, hunts the solitude of the tall timber where he discovers Mary. They quarrel and —get interested in each other.

Mary's Uncle Bill, who has taken a slight interest in the proceedings, because of his greater interest in another girl, helps matters along by forbidding Mary to have anything to do with Owen. Naturally, a wilful girl does the very thing she is told not to do and there is an elopement and a wedding, so Mary and Owen are happy ever afterward.

In telling this little story the Majestic producer has injected many a delightful bit of comedy and has set his players into the most beautiful of Nature's nooks and corners. At no time does the action lag—something doing every moment. The supporting company is excellent; the boys are boys and there are several very beautiful girls. Uncle Bill, who plays no small part in the picture, is impersonated by W. H. Brown, a well-known light opera and musical comedy star.

Photographically the Majestic people have proved that they understand their business. The pictures are clear, sharp and steady and some beautiful effects have been obtained. In this respect the first of the Majestic product will rank along with the best of any make, without exception. If the Majestic's manufacturing department is able to keep up to the high standard there are some others who will have to change their present methods.

To conclude: Manager Cochrane is to be congratulated upon the successful entry of his company in the picture market. He has made good all his promises so far; now let him keep it up and the fortunes of the Majestic Company are secure.

"THE SHERIFF'S SISTERS" (American).

Reviewed by Jas. S. McQuade.

I CAN promise a Western drama of [illegible] interest from start to finish, in "The Sheriff's Sisters," by the American, which will be released Thursday, Nov. 30.

The photography is especially good and possesses fine definition and stereoscopic quality. The camera man has confined himself chiefly to outdoor scenes in making settings for the story, and many of them are of exceptional beauty. But this is only to be expected, when it is remembered that they are taken in the beautiful El Cajon Valley, about 20 miles east of San Diego, in Southern California, where the American plant and studio are located.

An interesting love story is revealed in the plot and during its development the leading characters are capably sustained by Miss Pauline Bush, who appears as the elder of the sheriff's sisters, by Miss Van Tromp, who takes the role of the younger, and by Jack Kerrigan, who assumes the pivotal character—that of the dashing young fellow, who is loved by both sisters, but who bestows all his love and attentions on the younger.

There is jealousy, of course, on the part of the elder sister, and there is a villain and, between the two, the hero is made the scapegoat for a crime committed by the villain. We see the innocent man followed by a crowd of lynchers and overcome, after a very realistic fist contest, and thrown over a bridge. But he emerges safely from impending death and the cloud of suspicion that has settled on him, and wins the girl of his choice.

The weak spot of the filmed story, however, lies in the fact that the villain, who has committed murder, is not even shown as being arrested. This, it must be confessed, is trivial treatment of a commanding incident and character of the story, and decidedly points to a faulty scenario.

The opening scene shows the front of the sheriff's pretty cottage nestling in vines. The villain, George Dalton, is pleading with Gertrude, the sheriff's elder sister, for a return of his love, but we see her refuse him. Then Jack Wilton, handsome of face and light of heart, appears. We see Gertie's face light with something stronger than affection at his approach, but he greets her only as a friend.

Next day the younger sister, Lucy, returns from the East. Jack Wilton is smitten at first sight, and so is Lucy. Gertrude notes this and is seized with jealousy. This jealousy is increased when she discovers the lovers near the great palm tree next day.

George Dalton again presses his suit with Gertrude. Again he fails. Jack approaches Gertrude, as Dalton walks away, and the latter, believing him his rival, inwardly vows vengeance. Jack shortly afterward calls on Lucy's father and asks him for her hand in marriage. He refuses, but Jack firmly insists. There is a quarrel and Jack goes away downcast.

Scene from "The Sheriff's Sisters," by the American Film Manufacturing Co.

Immediately afterwards Dalton approaches the old man and asks for the hand of Gertrude. He is refused with angry words and Dalton replies in kind. The old man then draws his revolver and is shot dead by Dalton, who hurries from the scene.

Jack, who has been engaged in conversation with Gertrude, hears the shot and rushes towards the spot. So does the sheriff, who was in the vicinity at the time. Jack arrives first and is horrified to find the father of his sweetheart lifeless. He is discovered by the sheriff, standing over the dead man with a revolver in his hand. This revolver he had picked up beside the body.

The sheriff accuses Jack of murder and puts him in jail. Lucy pleads with her brother and tells him that her lover is innocent, but he is obdurate. As the sheriff pulls his handkerchief from his pocket, he unconsciously drops his keys. Lucy secures them and releases Jack.

In the meantime Dalton, the real criminal, has gathered a band of lynchers and galloped to the jail. He is desirous to turn all suspicion from himself and put a rival out of his path by having him lynched. The party arrives just as Jack has made his escape and is mounting a horse. They pursue him, wound him, engage in a desperate hand to hand conflict, overpower him and throw him over a bridge, while a freight train is passing.

Jack escapes fatal injury and succeeds in alighting from the train, only to fall into the hands of the sheriff, who takes him back to jail. Just before they arrive, Gertrude has overcome her jealousy, at sight of her sister's agony, and informed her that Jack was with her at the time the shot was fired. The sheriff is also notified of this fact and releases his prisoner, restoring him to the tender attentions of Lucy.

"HANDS ACROSS THE SEA" (Eclair).

American Company Produces Two-Reel Subject of Ambitious Character—Washington in New Guise.

SIGNALIZING its first American production, the Eclair Film Company released a two-reel subject entitled "Hands Across the Sea," on November 21st. Realizing the value of something unusual for the initial American production, the Eclair folks have spared no expense to make this picture notable, not only in proportions but in character and quality. In many respects it comes up to expectations and, while it is above the average, it is not quite up to the Eclair standard of photography.

The story of the picture is too long to relate here. It is a grouping of some of the principal incidents of the Revolutionary War. There is a very good interpretation of the mission of Benjamin Franklin to the Court of France and the enlistment in the cause of American independence of the French noblemen, Lafayette and Rochambeau.

The scenes following are taken from Revolutionary history and, while they are in chronological order, they are rather fragmentary, it being impossible, of course, to cover so extended a period otherwise. The battle of Monmouth is most elaborately staged and costumed, there being some 350 men engaged in that scene. Here the incident related of Moll Pitcher is brought out prominently and with good effect. Other hand to hand encounters and skirmishes between the opposing forces are equally well portrayed. In point of action and realism attained in these scenes, excellent results have been obtained.

In this picture the Eclair Company has given us a new glimpse of General Washington. We have been accustomed to think of him as sitting passively upon his white horse or in some dignified pose. In this subject he is shown as a fighting general with an ever ready sword and an impetuous spirit. This conception may be somewhat startling, though it is on record that Washington was quite handy with his sword and that he did, at one time or another, some real fighting.

Interwoven with the scenes of battle is the thread of the love story of Charlotte Temple, supposed to have been betrayed by a British officer and to have died a miserable death in poverty. A character called Grace Deane is the friend of Charlotte who takes the unfortunate girl under her care. The part of Charlotte is prettily portrayed by Miss Helen Martin and that of Grace Deane by Miss Dorothy Gibson. The latter has had considerable picture experience and is more widely known as the Harrison Fisher girl, having posed for Mr. Fisher for several years. Miss Gibson was given very little opportunity to display her ability in this picture, but she made good use of what chance she had and is a very pretty figure of a Colonial girl.

The picture was produced principally under the direction of Mr. James Slavin, well known in theatrical circles as a writer and producer.

The Eclair Company has, by this production, demonstrated its ability to produce large things, and Independent exhibitors may look for many good pictures from its American players in the future.

SCENES FROM ECLAIR FIRST AMERICAN PRODUCTION "HANDS ACROSS THE SEA IN '76" (TWO REELS)

1—DOROTHY GIBSON AS "GRACE DEANE" AND HELEN MARTIN AS "CHARLOTTE TEMPLE." 2—BATTLE OF MONMOUTH. 3—LAFAYETTE AND ROCHAMBEAU DEFENDING THE HOME OF SILAS DEANE. 4—WASHINGTON WATCHING OVER HIS MEN. 5—FRANKLIN AND LAFAYETTE AT THE COURT OF FRANCE. 6—SCENE IN FRANKLIN'S RESIDENCE IN PARIS. 7—FIGHT AT BLOCKHOUSE.

"THE POLITICIAN'S DREAM" (Vitagraph).

A notable film and a notable comedy is this hilarious undertaking. It is seldom we look at a comedy that involves a cast of 800 people. Of course, it is true that some of the cast were unconsciously working for the Vitagraph; they form the innocent bystanders in the large political parade that is part of this picture. The entire Vitagraph corps was in action here, not only the regular actors, but all the mechanics, scene painters, property men, wardrobe people, cooks, waiters, watchmen and all, form a part of the great parade that marches in endorsement of Simon Stubbs (John Bunny) for Mayor of New York. There were several hundred extra people engaged for the procession, numerous carriages

Scene from "The Politician's Dream" (Vitagraph).

and a fife and drum corps to lead it. This street parade is one of the best pieces of production work that it has been our pleasure to witness.

Simon Stubbs was a country politician who had his own theories concerning civic government. He disagreed with everybody on matters of state, with the exception of a certain widow lady with whom he agreed on any topic for reasons that lodged around his heart more than they did in his head. The work of Mr. Bunny in this production is perfection. Nobody could ask or expect anything better from that sterling comedian, or anyone else. He is rapidly becoming the most famous comedian the world has ever known, and if the Vitagraph people continue to provide him with vehicles of this sort his fame will know no bounds. "The Politician's Dream" is a very simple story. It is based upon a mere

Scene from "The Politician's Dream" (Vitagraph).

thread; that of a country politician who falls asleep and dreams that he is sent for to come to the Metropolis from a little country town and become Mayor of New York.

It would take some such man as Charles Dickens to properly describe the personality of Mr. Bunny and it is needless to describe it to those who are familiar with his work in moving pictures. But in "The Politician's Dream" he is seen at his best in the role of a country politician, taking himself seriously and being taken seriously by others. According to the dream, a committee from New York calls upon Simon at his simple country domicile and there tender to him marks of appreciation of his great perspicacity and political acumen. Having delivered these sentiments they then deliver a set of resolutions inviting him to come to New York City and accept the office of Mayor. Simon responds in a becoming manner and makes his departure from the village in true presidential style. In the city he is acclaimed on all sides and becomes the man of the hour. The way in which Simon deports himself, and the dignity with which he endeavors to carry his new-found honor, is an exquisite bit of pantomime that will stand the test of time.

The great parade is held in his honor and Simon is elected Mayor by the most overwhelming majority ever known. But meanwhile, back in his country home, a venomous serpent has crept into his garden of bliss. His hated rival, Mr. Binks (Wm. Shea), has made great inroads into the affections of the Widow Merritt (Miss Flora Finch). To what purpose then are empty honors? What profiteth a man though he be elected Mayor of New York if he lose his own soulmate?" Learning the sad news, Simon puts glory behind him and hastens back to the village to intercept the approaching wedding. Arriving there, he finds himself too late and is thumped brutally upon his voluptuous nose by the destroyer of his bliss. This thump upon his well-upholstered proboscis brings about the awakening of Simon Stubbs and in his awakening he perceives the futility of empty honors as compared with the joy of having for a helpmate such a woman as the Widow Merritt.

A simple plot but strongly done and all the stronger for its simplicity. H. F. H.

VITAGRAPH PLAYERS.

Miss Turner has been sick for about two months, but has so far improved that she is rejoining the company this week.

Mr. Arthur Rosson is laid up with ivy poisoning through devotion to duty and doing funny falls in battle scenes.

The Vitagraph Company has started a riding school and has engaged Lieutenant Schiebler, U. S. A., as instructor of riding to the ladies and gentlemen of the company who have the most need of his tuition.

Mr. John Bunny ascribes his ample girth as the result of being a chronic sponger for twenty years on the hospitality of the B. P. O. E.

Mr. James Young, well-known Shakesperian and romantic actor, has rejoined the company after a tour of the South, playing the lead in "Judy O'Hara." Mr. Young is back to stay this time; he is done with the road for keeps and will stick to moving pictures. In other words he "listened to reason," as expounded by his friend, John Bunny. More about James later.

Ralph Ince when not playing Lincoln is busy beating everybody around the place playing checkers.

If Charley Eldridge can get his mind off playing dice he is going to challenge Ince for the championship of Locust Avenue (from the elevated road down to the "yellow" house, inclusive).

Maurice Costello a native Pittsburgher, was presented with a gold ring by members of the Motion Picture Exhibitors' League recently at a meeting of the organization at 223 Fifth Avenue, Pittsburgh. Mr. Costello addressed the meeting and made a befitting response. As J. Bunny would say: "He done fine."

The Rev. Robert Gordon, former pastor of the First Baptist church, who accepted a call to the First Baptist church of Topeka several months ago, introduced moving pictures as part of the regular services Nov. 12 and attracted a congregation of 1,200.

THE STUDIO WEDDING.

In our issue of April 29th, 1911, we published an editorial entitled "Moving Pictures in the Home," which was supplemented in the following issue, dated May 6th, by an editorial entitled "The Studio Wedding." In the light of prophesies made at that time, we take a certain satisfaction in recording an account of the wedding of Miss Margaret Marvin to Mr. George V. Schmitt, both of New York City. The ceremony took place in the studio of the American Biograph Co., on 14th Street, New York, on the evening of Nov. 9th. The fact that the bride is the daughter of Mr. H. N. Marvin, vice-president of the Biograph Company, may have had something to do with bringing our prediction to such a quick fulfillment. Be that as it may, we desire to amplify our previous declaration by the following bombast: that within two years studio weddings will be as common as grasshoppers ever were in Kansas.

Among the Chicago Houses

By Charles A. Young.

THE Kimball Theater, at Fullerton and Kimball Avenues, is a very fine example of the better class of neighborhood theater, which is so surely driving the "store show" out of existence. I am very much pleased to present a picture of it herewith. The front, as shown by the cut, is of white enameled brick, with stained glass doors and windows, and gives a pretty effect at night. Its owner and manager, Mr. F. O. Nielson has spent over $12,000 on the house, and his only regret is that he did not build it to seat 500 or 600, as its present seating capacity of 300 is inadequate to accommodate the crowds that come.

The house is well built and fireproof, so well indeed that Mr. Nielson secured an insurance rate on it which is practically the same as the residence rate—a potent testimonial to the thoroughness of its construction. The floor is cement, and has an unusually heavy slope, the pitch being four inches between the rows of seats, enabling one to look over the head of the person in front of him and see all the picture without inconvenience.

The operating room is of good design, not too large, but compact and convenient. When the house was built, Mr. Nielson gave his operator full charge of this part of the house. The walls are of hollow tile of special design, and make it much more

Kimball Theater, Chicago, Ill.; F. O. Nielson, Proprietor and Manager.

fireproof than the average booth with tin or sheet-iron fireproofing. The projection is above criticism. A Power's No. 5 machine is used, which gives as good a picture as can be desired, but Mr. Nielson says that when he buys a new mechanism it will be a Power's Six. Operator Turner showed me a good feature of his lamphouse which I had not seen before on a lamphouse in which the slide-carrier is supported by the condenser mounting; the slide-carrier support was pivoted at the lower corner, and swung out of the way when the machine is in use, allowing the light from the full area of the condensers to reach the film. This arrangement gives at least one-third more light than is possible when the slide-carrier and cone arrangement is placed on the condensers, as they act like a diaphraghm stop and reduce the illumination. I also noticed an excellent feature of the operating room in the form of a twenty-inch exhaust pipe situated above the lamphouse. Mr. Nielson holds out an inducement to his operator to do good work in the shape of a substantial bonus above the union scale.

Mr. Nielson has perfected his own screen, made chiefly of aluminum bronze and shellac on plaster, which gives as brilliant a picture as I have seen anywhere, and, too, without any veil or shadow, or harshness. I have seen no aluminum screen equal to it.

Other features of interest about the Kimball are the ventilation, with two 24-inch fly exhaust fans at the rear of the house, and the heating plant, which is sufficient for a good sized apartment building. Film service is Laemmle and the films are kept enough to be in good condition. The third reel I saw, "Captain Kate," was in very good order, and very well preserved for a feature of its kind.

Mr. Nielson was ridiculed when he went out to this locality somewhat more than a year ago to build a theater, because it was thought that the neighborhood was too young and too thinly populated to support a show, but he has happily disproved such criticisms.

In fact, I have found in the Kimball Theater a house which is pretty nearly ideal in every way, and I would like to suggest to those managers who have become disgruntled because of my criticisms, to visit this house some time and compare their own shows with one which even a critic must call good, and then rectify the conditions in their own shows.

The Central Theater.

The Central Theater, of Fullerton Avenue, near Central Park Avenue, is another pretty photoplay house, and a worthy competitor of the Kimball. A Motiograph machine and Sunlight curtain form the projection equipment, and the result is good pictures, though the operator, John C. Jackson, whose work was otherwise good, did not handle his light quite as well as could be expected, the light showing yellow several times. Film service is Independent, supplied by the Laemmle Film Service. This house is owned by a lady, Mrs. Wilhelmina Trebbin, and it seems to be her policy to give a good show, as she has good pictures and singing.

The Drake Theater.

I dropped in at the Drake Theater, Milwaukee and Drake avenues, and found Manager Harry Lindner with a big smile on his face. He was too busy to talk to me, however, for he had on the Thanhouser three-reel, "David Copperfield," and the people were coming fast. This film is certainly a winner, and the physical condition of the first reels, which were much older than the third, was very fine, the first reel showing no more rain than the third, though two weeks older. How the Laemmle Film Service keeps its reels in such good shape I don't know, but they do—one very good reason for the popularity of Laemmle service. Mr. Lindner has recently added a Power's Six to his operating room equipment, and the three reels were shown with no loss of time by its use, the intermission to change reels being eliminated.

The Crescent Theater.

The Crescent Theater, a vaudeville house, almost next door to the Drake, gave me a real surprise when I saw the picture. I had expected to see the average picture of the vaudeville house, well projected perhaps, but run in absolute silence. It was not so. The Vitagraph, "A Geranium," was on the screen when I entered, and I felt the atmosphere of the photoplay immediately. The music was soft, well played, and perfectly suited to the picture. The orchestra of the Orpheum, for all their long training, could hardly play any better. This film was followed by Essanay's "Millionaire Squatter," equally well accompanied, and then the four vaudeville acts, which were good and well received. The program closed with a Biograph split reel, "Too Many Burglars," and "Mr. Pragg Fugitive." The manager of this house is Bert Goldman, formerly of the Oak Theater and the Kohl & Castle forces, and the program is no doubt the result of his experience. He says that his operator, Monte A. Gloss, is one of the best men in Local Two, and his work on the screen certainly shows that he is a competent man. The light was very good, and the picture steady, but a large amount of free light in the house injured the shadows of the picture, though not enough to take very much from its clearness. The leader of the orchestra is John Miller, who can certainly play the pictures. In fact, this house will bear favorable comparison with any vaudeville house of its class that I have so far seen, and although Manager Goldman said that he was not featuring the pictures, he certainly gives them much better treatment than many a straight picture house I have seen, in both projection and music.

The Elmo Theater.

The Elmo Theater, Van Buren Street and Western Avenue, had been recommended to me as a house having unusually good projection. I must confess, though, after a visit to the place, that

it was a disappointment. There is no reason why it should not have an excellent picture, but—the operating room is located at the corner of the house, which is nearly square, necessitating a side-throw of about 35 feet in a throw perhaps 80 feet long. The picture shows a good deal of distortion, of course, and though the outline is square with the screen, due to filing of the aperture plate, the picture on the film is not so accommodating, and shows its lines decidedly distorted.

The picture is nearly killed by some two dozen red lights, on the side walls, and the shadows don't look like shadows at all. Besides, these red side lamps look to me like a real source of danger, inasmuch as in time of panic the audience would seek the red lights, thinking they meant exits, as red lights are required by law to be placed over the exits. Also, the exit signs themselves are often inconspicuous, especially so when printed in red ink and illuminated with red light.

Aside from the bad throw and the red light on the curtain, the picture at the Elmo is good and fairly clear. The light is fairly bright, and well handled, and the pictures fairly steady.

The film showing when I entered the place was a Reliance, "A Mix-Up in Suit Cases." Well named, for it is a mixed-up thing, depending for its comedy on a lot of would-be funny actions, and when these fail, resort is had to the broadest kind of horse-play, verging on indecency, to get a laugh. The second reel on the program was an Imp, "His Dress Shirt," which pleased everybody, and left a clean taste in the mouth, too. The third reel was a special, made by the Industrial Moving Picture Company, of a National Trap Shooting Tournament, "Compliments of the Du Pont Powder Company, and with one very good scene in it, showing the clay "bird" flying through the air and being broken. The fourth reel was a Bison, rather old and a little rainy, but in pretty good order. Films are supplied by the H. & H. Film Service, as I saw their initials punched in nearly every subtitle.

At the beginning of the show about two dozen or so advertising slides were shown, and before they were half over I heard complaints from a party of young men behind me, one of whom said, "Just see the line of dope we've got to look at." This is hardly a way to attract patronage, making people look at things they did not pay their admission to see.

Adelphi Theater.

The Adelphi Theater on Western, just north of Van Buren, has one of the best pictures I have seen lately. A Sunlight curtain is used, and an Edison machine in the hands of Operator Funk, threw about as steady a picture as I ever saw, without the shake of one-eighth of an inch in it, and it was of the average size, too. The program included the Cabin Boy by Vitagraph, Edison's "Maiden of the Pie-Faced Indians," which brought many a laugh, especially from some small boys down front, who appreciated the burlesque as well as the older people, and the Biograph, "The Making of a Man." Manager Bergner certainly has a pleasant show to visit. I mustn't forget to mention the work at the piano of a young lady whose name I did not learn, and the effects supplied by Drummer Kaplan, which made the Edison comedy a "go."

Pastime Theater.

The Pastime Theater on Madison St., downtown, has lately installed the Indirect lighting system. Better pictures and a lighter house are the result, though I would respectfully suggest that the Indirect fixtures be installed in the box floor, as several lights on the wall cast their light on the curtain, which does not improve the picture. This is the only house downtown using a Kinodrome machine on a grind, and it certainly does good work.

NEW PHOTOPLAY HOUSE IN WILMINGTON, DEL.

The latest addition to Wilmington's prominent photoplay circles is the fascinating Majestic Theater, which has recently been constructed and opened its doors to the public at the eminent business section of Market Street, just a few doors above Seventh.

This new house has a seating capacity of 1,000 patrons and an enchanting palace-like appearance which attracts the eye of the numerous amusement seekers. Its proprietors, Messrs. Charles and William Topkis, have spared little money in making it one of the most elaborate and commodious of picture palaces ever established in the State of Delaware. Every convenience possible is extended to its many new patrons.

Since the grand opening of this theater, November 4th, it has been playing to capacity, due to the most excellent program of vaudeville and motion pictures sought out by its experienced promoters.

VITAGRAPH PLAYERS AT COLORADO SPRINGS, COLO.

Miss Anne Schaefer, Mr. Robert Thornby, Miss Helen Case, Miss Lillian Christy.

This is part of the Company which is now producing Western Vitagraph Life Portrayals in the Far West, under the directorship of Mr. Rollin S. Sturgeon.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

MIGHTY effective indirect advertising is to be credited to Lester H. Williams, of the Unique Theater, Sheboygan, Wis. The Press, of that place, got out an "aviation" number for some reason best known to the editor and Mr. Williams declared in with something more than two pages of text and cuts of the Selig plant and motion pictures in general. It was a smartly written story—the sort of story the layman wants to read, and right at the top of the page, just under the head, comes this line:

> The Press takes pleasure in presenting, in its Aviation number, an article dealing with moving pictures from the pen of Lester H. Williams, the well known manager of the Unique Theater, who made a trip to Chicago to secure the information concerning the great Selig plant, the largest in the country.—The Editor.

It is just an inch and a half, single column, and a lot of people will probably say that it is small pay for a two-page story, since the writer had to rustle the loan of the cuts as well, but take another look at it.

Mr. Williams is running a picture theater right in that town. It is pretty safe to say that there are other houses in the town, but after this it's Williams of the Unique who is going to be thought of when the subject of motion pictures is spoken of. He knows all about them, for didn't The Press select him to write their story, and didn't he go down to Chicago and get a story that let in a lot of light about pictures? Now there are two classes of photoplay managers in Sheboygan—Williams and the other fellows.

The story is written in the first person, but it does not bristle with capital IIIIIIIIIIIs. There is nothing about the theater, but just a good story about the pictures—the sort of story a first-class press man would write. It is clean and effective work and the sort of story that does the whole business good.

Another Good Example.

Another good example of repression comes in the shape of an invitation to attend the opening of the People's Theater, Portland, Ore., November 1st. It is a sheet of gray paper folded to make four pages. The first page is brightened with a gilt P, for the People's Amusement Co., but the rest of the text is in black. There must have been a temptation to use more gold, but more would have spoiled the effect of elegance. Most of the matter is in twelve-point italic, which is plain and easily read and which suggests an intimate message better than would the regular upright face. The text is reproduced:

November First,
Nineteen Eleven

Dear Sir:

You are invited to the Grand Opening of the Peoples Theatre, West Park and Alder Streets, which event will occur Wednesday Evening, November First, Nineteen Eleven, at Seven P.M.

If you will kindly signify your willingness to be our guest on this occasion we shall be pleased to make reservation for you.

Respectfully,
Peoples Amusement Co.

There is something dignified and reserved about that second paragraph that is peculiarly effective if the house is going after the best trade, the sort of clientele that is not to be reached through the medium of free or reduction tickets. The sort of people General Manager Winstock seems to want are not to be baited with the indiscriminate pass, but they will "fall for" the cleverly worded invitation and the house should start with a list of addresses for special advertising that beats the last telephone book or the social register seven sorts of ways.

Gauge Your Clientele.

This sort of advertising might not appeal in some sections, but no advertising is calculated to reach everyone and the clever advertiser is the man who can suit his style of publicity to his house.

If you want to get the swagger crowd you've got to trail with them and get up an advertisement that will look well alongside the wedding announcements and party invitations, but this sort of thing will be wasted in a more popular section where such reserve would be voted "stuck up." Decide upon the crowd you want and plan your campaign accordingly. Do not offer the man who would rather pay a quarter than a dime for his seat a ten-cent ticket for a nickel, but appeal to his vanity with the "reservation" idea and you've got him. On the other hand, some classes of patron will not take the trouble to write, but they will take care to tuck the reduction ticket away and will use it.

And notice that this invitation is printed in clean-cut italic and not in Old English. That is the most common fault of most printers and many managers. At the first hint of the invitation style, there is a cry for "Engraver's Old English," and it takes a man half a day to catch the sense of the phrases. If you want a fancy face use Meriontype, Post Monotone, Camelot, or something that can be read.

More Orpheum Offerings.

From N. E. Chaney, of the Orpheum Theater, Hillsboro, Ohio, comes another lot of programs and this letter:

"We take great pleasure in enclosing under cover, samples of programs we issue each week. These programs are distributed every Saturday for the following week, putting one in each home in the city. We find that it is one of the best advertising means possible in cities the size of ours. We also run displays and locals in every issue of the three local papers each week. We do not claim this program would be profitable in larger cities. We have given the matter a thorough test and expect to keep it up. We are the only Licensed house in this city the other two running the Independent pictures. We run each reel two nights, changing only one per night. Our opposition change every night, one of them using three reels, the other two reels. If our program proposition meets with the approval of any of your readers, we shall feel repaid for making the suggestion. It has a tendency to elevate the business and place it on a more dignified and elevated plane. We are subscribers to your valuable paper and have been for more than three years."

In an earlier letter Mr. Chaney stated that these programs cost him $4.50 a thousand, but that he gets $4 back for advertising. They are printed in one color on good paper with a fine typographical display and impress one favorably with the house. It looks like business and it is business. The folder gives plenty of room for a full description of the subject and offers a complete change of copy.

Kids 25c a Dozen.

Something out of the ordinary is found in this announcement, clipped from the program for the week of October 2nd:

> **BARGAIN MATINEE.** On Saturday, October 14, we are going to have a big Bargain Matinee for the school children, all grades under the High School. We are going to admit them at the rate of two for a nickel, or 25c per dozen, on that day. Don't forget the date and the place. We want to know how many children read our programs each week and take this means to find out.

Admissions by the dozen should be something new even to the old timers. It will make talk and build up trade at the same time, and talk of that sort helps the house.

Mr. Chaney appears to have solved the problem of having a daily change and yet profiting by the second day business a film of merit can bring. It is one of the silliest things of the exhibiting business that in reasonably large places a film can be seen but a single day, though by all the rules a good offering should last longer than the single showing.

Post Card Advertising.

Lou J. Wittman, of the Star Theater, Hamilton, Ohio, sends some more effective advertising, the best being a postal card which reads:

> I have recently enlarged the interior of the Star and installed the most expensive machine made and arranged for an all new program every day, so you can be assured of the brightest and cleanest pictures in the city, censored by the N. Y. Censorship Board.
>
> We don't stop for supper—come early.
>
> LOU J. WITTMAN, Mgr.

The signature is in ink.

These announcements are printed on post cards obtained from the Kalem Company which show Miss Gauntier. They cost more than would common card stock, but for the additional cost Mr. Wittman makes it certain that probably 95% of the advertisements will be retained by the recipients, a

perpetual reminder of the Star. It is worth far more than the difference in cost. It might be suggested that the name of the theater should have been set in capital letters that it might stand out more, but this is a detail.

He also sends a card giving a halftone reproduction of Miss Florence Lawrence, which he states he uses to good effect when he has her in the films. It might pay the Lubin Co. to send a fine screen halftone about 2 by 3 to Mr. Wittman, because the picture does small justice to Miss Lawrence's attractive face. Mr. Wittman is also using a small folder with the week's bill when he can get it or as much as he can get, in which he utilizes the names of the players where these are obtainable.

A Six Page Folder.

Mr. E. T. League, of the Crystal Theater, Plymouth, Ind., sends a departure from the usual four-page folder in a six-page sheet, each page 5 x 8½, which gives him plenty of space for his program and three pages for well chosen reading matter relating to the picture.

This is in line with the suggestion made here that where possible something more than the bare announcement be made. There is lots of good material ready to hand which can be employed to increase interest in the pictures and where space permits.

Mr. League states that his field is overcrowded and that for local reasons he has found it impractical to continue the folder, but he sends it on as a suggestion to others. It is pretty safe to say that the patrons miss the sheet, for it is readable and interesting.

The Matter of Advertising.

Mr. League contends that advertising for a theater should be confined to that theater and not carry commercial advertising, but in this the writer is not in agreement. It is unwise to crowd in so much advertising that the house advertising is overshadowed, but advertising in proper proportion to the house announcements cuts down the printer's bills to almost nothing and shows a certain stability in that it carries the tacit approval of the concern's advertising.

The city programs carry more than a profitable line of advertising and some production theaters are paid as much as $10,000 a year for the program privilege in addition to the programs they receive free. Some of these programs are so bulky as to be a nuisance, but where the advertising is held within due bounds, there seems to be no reason why the expense should not be borne in part by some outside concerns. Objectionable advertising has no place anywhere, but the leading drug store, some shoeshop and perhaps a real estate advertisement can do no harm and the checks will help pay the printer.

Purely house advertising, circulars, handbills and similar paper should be held to the house announcements, but these folders are in the nature of programs and there can be no objection to a reasonable amount of foreign advertising. If you can use the space to good advantage yourself, there is a good reason for leaving out the outside advertising, and Mr. League made effective use of his space, but the advertising bills are sometimes serious problems to the small house and the extra advertising the only thing that makes it possible.

INCENTIVE AND DEVELOPMENT.

By Harrison Del Ruth.

I have perused the philosophies of my free-lance contemporaries with both amused and serious thought. And when all is said, the concrete substance of basic argument lies in favor of those who contend that their efforts are underpaid.

It is not my intention to deal in personalities, but constructive principles. And after proving that scenarios cannot (under our present system of exploitation), bring the author full economic, or commercial value, without conflicting with the accepted principles of capitalism, I will deal with a creative force called "incentive."

All industries are maintained by either rent, interest or profit. The value of any commodity is determined by the amount of labor power necessary in its production, whether mental, physical, or both. The price (a monetary expression of value), is determined by supply and demand.

But let us specialize: you and I are dealing in scenarios, and as exponents of the silent drama, must weigh each phase of reason, to try and find the cause for low prices, and a legitimate remedy as well. We are in the field to supply the demand, competing with our dramatic merchandise for markets. To you and me, as representatives of individual wares, the cry must be uncompromisingly, "The Survival of the Fittest." While clerks, newspaper men, mechanics, and actors, competed out of their own specialized lines of work, by greater supply than demand, are entering our field, and since ideas can be bought for ten dollars ($10), and rebuilded to numerous versions, by the purchasing company, how can you as an intelligent thinker, expect more than they choose to give you?

Nothing is produced for use, the typewriter you use was not made for use, but for PROFIT. Profit is the return upon invested capital. The difference between that which you produce in wealth, and receive for your commodity, is the return interest upon investment, and goes to the stockholders. When a company no longer pays dividends the capital is withdrawn, the actors cease to act, and your scenarios would not sell at even $14.85. All of which is right and just, under the present system.

The evolution of the silent drama, during the last five years, has marked the epoch and decay of slap-stick comedy, cheap stagy acting and melodrama. Our audience, the highest of criterions whose instinctive consciousness of right and wrong, good and evil, has been nourished and keenly developed by observation and training, has demanded a higher class in comedy and dramatic production.

In the next few years, the poor technique of present day production, will have passed; the scenario writer, gifted with natural dramatic instinct and constructive ability, will come into his own. Nothing was ever produced by man greater than the mind that conceived it, and the scenario dramatist has an equal part to play in the uplifting of the picture drama with the directors and actors, who weave his plot into action. And in proportion to the fineness in production must the future day moving picture play show fineness in construction. The scenario writer will become a specialized artist, and the schooling through which he is struggling at present, will make possible his success, if he is the real artist.

It will be a repetition of the weeding process, the survival of the fittest. The clerk, newspaper man, or what not, lacking the finish and dramatic conception necessary to higher production, will go to the discard, and at that time, and not until then, will the scenario writer receive the recognition due his efforts.

At present, generally speaking, the scenario writer is a novice, his plots are crude and unfinished, while the word "technique" is an unknown quality; he does not know either the power of limitations of the camera, nor the proportion of a scenario, in order to begin and tell the story, with a logical sequence, in a thousand foot reel.

Because of this scenario dissecting, or editorial departments, are maintained. And when you, by a conscientious study of your subjects and the possibilities as well as methods of production, are able to turn out a class of work prepared for production without rebuilding, you will be an artist in your line, and by the scarcity of your work, create a demand which will bring you a proportionately larger remuneration.

No worthy effort for the uplifting of society, nor anything within its realm, has ever been accomplished by money alone. The higher and most inspiring incentive has been the satisfaction of man's ego, personal pride and love of worthy appreciation. Money is secondary and only acts as incentive to the point where it is no longer needed; would Kubelic choose the wilderness as audience to his genius, or the harmony of human hearts, the answer is obvious.

But there being no danger of you, as a scenario writer becoming a Kubelic, or reaching a point where money is secondary. The dollar ($) mark, must of necessity be the predominating and material incentive. But the flash of your name upon the screen, will thrill you to new endeavor and the approbation of others, by creating pride and arousing your ego, will reflect its power and influence in your future work.

Since the tendency to organize the forces of the producing classes is today the popular vogue, one might speculate upon the advisability of launching a similar movement among the scenario writers, and by direct action compel recognition, which our vanity deems just, and at the same time elevate the price of the commodity. But a moment's thought dispels such a dream as too utopian for serious consideration. The producing companies would immediately buy the services of the capable writers, create their own scenario department, write their own stories and send the scenario trust to the junk heap. The method alone lies in your work and not in action.

As a free-lance writer, I have averaged $21.40 per scenario—the lowest price being $15 for my first story. I am doing better now, thank you. And if my present work, as a free-lance, did not command a better average, I would turn my misdirected footsteps back to the soil and not tell a single soul about it.

Engaged

Engaged

MARION LEONARD ENGAGED]
TO

Engaged

Engaged

The National Film Distributing Company —Its Programme and Outlook.

THIRD movements in the moving picture field have been talked and written about, as World readers know, a great deal during the past fifteen months. Attention has been attracted to more or less abortive organizations, having for their object the acquisition of that overflow of business which unquestionably exists in connection with the picture. It is not necessary to trouble the reader with any history of dead and gone organizations which have started for the purpose of complying with the requirements of the situation. The World's pages for the early part of this year's and former volumes sufficiently tell the story.

There is a considerable number of exhibitors throughout the country who desire, rightly or wrongly, to make a choice of their own market. This is not a point that we intend to discuss; we are merely concerned with the fact. To meet this demand, there was formed some time ago a National Film Distributing and Leasing Company which, however, was unable for various reasons to live up to the promises of its programme. This company failed chiefly on financial grounds. Into the vacancy thus created, the National Film Distributing Company has stepped.

So far, little has been told the reader about this company except what appears in the published advertisements and a brief article in the issue of Oct. 28th. It became someone's duty, in order that the facts in regard to the company should be made as public as possible, to institute a number of inquiries as to the company's plans and outlook, going straight to headquarters for that purpose. "Headquarters" are the commodious new offices of the company which occupy the whole second floor of the building at 145 W. 45th St., New York.

Rightly or wrongly the National Company has been somewhat under suspicion of having a programme which has nothing more than a paper value. In fact, it has been stated over and over again within hearing in the moving picture field for weeks past that the company was a negligible factor in the film situation. The strength of the organization would alone tend to show that the reverse is the case.

The promoters of the National Film Distributing Co. claim that it is a live organization backed up by real money, and that the National Company does not suffer from lack of capital. Then again, it has secured the American agency for the European-made pictures that it advertises, and the allied American companies of the National are actually making the pictures which are advertised.

The National Company has applications for its pictures from hundreds of exhibitors all over the country. Of this fact there is satisfactory ocular evidence; in other words, there are large numbers of letters calling for the National pictures and the National programme.

How does the National propose to satisfy this unquestioned demand on the part of exhibitors for its programme? It is establishing its own exchanges, which are given exclusive territorial rights. The qualification of a National exchange is, chiefly, adequate capital. A National exchange must be in a position, before it starts business with the company, to satisfy the officers of the concern that it is fully able to buy and pay for the pictures required. Great progress in this direction is being made and the National Co. is said to have a number of exchanges handling its pictures. Probably by the time this article appears, a New York exchange will have been opened.

In reply to the question put to President I. W. Ullman as to whether the National Company duped any of the foreign films, a rumor to that effect having been circulated, we were met with an emphatic denial. Both Mr. Ullman and Mr. C. E. Kimball, secretary of the company, affirmed that the Custom House records would show that all of the positives were imported.

The completeness of the National organization and its programme were emphasized by the officers of the company. They feel and have planned their campaign with the idea that any new movement to be a success must rely upon the possession of a full programme and its dissemination on the basis of exclusive territorial exchange system.

Now, as to the National pictures, for the picture, like the play, is the thing. All the money in the world, all the organizing in the world won't make a film distributing company a success unless it has good pictures to back it up. In this respect it is claimed that the National, especially as regards its foreign productions, stands a very great chance of achieving a marked success. There were shown innumerable sample prints from the programme. As to this programme, many were curious to know whether "Plantation," "Rose," etc., were actually being made. They are not only actually made, and are being made, but they have been shown. All anyone can say of these American-made pictures is that they constitute a very strong part of the programme: To be exact, the National program will be one-half American and one-half European.

Then there were shown samples of the English, French German and Italian pictures advertised by the company. These as has been said, must be conceded to be the stronger part of the programme. Still, as time goes on, improvement in the quality of the American-made pictures may be looked for.

One of the most active members of the organization is B. E. Clements, who had just returned from a long trip through the country in the interests of the National Company. Mr. Clements took with him a large variety of subjects. He found in his travels an enthusiastic reception wherever he went, his experience being that exhibitors came many hundreds of miles in order to see the pictures. Since our inspection of the pictures Mr. Clements has departed on another trip on the same purpose in order to familiarize exhibitors with the quality of the National product.

The Boston Invasion.

Welcome to our city! Or words to that effect. And then some. All of which feebly expresses our sentiments towards the finest looking assemblage of moving picture exhibitors that ever stepped off a train in New York City last Wednesday evening.

On the invitation of the Vitagraph Company, forty-five real live American exhibitors from Boston and other New England towns, came down to New York to inspect the Vitagraph plant. As their arrival was so near to our time of going to press, we considered it better not to spoil a good story by hasty preparation and will therefore hold it over until our next issue in order that we may give a complete report of this very interesting event as well as illustrations thereof. Be sure to read it.

The party consisted of the following managers:

F. J. Howard, Olympia Amusement Co., Boston; McCue & Cahill, Brocton, Mass.; John E. Koen, Theatre Comique, Salem, Mass.; N. Harris Ware, Beverly, Mass.; A. H. Davis, Nashua, N. H.; Ernest H. Horstmann, Olympia, Lynn, Mass.; Joe Mack, Hub Theater, Boston; M. J. Senna, Pastime, New Bedford, Mass.; Joseph Lablas, National, New Bedford, Mass.; N. L. Demara, New Nickel, Lawrence, Mass.; Geo. W. Delmore, Bowdoin Square Theater, Boston; D. Glover Ware, Medford, Mass.; Edw. W. Fullerton, Premier Theater, Newburyport, Mass.; Wm. E. Furber, Cozy Nickel, Haverhill, Mass.; W. H. Foster, B. F. Keith's, Boston; Wm. E. Dowlin, Magic Theater, East Boston; Felix Alland, Pastime Theater, Boston; Frank Hookailo, of Zenicon Temple, Roxbury, Mass.; Moe Mark, Theatre Comique, Lynn, Mass.; Chas. W. Hogdon, Princess Theater, Wakefield, Mass.; Jacob Lourie, Beacon Theater, Boston; Geo. I. Appleby, Star Theater, Boston; Nathan H. Gordon, Gordon Bros. Amusement Co., Boston; E. W. Lynch, Pleasant Theater, Worcester, Mass.; F. J. McAloon, Tremont Theater, Southbridge, Mass.; Walter S. Davis, Star Theater, Pawtucket, R. I.; W. B. Sproule, Union Theater, Boston; Jas. J. Donovan, Casino, Taunton, Mass.; Jas. T. McMurrere, Thornton Theater, Boston; W. W. Aechtler, Dream Theater, Revere, Mass.; L. B. Mayer, Alden F. Washburn, Unique Theater, Boston; C. H. Buckley, Roxbury Theater, Boston; Geo. D. Leonard, Star Theater, Taunton, Mass.; Wm. H. Koen, Theatre Comique, Salem, Mass.; Geo. A. Ramsdell, Orpheum, Malden, Mass.; Harry J. Norton, Winthrop Hall, Boston; Albert H. Mailey, Gloucester, Mass.; J. O. W. Barry, Savoy, New Bedford—Palace, Fall River; M. Blumenberg, Casco Theater, Portland, Me.; Edward Fullerton, Premier, Newburyport, Mass.; S. E. Sherman, Bristol, Conn.; Wm. H. Graves, Theatorium, Amesbury, Mass.; A. E. Lord, Olympic Amusement Co., Lynn, Mass.; S. H. Bunce, Olympic, South Boston.

Accompanying the party was Mr. John M. Casey, secretary to Mayor Fitzgerald, of Boston. Mr. Casey has to do with the issuing of all show licenses in Boston. He is a fair minded man and evinces a disposition to learn things from the viewpoint of the showman. The Boston Transcript was also represented by a special correspondent and photographer.

WALTER H. GUNBY MARRIES.

Walter H. Gunby, of the firm of Gunby Brothers, celebrated his birthday, Nov. 3rd, by getting married. The ceremony was attended by a number of his friends among the picture people.

Observations by our Man About Town

There was a time when the young men crowded about the stage door, either awaiting the arrival or exit of the dazzling damsel, or an opportunity to fill the smallest part the footlights afforded. But things have changed since then—reversed you may say. The Johnnie has disappeared and now we find the young girl in his place. She cultivates the acquaintance of everyone in presumed authority in connection with a motion picture theater and seizes every opportunity to show what a hit she would be upon the screen. That accounts for the supply of people for the pictures being in excess of the demand. Between the two species, the decision is in favor of the old-time Johnnie. He never claimed he could act.

* * *

It must be conceded, that as an incentive to grit, the motion picture stage surpasses the other. Girls would sit and rave over the performance of an actress in the speaking drama and not dare to ask an opportunity to do the same thing. In the picture drama field it is altogether different. Stripped of the speaking part, the acting is looked upon as the simplest thing in the world and the girls are just crazy to show how much better they can perform than those who appear upon the screen.

Perhaps the girls, themselves, are not to blame. The key-chopper at the piano, or his able lieutenant who sings about "She'ssmaLove," or the high-collared youth who shouts, "Gents, remove your hats," are to some extent responsible for the many short-skirted maidens who appear at the studios and say they are recommended by the manager of this or that nickelodeon as big hits in the posing line.

* * *

One studio manager told me last week that he felt obliged to notify a certain picture theatric manager to desist in sending applicants to his studio and was surprised to receive an answer that none had been sent. Investigation showed that one of his ushers had obtained a position of more importance in connection with his house than himself on account of boasted influence with the people who make the pictures. Every girl he liked he promised to put on the picture stage and followed it up with instructions to the unsuspecting to present themselves at the respective studios and say Manager So-and-so sent them there. "Why," say the misguided applicants, "Manager ——— uses your pictures and he will not be pleased if you do not give me some consideration." And the strangest part of it is that the dupes do not call the culprits to account.

* * *

The moral is that every manager should supervise all his employees as all other managers do in every well-regulated business. The young man who plays the piano, or sings the songs, or the youth who plays the no small important part of usher, when it is played well, or the candy butcher, should have it firmly impressed upon their minds that they are paid for and are expected to work in the interest of the house, and under no circumstances are they to act as booking agents. Unfortunately, most managers have not given this matter their attention. Their business will increase when they do. It is quite annoying to one who pays admission to spend a few quiet moments in seeing a picture to be obliged to listen to the wax-haired young man in a three-dollar suit megaphone to a youthful girl at a distant point, telling her how well he knows this actor, or that actress, and how often they have been after him to join the company. Even when he takes hold of the fumigator and passes up and down the aisle he fails to lose his assurance. One would think he was spreading flowers before a queen, if it were not for the fact that when he goes to hang up his instrument he asks the nearest touch for a cigarette.

* * *

All eyes are upon the master workmen to see what they will produce in the nature of an ordinance governing the motion pictures. Is there anything in the oppressive line that can be promulgated to improve or strengthen what has already been enacted? The Women's Municipal League now appear upon the field and their opening act is a charge that the Board of Censorship is influenced by the fact that the non-voting secretaries are paid with money obtained partially from the trade. They are remarkably silent about the action of the Board in co-operating in the suppression of a certain picture and have not accounted for their negligence to attempt to suppress, or even condemn, the presentation of those pictures in their own bailiwick, notwithstanding they have been condemned by the Board they criticise and prohibited by the Mayor of the city. The purpose of the Women's Municipal League may be a very laudable one, but its operations should be started in the most decisive direction.

* * *

It is a well-established fact that no matter what the standing of the sterner sex may be, woman commands his respect. This is so indelibly imbedded in the nature of man that woman is frequently allowed to proceed with some innovation without a question. But it should not be forgotten that woman is not infallible and there is a certain percentage of them who are not as far-seeing as she, as a whole, received credit. We have now a Board of Censors who are acting upon, what might be termed, purely philanthropic principles—without pay and for the moral welfare of the community. What more could be asked? How many members of the Women's Municipal League know of the monotonous hours that are spent in viewing reel after reel of pictures and in the discussion of their merits? Suppose some non-voting secretaries are being paid? How many of this league know of the volume of circular matter and correspondence that is issued to inform the various agencies interested in the business as to its work?

* * *

Movements of women, when properly directed and guided, have been valuable assets in the destiny of this country and all such steps should receive hearty support. I think, however, that a mistake has been made in attacking the Board of Censors when they have so much work to do outside to correct evils which the Board has not the power to control. The trouble with the movements of most women's organizations that aspire to public discipline is that they are used as cloaks. I have in mind a certain woman who has recently appeared as a champion of the votes for women movements. She has succeeded in gaining columns of publicity in the newspapers, and each article studiously notes that her husband is a prominent ex-prizefighter and keeps a saloon at a certain place. Later accounts record the fact that she has made a convert and that the mother of the convert keeps a hotel, with the location duly noted. Now, I do not wish to intimate that any of the members of the Women's Municipal League, or any of their husbands, keep saloons or hotels. I mention the case simply to indicate the trend of some parts of the public mind.

* * *

An effort is being made to increase the seating capacity of picture houses to six hundred. I sincerely trust it will prevail. It will result in a general advancement and uplifting of the business. An increased seating capacity will mean an increased revenue to the exhibitors and that increase will enable them to expend more money in the improvement of their places for the better satisfaction of the public. With the present limit, in certain localities, the managers are obliged to adhere to the five-cent admission. It is well known that, no matter how well regulated a house may be, or how good the show, personal pride keeps many people away from the half-dime house. If the relief asked for is granted that patronage can be secured. There are other houses in better localities that get better prices, but with the increased seating capacity they would be able to get still better prices and secure a patronage of a still better class without destroying the "people's entertainment." The motion pictures have become the popular—the people's—source of entertainment and ample room should be given it.

American flag-waving in pictures has been barred in Canada. What an awful calamity that would be to some film makers if it were barred in the United States.

CHICAGO LETTER.

By Jas. S. McQuade.

THE Western Vitagraph stock company, that recently passed through this city for Colorado Springs, is now at Grand Cañon. The recent blizzard must have been a Tartar for the Easterners who have been engaged in producing Western pictures there, using the magnificent scenery for backgrounds. The intention was to remain three weeks in Colorado and, as the time is nearly up, sighs of relief, when the train departs for Los Angeles, will be heard as far East as New York.

Twenty people made the journey West, in charge of R. S. Sturgeon. Fred D. Burns, the famous lasso king, his brother Robert and his wife, the celebrated buster equestrienne, were among the party. So was Eagle Eye, the halfbreed Indian who took the leading part in "The Halfbreed's Daughter," which will be released Wednesday, Nov. 22. Miss Christie, who took the titular role in the film mentioned, Miss Helen Case and Miss Anne Schaeffer are the prominent lady actors on the Western trip. Mr. Thornby, leading man of the company, will be remembered in "Beyond the Law," and as the Indian in "The Indian Flute," both fine Western pictures. Tom Fortune is assistant director of the company and Mr. Stradling is camera man.

During the winter the company will be engaged chiefly in producing Western pictures, in many of which Indian types will be prominently featured.

Mr. Hutchinson Returns from California.

S. S. Hutchinson, president of the American Film Mfg. Co., returned to the city after a three weeks' stay in El Cajon Valley, Calif., where the Western company, factory and studio are located. Mr. Hutchinson stated that all the members of the old company are still in the American's employ and that the producing end is at present better than ever. The studio and the developing and printing plant are in fine shape, and the facilities afforded are such that all the positives can be printed there, if necessary.

The present policy of the American is to add to their list of cowboy films some good typical Western dramas, and important steps have already been made towards the production of several unique educational films, the particulars of which will be given in the near future.

Advantage is being taken of the nearby location of several magnificent ranches to secure outdoor settings of great artistic merit for the American pictures. The factory and studio are about 11 miles east of San Diego and in that vicinity, or near it, are the beautiful residence and large olive ranch of Bancroft, the historian. Permission has already been granted to use some of the fine views in a Western drama that will be produced soon. The horse and ranch of General Miles, formerly in command of the U. S. Army, are also near. The fine outdoor settings of "An Eastern Comedy" were obtained here, by kind consent of the general.

"I have never felt happier, nor more confident of the future of the American," said Mr. Hutchinson. "Henceforth the duties of general manager and president shall be performed by me."

Wm. H. Bell Off for Australia.

Wm. H. Bell, manager of the General Film Company's branch at 435 N. Clark Street, has tendered his resignation to the New York office, which will take effect Saturday, Nov. 18. General Manager Percy L. Waters has accepted Mr. Bell's resignation, although he highly appreciates the services rendered by him.

It has all come about because of Mr. Bell's desire to become an Antipodean. He has never seen the jewels of the Southern Cross flash, nor the hike of the kangaroo in his native haunts. Now J. D. Williams, the sweet-tongued president of the J. D. Williams Amusement Company, of Sydney, Australia, has lured Mr. Bell into seeing all these and, incidentally, into becoming general manager of the company mentioned, on most attractive terms.

Mr. and Mrs. Bell, who have a wide circle of friends in Chicago and Spokane, Wash., will sail with the Williams party from Vancouver, B. C., on Tuesday, Nov. 28. Mr. Bell's associates in business here wish him God speed and success in his new field, and the World heartily joins in good wishes for himself and wife.

A Fake "Athletics vs. Giants" Film.

I have been informed by S. R. Day, manager of the Essanay city office, that a film was released by the Sales Company, on Nov. 2, bearing neither the name nor brand of the manufacturer, and represented as showing the recent contest between the Athletics and Giants for the world's pennant.

Mr. Day alleges that this film contains at least three scenes of last year's contest between the Athletics and the Cubs, at West Side park, this city, as shown in the Essanay film of that event, and that the said portion of the Essanay film has been duped by the maker of the film, entitled "Athletics vs. Giants," recently released by the Sales Company. "The tell-tale advertising signs in the West Side park grounds, Chicago, show that the pictures were not taken in the East," says Mr. Day.

"The Essanay poster for the film, 'Athletics vs. Giants,' although not duplicated by the unknown maker of the film released by the Sales Company, has clearly been imitated," says Mr. Day. "This is very apparent on comparing the well known home-plate scene, which appears on the Essanay poster, with the scene on the poster gotten out for the film released by the Sales Company."

I have learned that with one exception the leading Independent exchanges of Chicago have refused to take their prints of the duped film out of the express office, after having viewed the one which had been taken out of the express office by the exchange referred to.

Cardinal Gibbons Sees "Coming of Columbus."

The local chapter of the Knights of Columbus, in Baltimore, had as their guest, on October 26, that venerable prince of the Church, His Eminence, Cardinal Gibbons. The occasion was marked by a special exhibition of the "Coming of Columbus," which had been conveyed from Chicago by two Knights of Columbus, of the Chicago chapter, and a Selig representative.

During the production of this great three-reel subject by the Selig Company, which occupied many weeks, Cardinal Gibbons expressed the wish to see it. Mr. Selig, in accordance therewith, saw to it that the privilege of being the first to witness its projection on a screen should be reserved for His Eminence.

The committee from Chicago called upon the Cardinal on October 26, at one o'clock in the afternoon, and was ushered into the Cardinal's presence, where they explained at some length the manner in which the picture had been produced. His Eminence was surprised when the total of the expenditures in its production was given him.

His Eminence then was conducted to the hall which had been equipped for the special exhibition. The presentation delighted His Eminence extremely and he was lavish in his praise for the energies put forth by William N. Selig and the Knights of Columbus in the production of this great picture subject, which will, in all probability, prove to be the most widely exhibited moving picture yet produced. Indeed, there is no doubt that the films will have a world-wide exhibition, not only where Christianity is known, but in all climes.

After the exhibition, the films were carefully packed, in readiness for shipment to Spain, where they will be shown before King Alfonso, the lineal descendant of Ferdinand and Isabella.

Chicago Film Brevities.

William N. Selig is still in Los Angeles, at the latest advice, and visited the studio several times last week. He is regaining his strength rapidly, and, although nothing is known of his immediate movements, it is expected that he will drop in at his general Chicago office, unexpectedly some day in the near future.

* * *

Mark M. Dintenfass, president of the Champion Film Company, of New York, was in the city last Friday. He came direct from New York to Cleveland to attend the wedding ceremony of his friend, Arthur Schmidt, to Miss Murphy, of Cleveland. Mr. Schmidt is the Cleveland and Buffalo manager for the Victor Company and also the Albany manager for Rex. After leaving Cleveland, Mr. Dintenfass proceeded to Toledo and Detroit and thence to Chicago. Mr. Dintenfass expressed himself as being highly pleased with the conditions of the film business during his travels.

* * *

Harry Raver, general manager of Eclair Company, of New York, was in the city Tuesday, Nov. 7. During his short stay here he created considerable interest in Eclair's feature film subject, "Hands Across the Sea." Every Independent exchange in the city is boosting it.

Mr. Walker, representative of the Nestor Film Company, was a visitor on Monday, Nov. 6. He was advancing the interests of "Desperate Desmond" and other feature films of his company.

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During the few moments that I conversed with Mr. Dintenfass he was enthused over his great feature film, "Mother Goose," which is to be released Monday, Nov. 27. Mr. Dintenfass has gotten out some very artistic and attractive advance advertising matter to herald this film. I noticed especially a fine quarter-sheet bulletin with half-tone illustrations that can't fail to prove effective.

* * *

That old warhorse, William H. Swanson, attended the opening of Frank Talbot's New Hippodrome, in St. Louis, on November 11. Frank and he are old friends.

* * *

"Big Otto," the head animal trainer of the Selig Polyscope Company's menagerie, and W. N. Foster, expert camera operator, left recently for the Los Angeles branch. Mr. Foster goes to assume the duties of his new position in connection with the Western productions, while "Big Otto" went to make arrangements for the transportation of the menagerie from the Selig plant in Chicago to the Western plant. These preparations are advance signs of the production of another great series of startling animal film subjects.

* * *

During his tour, President Taft was accorded the honor of tasting the first mouthful to be taken from the gigantic six-ton cheese made by N. Simon, the Appleton cheese man. Mr. Simon presented President Taft with a solid silver cheese spoon, with which the President scooped out a morsel and, after partaking of it, handed the spoon to the committee in attendance, to be presented to William N. Selig as a souvenir of the occasion. It will be remembered that the Selig Company released a film some time ago showing the manufacture of this enormous cheese.

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J. Bobeng, manager of a new theater situated on Armitage and Hancock Avenues, was seen last week and stated that the house would be opened November 20 with Licensed service furnished by the G. F. Company's office, at 17-19 S. Wabash. N. M. Rothschild is the owner. It will seat 300 people.

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Clarence Krieger, owner of the Lyric Theater, Valparaiso, Ind., has purchased the Vaudette Theater from its former owner, Mr. Noyes. Both theaters use Licensed service.

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The old Bijou, in Valparaiso, Ind., has just been re-opened by its owner, Mr. Williams, under the new name, the Star. This is an Independent house.

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William H. Murphy opened the Federal Theater, a new house, at 218 E. 61st Street, last week and reports a nice business. Mr. Murphy is engaged in other business, but it is his intention to purchase a string of houses in case he makes a success of the Federal. His service is furnished by the G. F. Company's office, at 117 N. Dearborn Street.

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Mrs. M. Peache and L. Webber, manager and assistant manager, respectively, of the Neighborhood Theater, 1544 West 63d Street, were among the recent callers at the World office. Mrs. Peache is a very enterprising lady and opened the Neighborhood about two years ago and has been running Licensed pictures in it ever since. She reported excellent business. "The Two Orphans," complete in three reels, was shown to most successful business at 10 cents admission. The house seats only 278 people, which rather handicaps Mrs. Peache, so she is now looking for a good location in Chicago, where she can put up a much larger house.

* * *

That successful feature film, "The Crusaders," was presented at the Arcadia Hall, November 7, as the chief feature of the entertainment in aid of the building fund for St. Mary's of the Lake Church. Tickets were 50 cents each, and nearly 3,000 people attended. Abe Stern, who owns the Illinois rights for "The Crusaders," furnished the films. Tom Quill, the manager of the World's Best Film Company, and the promoter of "The Crusaders," was seen for a moment last week and stated that state's rights have nearly all been sold. He has had great success with this film.

* * *

In my recent article on St. Louis moving picture conditions, through an oversight I gave the name of the organist at the Grand Central Theater as D. S. De Carlisle. This surname is incorrect, as it should be "De Lisle."

Minneapolis Situation.

By Jas. S. McQuade.

MY visit to Minneapolis last week was made at a time when moving picture exhibitors were suffering from two adverse influences—the recent attack of the Tribune on picture theaters in the city, and a sudden cold snap that caused residents to keep indoors or wrap themselves in winter garments. But just as the weather conditions improved before I left, so will the interval of a few weeks restore the confidence of picture theater frequenters in the safety of such places of entertainment.

The motive of the Tribune in opening and sustaining its campaign against pictures has not yet been discovered; but many interested in the film business in the city believe that it will be revealed in the near future. That the motive was not based on a real concern for public safety or good health has been demonstrated beyond a doubt, as will be shown.

That the Tribune, whose morning and evening issues are the most widely read in the city, and whose publishers also own the Pioneer Press, the leading morning daily in St. Paul, and the Evening Dispatch, another influential journal, in the latter city, should use its great influence and that of its associates against moving pictures on groundless charges—for groundless they have been proved—is a challenge to the perpetuity of a free press. It may be stated here that the Pioneer Press and the Dispatch began a similar campaign in St. Paul a few days ago before my arrival in Minneapolis.

To combat the unfounded Tribune charges, the Exhibitors' League of Minneapolis met and appointed 13 of their members as a committee of investigation. This committee called on the Board of Aldermen and requested that a delegation be selected from the Board to accompany them to every picture theater in the city on a tour of inspection. They were also accompanied by the building inspector, the fire marshal and the electric inspector.

After making a thorough inspection of every picture house, both downtown and in the suburbs, these gentlemen discovered only one picture theater—the Elite, a small house in the suburbs—that was considered unsafe in case of fire. It was immediately closed until improvements shall have been made.

Now, there are 47 picture theaters in Minneapolis, 30 Licensed and 17 Independent. The Tribune had charged that all were unsafe or unsanitary. The ratio of 46 to 1 in favor of safe and sanitary houses showed that the paper had greatly erred in publishing the charges. But did it retract these false charges? Not so. It continued to assail the picture theaters even after the committee of aldermen, the building inspector, the fire marshal and the electric inspector had drawn up and signed a statement declaring picture theaters in Minneapolis to be "as safe, as sanitary, and as well safeguarded against fire as any class of public buildings in the city."

From this fact it is clear that there was animus back of the campaign. That the animus existed is true, in the ratio of 46 to 1; that the ignorance of the investigating reporter must be a fact is also true, in the ratio of 46 to 1. Such long shots are dangerous when you haven't a chance to hedge!

A curious incident connected with the Tribune's malicious campaign was a published interview with Manager Raymond of the Orpheum, a high-class vaudeville house. This interview appeared in the first article of the campaign, on the first page of the Tribune. In it Mr. Raymond was represented to have stated that there were two classes of films, non-inflammable and inflammable. Furthermore, that he used the No. 1 and paid $50 per reel for it, while moving picture houses used the inflammable, which cost only $5 a reel. He was also quoted as having stated that the No. 1 product could be secured by moving picture exhibitors if they were willing to pay the increased price.

Mr. Van Duzee, owner of the Twin City Calcium & Film Co., a Licensed Exchange that furnishes service to the Orpheum and many other houses in the city, confronted Mr. Raymond with the article, but he denied it *in toto*. He did not, however, secure a retraction from the Tribune, nor is there any evidence that he asked for it.

Does it not look as if there is a concerted movement among leading vaudeville as well as dramatic houses to stab the moving picture in the dark when chance offers? And may not these big interests be allied with the big interests of the press to stem the fast growing popularity of the moving picture theater, which, so far, has been unable to contribute anything to the support of the press? Is not commercialism back of it all?

Several suits for libel have been entered against the Tribune by Minneapolis exhibitors and exchanges. It is hoped that this injurious and malicious attack on the property of good citizens by unbridled newspapers will be punished by

the imposing of heavy fines. Several exhibitors who have their all invested in small theaters, told me that their business had fallen off 40 per cent., and others named still higher losses as the results of the Tribune's rampage.

Minneapolis Exchanges.

There is one Licensed and one Independent exchange in Minneapolis. C. E. Van Duzee owns the Twin City Calcium & Film Co., a Licensed concern at 709 Hennepin Ave., opposite the Lyric Theater, and J. V. Bryson manages the Laemmle exchange in the Sykes block at 256 Hennepin Ave. Mr. Bryson was only recently established there and informed me that he was doing a good medium business. He seemed satisfied with the outlook and was pleased to announce that all his customers charge 10 cents admission for their picture programs.

Mr. Van Duzee is one of the old timers in the exchange business and numbers his friends by the score throughout this section. He was satisfied with the progress made during the year past by moving pictures, against the opposition of other forms of entertainment considered popular in Minneapolis. Mr. Van Duzee is to be complimented for the fine condition of the films rented by him. After six months service, or twice as long, they are still in good condition, showing fine inspection and cleanliness. Mr. Van Duzee informed me that films rented by him were thoroughly cleaned every month by the Speers Film-Cleaning Machine, which was installed by him about a year ago, at a cost of $1,000. It is a duplicate of the Speers Chicago plant. I saw a special educational subject which was released three years ago projected during my stay, and it gave fine definition, sharpness and few or no rain marks.

Minnesota Exhibitors' League.

The Minnesota Exhibitors' League was formed by Minneapolis exhibitors last September and has 42 members at present. The members advocated and supported the movement for a ten-cent admission to all houses, both downtown and in the suburbs.

As a result, all downtown houses, with the exception of the Cyril, a small theater in the slum district, charge ten cents. About 75 per cent. of the suburban theaters also charge ten cents.

The League did good work recently in their effort to offset the Tribune's campaign of villification which they believe was an attempt to wreck picture theaters in Minneapolis. The League raised a sum to pay for two full-page ads. in the Tribune's rivals, the Journal and the Daily News, and in this space was published a signed statement made by the committee of aldermen, the building and electric inspectors, and the fire marshal. The good work accomplished by the local league is worthy of great praise, and Minnesota exhibitors generally should join at once.

Minneapolis M. P. Operators' Union.

The Minneapolis M. P. Operators' Union was organized about two weeks ago and received their charter about a week ago. The members are moving for a city examination and a city license and also for an examination by the organization. The Union's examination questions are being taken from union examinations in the East and in Cincinnati. H. M. Peterson, secretary of the union, is operator at the Mazda Theater. I met him there and found him a genial and intelligent man.

The Mazda Theater.

The Mazda Theater, an Independent house at 246 Hennepin Ave., and owned by C. W. Castritius, is showing to good business. It was one of the theaters that has suffered by the ordinance passed in January, 1911, being opened after that ordinance took effect, and thus prohibited from projecting its pictures from the front. As a result, they are projected at the rear of the house behind the screen. This screen is a heavy glass plate ground on the face toward the operator and smooth on the face exposed to the audience. One can easily imagine, who has never seen a picture projected on one of these glass curtains, how the pictures are distorted and many of their values lost. There is no such thing as perspective, and there are no half-tones. Besides, the operator cannot see his pictures and is ignorant whether he is in focus or not, or how his picture is lighted. Three first reels are run here daily, service being furnished by the Western Film Exchange of Milwaukee. Changes are made three times a week, on Sunday, Tuesday and Thursday.

The other houses in the city using glass screens are the Seville, the Cyril, Oddy, the Crown and the Palace, the last two mentioned being Independent.

The Crystal Theater.

The largest straight moving picture theater in Minneapolis, excluding the Lyric, is the Crystal on Hennepin Avenue and Third Street. It is a fine house and seats 525 people comfortably. It is owned by LaBar & Green. George D. Strong, the veteran moving picture operator, has charge of the operators' room. Both owners were out when I called and so I got a word in endways, once in a while, as Mr. Strong was turning the crank. It may be of interest to many readers to know that this fine old gentleman with his 70 years, is as keen as a boy with his first toy, on the projection of pictures. He uses many devices of his own invention among his equipment, and would give one of the finest pictures in the city, were it not that he is handicapped by an aluminum smirch curtain, which ruins his skies, his perspective and the softer details. He made no complaint, however. Mr. Strong was the first moving picture operator in Minneapolis. He was also Barnum's original Giovanni, the bird trainer, who went around the world with a Tom Thumb troupe under Barnum's management. Mr. Strong has watched the evolution of optics, as connected with magic lanterns and projecting machines, from the very outset. He remembers when twigs of certain trees were used as carbons, and many other archaic things connected with film exhibitions and stereopticon views.

The Crystal uses three reels daily and changes three times a week, the Laemmle film exchange furnishing the service. Mr. Strong informed me that Ambrosio, Italia, Lux and Eclair were the most popular of the foreign makes with Crystal patrons, and that the most popular of the domestic were the Imp, Thanhouser, the American and the Champion. Business has been prosperous at the Crystal.

The Seville.

The Seville Theater, owned by E. O. Freedman, is located at 413 Hennepin Avenue. The location is excellent, but the capacity of the theater is only 311, besides it is handicapped by being obliged to use a glass curtain. Mr. Freedman was seen and informed me that he had been using three reels daily with three changes per week, up to that time, but that he would make a change Sunday, November 5th, and use 21 reels per week. This means three new reels daily.

Mr. Freedman stated that his business fell off fully forty per cent. since the Tribune agitation. He also owns the Oddy, the Milo, and the Maine, in the suburbs, all using Licensed service.

'FRISCO EXHIBITORS APPROVE GENERAL FILM COMPANY.

The Moving Picture World is in receipt of a set of resolutions adopted by the Moving Picture Exhibitors' Association of San Francisco, Cal., approving the action of the General Film Company in regulating the distribution of licensed pictures in that city. According to the communication, theaters charging five cents admission may not run vaudeville, and all vaudeville theaters must charge ten cents admission and are restricted to three reels changed twice weekly. The large houses have been limited to 10 reels weekly. It has also been arranged that sufficient advance notice regarding pictures can be given by the exchange to enable the exibitor to advertise properly. The resolutions conclude: "Be It Resolved, That the business has been put on a sane, sensible and healthful basis, both for the exhibitors and the General Film Company, and that a copy of these resolutions be sent to Mr. W. W. Hodkinson, manager of the General Film Co., in San Francisco, and the New York office."

The resolutions are signed by Charles Rothschild, president, and N. K. Herzog, secretary.

CLEVELAND EXHIBITORS ON THE JOB.

We are in receipt of a copy of the Cleveland Leader of Sunday, Nov. 5th, which contains a full-page write-up covering all, or nearly all, of the photoplay houses in Cleveland. Around the four sides are halftone cuts of the various theaters, and in the center are scenes from the latest photoplays. Interspersed among these are paragraphs dealing with each house individually, thirty-two being represented and pictured.

The Moving Picture World extends congratulations to the exhibitors of Cleveland for their enterprising spirit and is pleased to note that this form of consolidated advertising is being followed up by exhibitors in other cities. The splendid result in Cleveland points to the benefits to be obtained if exhibitors are wise enough to put aside bickering and competition and wage a general publicity campaign for the benefit of all.

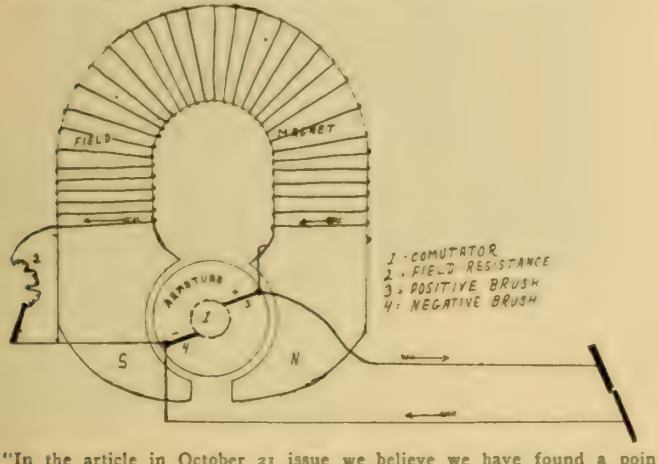
MOVING PICTURE MAN DIES SUDDENLY.

George F. Bowne, identified with the moving picture business in Middleboro, Mass., expired suddenly during the night of Nov. 2 at his home in that city. The deceased was 35 years of age and is survived by a wife.

Projection Department

Edited by F. H. RICHARDSON.

INTERESTING LETTER.—Messrs. C. A. Brown and E. H. Dowell, San Diego, Calif., write: "We of San Diego have been greatly interested in the Motor Generator discussion, and have devoted a little of our own time to a study of the subject. Up to the present the argument seems to hinge on the ability to use M. G. sets without resistance other than that of the arc and that furnished by the generator itself, supplying a steady and approximately uniform amperage at the arc. This is a fact which has been recognized ever since shunt wound generators have been manufactured. Only quite recently, however, has the knowledge been applied to projection. For the benefit of brother operators who may be interested, as were we, we will endeavor to make this matter clear, even though not ourselves using M. G. sets. The houses in this city are supplied with D. C., which, though not the best, gives generally very satisfactory results. After much experimenting, the local operators have devised a system of resistance coils with cut-outs so arranged that control of the amperage at the arc is almost perfect. [A description of those coils, with sketch, is in order.—Ed.] Projection in San Diego is on a higher plane than in any other part of the United States visited to date (and we have several coast to coast "one-night stands" to our credit). Managers here demand a greater degree of proficiency than elsewhere. We are organized. Our union is Branch Local I. A. T. S. E. No. 13. It has a membership of high-class men. Wage scale is $25.00 per week; hours, eight or less. We might be worse off.



"In the article in October 21 issue we believe we have found a point which may get yourself and Leadville a little closer together. Leadville is discussing M. G. sets which average 50 volts. Overlooking this point has made Brother Richardson not a little difficulty through attempting to reconcile Leadville's results with those which might come from experimenting with feeding mains charged at from 110 to 220 volts. We do not believe successful results could be obtained for projection with sets generating more than 50 volts. Please understand the article following is merely the result of our own study, and as such is offered for what it may be worth to others who are likewise interested in projection. We will welcome any argument or criticism which will correct us in any point, or make the matter more clear.

"Leadville's description of the generating of current by an electrical conductor revolving on an armature (October 21 issue), cutting lines of magnetic force, is so complete that we will dispense with its repetition. We will take matters up from that point, endeavoring to give a complete description of the connections, the actual relations of the different values, etc. The magnetizing coils of a shunt wound generator form a separate circuit, independent of the external or main distribution circuit. This circuit is connected directly to the brush terminals, or in shunt to the main distribution circuit. That is to say, one end of the circuit attaches to one brush terminal, and the other end, after passing many times around the field magnet, attaches to the other brush terminal.

"By reference to the sketch, which portrays the connections and circuits of a shunt wound generator, it will be seen that the magnetizing (shunt) circuit is in large measure independent of the external circuit, it being at all times exposed to the full voltage existing between the positive and negative brushes of the generator. From this it follows that changes in current flow in the external circuit will not affect the magnetizing force acting on the field, except as it may change the voltage between the brushes. However, changes in the external circuit current do affect the field in several ways, two of which are by variation of drop due to the resistance of the armature winding and by varying the counter magnetic force of the armature winding. These two things require careful consideration when it comes to the designing of dynamos. In a shunt wound motor the conditions are different. The magnetizing (shunt) circuit being supplied directly from the mains, the magnetizing force depends only upon the voltage between the mains, usually a pretty constant factor. Thus a shunt wound motor may be considered as having a constant magnetizing force acting on its field. In the case of the shunt wound generator there are two characteristic curves drawn, commonly used to illustrate the the actual performance of the machine. One of these is termned the "internal characteristic," showing the relation between the voltage at the brushes and the current in the field wires (shunt circuit), or, expressed otherwise, the ampere turns on the field. In order to obtain this curve the machine is run at constant speed without load and its field excited from some outside source, in order that the current may be varied from a small amount up to or exceeding the dynamo's full load. The voltage at the brushes, under this test, will at first increase in almost direct proportion to the increase of the field current. However, as the iron of the magnets becomes saturated the increase in E. M. F. for a given increase of field ampere turns will gradually become less. The internal characteristic curve therefore indicates at what current flow the field magnets become saturated. The 'external characteristic curve' of a shunt wound generator is quite different from that of a series-wound dynamo, for the reason that the field current of the former is to a certain extent independent of the current flow of the external circuit. A drop of about one-fifth of the normal voltage represents the actual working range of the machine. Assuming that 35 amperes represents the full load current, at no load (zero current) the voltage at the brushes would be about 55. This is the maximum pressure the machine is capable of producing with a given field excitation, for the reason that the pressure on the field coils is a maximum. As soon as current is taken from the armature the pressure across the field decreases, and there is also a decrease in the armature, hence the voltage decreases. [That is a little mixed, I'm afraid.—Ed.] It is evident that a shunt wound machine can generate its full voltage if the external circuit is open, because the path through the field coils is not interrupted as it is with the series dynamo. As the current is increased from no load to full load the terminal voltage drops from 55 to nearly 44 volts. In this respect a shunt wound generator behaves somewhat similar to a separately excited machine, but the drop in voltage with a given machine would be greater with a shunt excitation than with separate excitation, for the reason that with the latter the field pressure is constant, whereas with a shunt dynamo every falling off in terminal pressure causes a corresponding decrease in field excitation. If the external resistance is made low enough the current will reach about 45 amperes, at which point pressure across the shunt becomes so low that the magnetization of the field becomes unstable. Any further decrease in terminal voltage causes the machine to drop its pressure entirely. In well designed shunt machines this point is not reached until current is produced considerably in excess of the rated capacity of the dynamo. A peculiarity of the shunt wound machine, therefore, is that the external resistance must be above a certain critical value in order for the machine to generate. For example: a shunt wound generator, if short-circuited, will drop its voltage. This is precisely the opposite of the action of a series wound machine, with which the external resistance must be below a certain cricitcal value in order for the machine to raise pressure. In case of a short-circuit on the lines of a series wound dynamo the voltage rises very rapidly. If the armature of a shunt wound machine has a very low resistance and the shunt circuit a high resistance, the machine will hold its voltage fairly constant within the working range. The less the drop the greater must be the external current before voltage becomes unstable.

"Now if the voltage across an ordinary arc lamp be measured, it will be found usually to be between 40 and 50, depending on the length of the arc; 45 may be taken as a fair average. This total voltage may be considered as made up of three parts: (1) That necessary to overcome the resistance of the carbons, wires and carbon arms through which the current must flow. (2) That necessary to overcome the resistance of the carbon vapor between the tips of the carbons. (3) That which multiplied by the current represents the energy necessary to votalize the carbon. The first quantity is quite small, usually not exceeding a drop of 5 or 6 volts, of which 3 to 3.5 volts may be credited to the drop in carbons themselves. The E. M. F. necessary to overcome the resistance of the arc proper is also small, but to a certain extent depends on the length of the arc. It is usually between 5 and 6 volts. [????—Ed.] Altogether the E. M. F. necessary to overcome the total resistance is between 10 and 12 volts. The above values are fair averages for lamps operated with D. C. The actual voltage across the arc is constantly varying when the arc is in operation, but if the lamp be well handled the variation should not be through wide limits. The falling off of voltage can be compensated for by cutting out some of the shunt circuit resistance. It therefore follows that by resorting to field (shunt circuit) resistance the voltage can be controlled and made normal, or even to rise to a certain amount as the load comes on. The controller for the field resistance is usually mounted within convenient reach of the operator. This method of regulation is feasible when the load is not subject to sudden variations. However, where a constant pressure is desired it is now customary to use a compound wound machine.

"As regards the arc lamps in general, our understanding of their action is as follows: If the carbons be touched together and then drawn apart about 1/8 inch, current will flow between the points. The carbon is heated to high temperature. An "electric arc" is formed between the points; so called by reason of the fact that instead of being straight it bends out in the form of a bow, or arc. The flame, or arc, consists of incandescent carbon vapor which acts as a conductor for the current from carbon tip to carbon tip. If a magnet be brought in close proximity to the arc it will be forced to one side. If strong enough and close enough, the arc will be bowed out by the magnetic force until it is broken. Under ordinary

conditions the arc is surrounded by a magnetic field, which doubtless accounts for its bow shape. In the crater of the positive electrode the carbon is votalized and the vapor thus formed acts as conductor for the current between the carbons. While the temperature of the negative carbon is very high, it still is not so high as that of the vapor from the positive crater, therefore a portion of the vapor is condensed on the tip of the negative carbon, the rest combining with the oxygen of the air. This burning mixture may be seen surrounding the arc in an envelope of bluish flame. In the ordinary arc lamp the arc itself gives off very little light, the illumination coming almost wholly from the craters. The exact temperature of the electric arc is difficult to ascertain, but is estimated at about 3,500 degrees Centigrade. An increase in amperage does not materially increase the arc temperature, but does enlarge the crater area, hence the amount of light given out. A cored carbon is desirable, particularly above, for the reason that the core, being of much softer material than the surrounding carbon, hence votalizing more readily, furnishes a supply of vapor which increases the stability of the arc. Also it prevents much shifting around of the arc, or flame. The cored carbons, top and bottom, are particularly useful with A. C., since the arc is liable to be flickering and unsteady at best. The cored carbons reduce the voltage for a given arc length, thus allowing a much longer arc than would be possible with solid carbons. Impurities in carbons may interfere seriously with the quality of light. They are bad, for the reason that they usually votalize at much lower temperature than does the carbon, thus lowering the crater temperature, hence its light-giving qualities. Carbons that are too soft are apt to flame badly. We have found that Bio carbons, with Powers 6, should be set in exact alignment, since this allows of much higher amperage and forms a crater practically facing the condenser, therefore giving much more light. This set is, however, hard to handle at times, as in case of sudden variation of voltage.

"We are using about 45 amperes at the arc; 17-foot pictures at 78 feet. Two 7½ condensers. With exception of set named, we agree with you in the settings you have advocated in the department. Please take note of the fact that no theory has been mentioned. Each statement is made as the result of known facts. They are, of course, open to argument. We only trust they may prove of value."

I have given unusual space to the foregoing, for the double reason that the showing of what two operators have accomplished in the way of knowledge, through study, may induce others to pursue the same course; and for the further reason that, while I feel some points are open to question, there is much valuable knowledge contained in the article. I shall not myself discuss the points raised at this time, further than to remark that if only 10 to 12 volts are required to overcome the resistance of the arc and its circuit (not including the rheostat), then I most decidedly have something to learn on that point. Also the theory that the core reduces arc resistance by supplying large volume of vapor is new to me, though I must say it seems reasonable. I had never considered the matter in that light. We thank the Brothers for the article and invite criticism thereon from our readers. Such a letter ought to bring out much valuable discussion.

WAGE SCALE ENFORCEMENT.—Auxiliary M. P. O. No. 35, New York City, has notified all exhibitors of Greater New York of the new wage scale and made demand for reply within two weeks. For the first time there is a decided determination to make a square issue of the matter and enforce the scale and its requirements, one of which is that no operator be required to return or get reels from the exchange. This latter is entirely reasonable. As has been pointed out in this department, the fetching and carrying of reels is absolutely no part or portion of the operator's duty. It never should have been done at all. It is high time the practice be stopped. The scale itself cannot be called anything but reasonable. Boston and practically every large city in the country is paying a scale as high or higher. In some cities it is very much higher. Better salaries and better conditions will attract better men, and the exhibitor will himself be the gainer in the long run. It is therefore to be hoped that there will be no trouble over the adoption of the scale generally on the part of the exhibitors.

It might be added that *the Union will give a grand ball in Tammany Hall, Friday evening, January 26.* Preparations are already being made and a really splendid time is assured. Look out for some startling effects and new stunts as the dance goes on.

REPORTORIAL IGNORANCE.—Mr. D. E. Rothschild, Sec. M. P. O. Union Auxiliary 3, Stockton, Calif., writes enclosing clipping from a Stockton daily paper. In commenting on the opening of the new Orpheum Theatre the paper says: "The pictures to be shown are known as daylight pictures, and it will be unnecessary to darken the house, the films being light." Brother Rothschild wants to know what I think of it. Says they have had little experience with daylight pictures there, aside from shading the house lights so that rays won't strike the screen.

The newspaper clipping merely displays the usual dense ignorance of the newspaper reporter about motion picture affairs. The reporter, however, is not a good reporter if he allows a little thing like total ignorance of his subject to interfere with his writing in any degree. So-called daylight pictures are merely the ordinary pictures either projected on some patent screen, by some patent process, or by a shading of the light rays so that the picture is not affected, even when there is considerable light in the auditorium. The Pat Casey process, formerly the Herbst process, is an example of daylight pictures by a patent process of projection. Rather surprising results were attained. Some patent screens, notably the Morelight screen, have given remarkable results, enabling the projection of a really good picture with a surprising amount of light shining directly on the screen.

TROUBLE.—Washington (name of town suppressed) writes: "Am again in trouble with my Powers 6. Following your instructions, I procured a two-wing shutter. It seemed to do no good as regards the flicker, though it took out the flashing of the light due to synchronism of shutter with alternations. Does it make any difference whether the shutter bracket is up as far as it will go or not? Why do I have to put my shutter out on the shaft to run faster? How is a Kimble motor started; by switch, starting box or with speed regulator?"

At ordinary speed the Powers three-wing shutter gives no flicker at all, but may produce a flashing of the light, if the machine is run at about 70, when working with 60 cycle A. C. The two-wing shutter obviates this, and gives more light than the three-wing, but produces more flicker. Shutter spindle should be raised as far as it will go, though if it goes a little higher than horizontal there will be no ill effect from setting it horizontal. It really makes no difference at all. If, however, you change its position you will probably have to reset the shutter. There is, or should be, no necessity for moving the shutter out on the shaft at any speed. The closer it is to the lens the better. Explain what effect obliges you to move it out. I have not yet personally inspected a Kimble, but understand they are started merely by throwing in the switch. Starting boxes are not used on small motors. I do not believe it is necessary to move the speed regulator in starting the motor.

SUFFRAGETTE?—Kansas City, Mo., writes: "While we are at it, let's find out how many lady operators there are in the country. My wife, like the Wichita lady, can sing and play. She has acted as manager of some of the best theaters and moving picture houses in the State of Iowa. There are some mighty handsome houses there, too."

"She is experienced on Powers, Edison, Standard, Motiograph, Edengraph and the old Kinedrome, the Geo. K. Spoor machine. She can and has made repairs on these machines, and I don't know where a more difficult mechanism would be found to repair than the last named. While I was on the sick list two years ago, she kept two electric pianos in working order, did all the electric repair work, besides attending to the household duties. And let me tell you, Mr. Richardson, she is some pie-baker, too. If ever you come to K. C., just give us a call and you'll get some cooking like Mother used to brew."

We will remember that invite, Kansas City. We've got a "like-mother-used-to" side-partner at home, too, though. Next!

SLIDE CABINET.—Lexington, Ky., writes: "Have made a cabinet holding about thirty slides. It has a shelf and drawer. It keeps the slides in shape, so that they are in no danger of breakage and are at hand and in place when wanted. Do you think such a thing would sell?"

That is a question nothing but experiment would answer, Lexington. However, I very much doubt if you would sell enough to make it pay.

UNION MEETING.—Local No. 164 I. A. T. S. E., M. P. O., Milwaukee, Wis., meets every second and fourth Friday at Shubert Hall, Milwaukee Street. Fred C. Lower, Sec., 175 Howell Avenue.

SPOTS.—Atlanta, Ga., writes: "In October 14 issue appears picture of The Vaudette operating room of Atlanta. I have been trying to reason out what those spots under Mr. Henderson's machine are. If he will enlighten me I will appreciate it. Have my own idea, but am charitable until I know for certain."

Those spots certainly do look suspicious. We wouldn't for the world intimate that oil is cheap in Atlanta, but—it is up to Mr. Henderson.

SPOTLIGHT.—Lima, O., writes: "Answering California regarding spotlight, will say that I am using an old Edison lamp, and tried it with the regular lamphouse, but, as you say, it was not satisfactory. I then had a tinner make me one 11 inches high, 7 wide and 13 long. Thirteen inches high would be better, on account of being able to use longer carbons. I use a bottom board on which I have the lamp mounted stationary. The cover described above has no bottom, but on its lower side edges are two flanges which fit in metal grooves fastened to the bottom board, so that the whole top slides back and forth in relation to the lamp. On front (back end is open) I riveted a metal clip like the pieces that hold the lenses in a Powers Six lamphouse. In this I use a 6½-inch condensing lens. By sliding the top back or ahead I get a spot or flood instantly. Have used this arrangement for six months. Have 76-foot throw, vaudeville acts—always get results. Hope this will aid the brother, as I have been helped by the department many times."

The brother also sends a sketch, but the description is plain enough that I believe sketch hardly necessary. The board could be so mounted as to swing sidewise and tip, and thus excellent results could no doubt be had. The top side of the bottom board should be covered with heavy asbestos, however. We are obliged to Lima for the contribution.

NEW YORK CARD.—New Jersey (name of town suppressed) writes: "I carry a Jersey license and have for the past two years. I now wish to obtain New York card. Do the New York examiners give out a list of rules to study before taking the examination? What are the days to obtain a license?"

Evidently you are somewhat lazy as to license matters. No, the examiners do not give out anything at all to study. You are expected to possess all requisite knowledge necessary to the operation of a motion picture machine before appearing for examination. You go to Park Row in person and make application for examination. You will then be notified by mail when to appear for examination. The time is entirely optional with the Board. It might be three days or three weeks from time of making application. That is all there is to it, except the examination itself, concerning which I cannot give you any information whatever, except that it is not such as will be hard for the capable man. Many men fail simply for the reason that they are so excited and scared when they appear that they actually forget the greater part of what they do know.

CHARLES W. SHEPPARD

LOCAL 171, I. A. T. S. E., M. P. O., Union, Pittsburg, Pa., was organized July, 1909. It has grown from a small handful of men into one of the best locals of the craft in the country. The local has representation in the City Central Trades Council and the State Federation of Labor. The present year has been the banner year for the organization. Charles W. Sheppard, its President, whose picture appears, has worked hard for the organization since its inception. To him much credit is due for the excellent standing the operators enjoy in the labor movement of the city. He is ably assisted by other earnest officials, and very soon it is expected that the entire craft of the city will be unionized. Prior to November 1st, the charter was opened for a time and any operator could join, without an examination, for a fee of $4.00, provided he had a city license. The officers are C. W. Sheppard, President; H. Katz, Vice-President; Fred Lacy, Financial Secretary and Treasurer; Fred Fulgora, Recording Secretary; Andy Camora, Business Agent; G. Miller, Sergeant at Arms. The union meets first and third Sundays at Labor Temple.

We are pleased indeed to hear of the progress being made by the Pittsburg brothers. Let the good work go on. We hope to be able to visit you some of these days. Better handle that "no examination" proposition carefully, or you may get some mighty questionable material in.

BUNDLE OF QUESTIONS.—Brooklyn, N. Y., asks: "(1) What is best way to clean projection lenses? (2) Does a half-size lens let through more light than a quarter size? (3) If a projection lens be stopped down will it let through less light? Would the picture be clearer? (4) Is there any difference in the light from juice through a rheostat and an operating room transformer, for a given amperage? (5) What causes a film to buckle in and out—to jump in and out of focus on the screen? (6) What would cause the film to continually jump out of frame, the upper loop getting longer and the lower one smaller? (7) Would it be possible to pull an arc from a 50-volt, 4-ampere generator?"

(1) Wash with wood alcohol, polishing quickly with clean, soft cloth. If glass is cold, breathing on it and polishing is as good as anything, unless there be oil on the lens. (2) Certainly a half-size lens lets through more light than a quarter size. As applied to the projection lens, however, there seems to be some question as to this applying, owing to concentration of light by the condensers. (3) Yes, it would give less light, though not very much less, unless the stopping be considerable. If there is spherical aberration, stopping would relieve it and improve the definition, since the aberration is usually mostly at the edges of the lens. (4) That is too big a question to answer intelligently here. Yes, there is generally a difference. (5) Excessive dryness of the film. Worn aperture plate tracks. Loose tension springs. (6) Film climbing intermittent sprocket, due probably to intermittent sprocket idler set too far away; possibly assisted also by too tight a tension; weak intermittent roller bracket spring. (7) Never tried it. Presume it would. It wouldn't outrival the sun in brilliance though.

INCOMPETENCY.—President W. G. Woods, M. P. O. Union No. 162, I. A. T. S. E., San Francisco, Calif., writes: "I respectfully solicit your opinion as to whether or not you consider the enclosed examination questions to have been answered in a manner entitling the applicant to admission to this union as a competent, journeyman operator. Would this examination, if given by the city authorities of New York, and answered thus, entitle him to license as an operator there? Do you consider any [illegible] questions asked to be [illegible] in any way? Do you think them to be [illegible] to the average experienced operator to answer properly? There is no city examination here and this union must protect itself. I would be operator in stage position, before an examination of above nature, but I do not like to refuse all applicants unknown to me—that is to say, not known, to be competent, experienced men."

The questions presented are certainly simple enough, but are they in any way misleading or disconcerting? Any competent operator should be able to answer them readily. The examiner ought to get his info, however. A cursory glance at the answers given by the applicant in question is sufficient to determine his almost total lack of knowledge of the action of electric current. His knowledge of the optical end is also absurdly weak. His idea of the function of the shutter is decidedly hazy. His answers on rheostats and handling them up is a joke. He is most probably one of those who have picked up a smattering of knowledge concerning operating. There is an army of such men. They are not competent. They should be kept out of organizations. They should be eliminated from the business entirely unless they are willing to serve an apprenticeship and learn the profession right. Local Union No. 162 has a high standing. This cannot long be said, however, if it admits to membership men who cannot successfully pass such an examination as the one presented. Keep them out, Brother Woods, is my advice. You will surely regret it if you don't.

RESISTANCE-SPOTLIGHT.—Ohio writes: "Am using 220 D. C. through adjustable rheostat. Want to increase amperage. To do this do I merely move adjustment handle? Am now using rheostat to capacity, i. e., it is at the limit of its adjustment. And now let me ask you concerning what is to me a puzzling thing. As I understand it, when you increase the voltage you lower the amperage, and vice versa. For instance: on high tension lines carrying 5,000 volts the amperage is increased by stepping down the voltage. Please straighten this out for me as applied to projection work.

"In November 11 issue California asks about using Edison lamphouse for spotlight. I use that very thing. Accompanying sketch will, I believe, require very little explanation. Fasten flange at bottom, which is an ordinary floor-flange, securely to the floor. Smaller pipe telescopes into larger and may be raised to suitable height. Collar clamps on smaller pipe, resting on top of larger one. This allows top of stand to revolve, supplying the side motion. Raising or lowering the lamp with the proper adjustment screw throws spot up or down. I use mine with a 4½-inch condenser. Remove cone from lamphouse and replace condenser mount with one lens in it, convex side toward the screen. Replace forward and back adjustment screw with a rod and you have the same quick change from spot to flood as with regular spotlight.

With an adjustable rheostat you raise or lower the amperage merely by moving the adjusting handle one way or the other. If the rheostat is now working to capacity—the handle so set that all adjusting resistance is cut out—you will have to have a different rheostat or cut another one in multiple to further increase amperage. Power is figured in, and represented by watts. When taking current through a transformer the watts on each side are equal, less any slight loss in the transformer itself. Thus: Three amperes at 2,000 volts equals (2,000 × 3) 6,000 watts. Sixty amperes at 110 volts equals (110 × 60) 6,600 watts. Hence three amperes at 2,000 volts will appear as about 60 amperes at 110 volts on the secondary side of the transformer. Through a rheostat the proposition is entirely different. The amperage ahead of and behind the rheostat is the same, but the difference between the line pressure and the arc voltage must be consumed in the rheostat, appearing in the form of heat. We are obliged to you for the excellent description of the spotlight. I would, however, recommend use of larger pipe for stand.

PANAMA OPERATORS.—New York City writes: "Perhaps a few lines concerning the conditions in the Panama Canal Zone may be of general interest. The current there is 110 volts, 60 cycle, generated by the P. & A. Corporation. It is as steady and reliable as I have encountered in my travels anywhere. The City of Panama has a somewhat changeable population of about 65,000, and supports eight straight picture houses. These theatres are as pretty as ever you laid your eyes on. On my arrival in that city I found the machines were set up right among the audience. I called the attention of the Acalda, who corresponds to our Mayor, to the danger of such a proposition. I volunteered my services, and they were accepted, to superintend the construction of suitable operating room. These rooms I planed 12 x 18 feet for one machine, with a 3 x 5-foot vent in the top for ventilation. The exhibitors made some protest, but after being shown the added safety to their audience and the house itself they finally accepted, and the rooms were built. Operators' hours are 6 to 11.30, continuous. Salaries are $35.00, Panamanian money, which is equal to $17.50 U. S., or, as they have it down there, $17.50 gold. They don't carry any reels either. They have a little union among themselves and are well treated."

IMPOSSIBLE.—Lately I have had quite a number of inquiries as to how various effects in certain films are produced. To answer such inquiries it would be necessary that I visit an exchange and have the reel in question run off, as I get little time to go to shows, moving picture or otherwise, just now. This would take more time than I can possibly spare, therefore I am obliged to ask [illegible] to refrain from [illegible] information.

WHY PAY from 25c to $2.00 per sq. ft. for patent theatre screens when you can make one yourself equal to the best for 7c. per sq. ft.? Write
THE HADFIELD-HALL CO.
WAUSAU, WIS., about it.

Comments on the Films

Licensed.

"THE LUCK OF RECKLESS REDDY" (Kalem), November 4.—If ever a young man was misunderstood, and the misunderstanding led to difficulties, it was poor Reddy. First he had to explain the presence of a milk bottle in his pocket to his girl. Reluctantly she overlooked the suspicious circumstances when he produced a dog. But when she discovered him holding a baby, which its mother had just left with him, she refused to listen to reason. Reddy did the next best thing, tossed the youngster into her arms and ran. She ran after him, and there was a lively race until a ranchman, believing Reddy was endeavoring to desert his family, stopped them. Soon after the half-crazed mother appeared and claimed her offspring, and Reddy's luck took a turn.

"OLD BILLY" (Selig), November 9.—The most attractive portion of this film is the story of the old fire-horse. He was sold and doomed to do duty on a milk wagon. But when the engine goes tearing past him he cannot resist the old impulse and starts after it, leaving a trail of milk cans behind. The captain of the steamer rescues his sweetheart, and, recognizing his faithful horse, buys him from the disturbed milkman. A wedding follows. That scene is one which cannot fail to rouse enthusiasm. Such stories have often been told of fire-horses, but this is the first time that one has been visualized.

"JACK'S UMBRELLA" (Lubin), November 9.—Here is an umbrella story which will keep audiences laughing. First, the man loses his umbrella in his hurry to get to a saloon. An advertisement declaring that the thief is known brings a shower of umbrellas to his front porch. There is a complication at the police station resulting from Jack's attempts to carry some of his surplus umbrellas to the office. The parties interested all meet at the police station, and after their friends are called to identifiy them they are released, more firmly convinced than ever that the umbrella is the root of much difficulty.

"THE TERMS OF THE WILL" (Pathe), November 9.—It seemed at first that this picture purposed showing how a clever scheme to gain control of a large estate in Mexico was foiled. It took, however, a more commonplace and conventional path, and although it was interesting, was not so interesting as expectation promised. The former owner of the estate left it to his nephew, provided he married within thirty days. A Mexican conspired with his sister, who was a pretty senoritta, with the purpose of forcing a marriage on him. The man and this girl were wed in the next act at the point of the brother's pistol. The girl was now secure, but the story still continued leading us to suspect that legal complications would separate the two. But all that happened after the arrival of the man's American sweetheart was an attempt on the part of the Mexican to abduct her. This was foiled by American cowboys, and in the midst of the firing, a shot from the brother's pistol kills the Mexican girl. Then the American and his sweetheart are married. The acting and the settings of the picture are pleasing. Another picture, "The Review of the Paris Garrison," is on the same film.

"SHOWING UNCLE" (Essanay), November 9.—Uncle was from the country, and while walking with nephew wondered why the city men stared at him. Nephew said he would show him what city curiosity was. Uncle crossed the street and watched; nephew laid himself out on the sidewalk. What happened came soon and uncle followed the ambulance. It is not a very funny film, but it is short.

"GEE WHIZ" (Essanay), November 9.—It surely was a case of "Gee Whiz." Soucer's wife had been in the country, and suddenly one morning, after a big night before, he got a telegram saying that she was on her way home. It was certainly "up to" Soucer all over the house. His hustling around to make things right was amusing, but the film is not a very funny one.

"THE SPUR OF NECESSITY" (Melies), November 9.—The sober young miner and his wife had a drunken neighbor whom they didn't highly respect. The miner was stung by a snake and his wife had to ride to this neighbor's and then manoeuver craftily before she could get the jug. The man followed her on her way back to the cabin. The run sobered him and he helped in the cure of the poisoned man. Next morning he promised to drink no more. It is dramatically pictured, but the incident lacks that grip on truth that makes a convincing, human picture.

"THE TRAIL OF BOOKS" (Biograph), November 9.—A little family tragedy with a happy ending. A new child player has a prominent part in it and the pretty, naturalness of her work adds much to the picture's charm. The first subtitle thrown on the screen tells us that the child's parents are disagreeing over trifles. This title is more trite than the picture of the fact, and its absence would have been an improvement. The mother, in a few very competently acted scenes, gets ready to go home; her trunk is packed, and the expressman called. Meanwhile the little girl, left to her own devices, has determined to go to school, and with an armful from the library bookcase has started out. The mother, now looking for her, finds her gone. She and the expressman follow her, guided by the books that she drops one by one. The father has come home and found the house empty. When the child is brought back to the house, the man and woman make up. It is a very well acted and commendable film.

"PATHE'S WEEKLY" (Pathe), November 13.—This topical is too well known to need an encomium every week, although it deserves it. Some weeks it probably will not be quite so interesting as at other times; but this week it seems to be as remarkable as ever.

"LUDWIG FROM GERMANY" (Edison), November 14.—A very pleasing romantic comedy telling how Ludwig left his sweetheart in the Fatherland and came to America. A year or so later, the girl and her father followed and for some reason not shown lost track of Ludwig. Ludwig grew prosperous, but his letters to the sweetheart were returned from the dead-letter office and he was very unhappy. The girl's father meanwhile began to feel the pinch of poverty in the New World, but it was this very fact that brought about an accidental meeting between the lovers. The picture has a tender sentiment and some hearty laughs.

"JIMMIE AND HIS COUNTRY UNCLE" (Gaumont), November 14.—A rich and truly delightful comedy, in which Jimmie plays counselor and guide to a country uncle who, he perceives, has fallen in love with a widow. It is a thoroughly enjoyable part that he plays, full of allusion to the earnest doing of older people that one has seen in other pictures, plays and novels—yes, and in real life, too. Jimmie can do this sort of thing to perfection. It is a picture to please everybody. Someone in the audience shouted out, "It makes me laugh."

"THE OUTSKIRTS OF PARIS" (Gaumont), November 14.—This is not so good a picture as the best of Gaumont releases, but it is interesting and it is pretty.

"THE BOOTLEGGER" (Selig), November 14.—A story of California at a time when Indians were numerous and dangerous. The bootlegger was a man who smuggled liquor to Indians. This villainous character incited the Indians to attack an old inn in which were two white women and several men. The building is set on fire; the Americans escape by a subterranean passage and, most unexpectedly, arrive at the fort to accuse the bootlegger, who gets his just deserts. The picture has some very interesting backgrounds; but the story is not very dramatic at any point, and is also obscure.

"DOOLEY'S SCHEME" (Biograph), November 13.—Dooley was an Irish cop on the beat and he was in love with the pretty cook, who preferred the plumber. She was wearing the plumber's ring and the day was set for the wedding, but Dooley wasn't the Irish cop to give anything he wanted up merely because he was invited to. He waited till the plumber was on his way to the wedding, then he barred his way and insulted him. The plumber struck Dooley, who was in uniform. That was what he wanted. Dooley at once took him up and put him behind the bars. How Dooley then supplanted the plumber in the girl's affections and led her as far as the church, and how the plumber, with the aid of a friend in politics, saved the day, makes a very amusing comedy. The picture has a very funny and laughable situation and is well acted.

"WON THROUGH A MEDIUM" (Biograph), November 13.—This comedy, on the same reel with the above, is full of laughs. It doesn't touch real life quite so often as the other picture, and therefore it isn't quite so funny, but it is good and very amusing.

"WHEN CALIFORNIA WAS WON" (Kalem), November 13.—The qualities of Kalem pictures dealing with the early days in California are well known. This has an interesting love story. It lacks the picturesque background that some of the series have had. But, although a few minor faults might be pointed out, it gets across effectively and has some of the elements of popularity.

"IN THE DAYS OF GOLD" (Selig), November 13.—A romance, it tells the love story of a girl who was made friendless by a band of Indians who, attacking her family suddenly, wiped it out. She fled in man's clothing and, because she had no friends, kept up the disguise, and, as a boy, keeps house for a miner who rescued her from the Indians. She grows to love him; then seeing his regard for a photograph of another woman (it was his sister), grows jealous and leaves him. Her letter of farewell makes him suspect that she was not a boy. He follows her and in the end marries her. It is a well-acted Western picture.

"HIS CHORUS-GIRL WIFE" (Lubin), November 13.—A very much alive and very interesting situation makes this picture affecting. We have seen this situation before, many times, when it was dead. It is this: A young man marries a chorus girl whom his father distrusts, and because of it is disinherited. Slowly the older and younger people are reunited. Just by itself, few care for that story any longer; nearly everycne knows how it will end. Yet this is different and we are deeply interested. Why? Simply because this chorus girl isn't a formular; she's a real, live human being, just like ourselves, and we can't help being interested. Whenever, in any kind of art, characters become real truly, the spectator lives the story in himself by imagination. That's why we are interested. It's a worthy picture.

"SUFFER LITTLE CHILDREN" (Vitagraph), November 13.—This story gives a portrait of a man rather than a typical life-portrayal, if one may be allowed the distinction. This man is a New Englander, a crusty, old hard-shell. The hard conditions that met pioneers in New England for several

generous made some strong and beautiful characters but they also had a chilling [illegible] and on many a heart that otherwise would have been soft. Such a hardened man was the children's grandfather in the picture. He went through the world with a bible in his pocket, but [illegible] others for little hearts. Such a man as is here pictured is quite common in his regard. It is like a story tragedy inside of him, starving his hunger for love and sympathy. Longing to be kind, but compelled to be rough, he was just such a man as would break down utterly at the end and weep at his grandchildren's crib. It is a very interesting and commendable picture.

"THE EMPTY SADDLE" (Essanay), November 10.—A war picture. John goes to the front, leaving his sweetheart behind. She gives him a locket, which saves his life once, but afterward he is mortally wounded in battle. With his last strength he fastens the locket to the horse's bridle and tells him to go to Mary. He goes, and to Mary the empty saddle and the scarred locket tell the story. It would be difficult to devise a picture which would tell the story more forcibly than this. The story, as shown, rouses the emotions.

"LIEUTENANT GREY" (Selig), November 10.—A war story which is designed to exhibit the kindliness of President Lincoln. He pardons a Confederate spy upon the request of his sweetheart, but the spy is forced to remain a prisoner until the close of the war. There are two or three interesting and thrilling scenes, but as a whole the picture does not rise above mediocre. Any picture which has Lincoln in it appeals to a large number of people, and this one is no exception. It exhibits his kindliness in the best light, but beyond that it does not possess anything out of the ordinary.

"THE BANDIT'S BRIDE" (Pathe), November 10.—A rather novel feature is introduced in this picture in having the girl forced to marry a bandit, and then allowing her lover to capture the outlaw and win the reward and herself at the same time. Such a situation offers possibilities which are carefully worked out. The series of scenes in which the young man accomplishes this are brilliant and cannot fail to hold the attention of any audience. Moreover, they are photographed with the ability which characterizes all Pathe pictures. The settings are harmonious and picturesque.

"THE BLACK ARROW" (Edison), November 10.—Here is Robert Louis Stevenson's story visualized. It is scarcely necessary to repeat the story itself. Everyone familiar with English literature knows it is a tale of the wars of the Roses and has a pretty love story running through it. There is plenty of action and considerable vigorous fighting, all of which assist in maintaining the interest of the audience. Reviewed at length under "Notable Films," page 192.

"THE ENGINEER'S DAUGHTER" (Kalem), November 10.—The central point of interest in this film is a landslide which covers the railroad behind a handcar and ahead of a pursuing locomotive. A pair of elopers are on the handcar, and the girl's father is pursuing on his engine. But for the unexpected landslide he would have overtaken them. Because of this they reach the next town and are married. A reconciliation follows. To see a landslide dash across the track in the path of a flying locomotive is sensational enough to satisfy the most exacting. It is, too, a novelty in motion picture production.

"WHO'S WHO" (Vitagraph), November 10.—A young man (Costello takes the part) bets he can remain disguised until the end of the summer and no one will discover him. A young woman dresses as a man. They meet at the same resort and for a time each thinks the other is fooled. Eventually they both discover the deception. They are engaged immediately, and while Bertie admits he lost his wager he boasts that he won a wife, which he thinks is of much more importance.

"THE ASTIS" (Pathe), November 10.—A film showing some interesting acrobatic performances by trained actors. A few of the acts are remarkable and the reproduction is excellent.

"LOVE'S RENUNCIATION" (Pathe), November 11.—A highly emotional drama which tells the story of one girl who gives up her lover for her sister, purposely aggravating a dangerous illness so she will be out of the way, and with her dying breath joining their hands and wishing them well. Some of the scenes, notably those by the seashore, are very beautiful.

"THE GIRL BACK EAST" (Essanay), November 11.—An unusually dramatic picture of an affection, seemingly as strong as that between Damon and Pythias, against which a jealousy lifted up its head so venomously fanged that it prompted one of the characters to murder the other. The attempt was not successful. As a picture of character drawing, it is worthy of the highest praise. In fact, such films as this keep motion pictures as a whole on a high artistic plane, in spite of the amount of trash that is shown. The two men were Western miners, bunkies, and lived in the same cabin. Both were dreaming of the same woman, the girl back East. She wrote saying that she was in need and asking that one come to help her, promising her love to the one who came. This criticises the girl harshly, but the scenario writer didn't take time to be interested in her. The two men toss a coin to see who will go. The one who loses takes his hat and goes out. It would have been better to have made the result of the toss plainer. The one who wins, after thinking, decides to let the other go, and writes telling him so. He then prepares to leave the country. On his

[illegible]

"THE HOUSE THAT JACK BUILT" (Gaumont), November 11.—A story of a woman [illegible] for a home [illegible] She didn't [illegible] enough, so [illegible] to bring in the flying machine again and again, has sacrificed very nearly all its dramatic interest. There are a few effectively dramatic incidents, as, for instance, when the girl, whose father disliked aviator sons-in-law, is seen walking over country meadows. She looks up and sees her lover flying among the clouds; but we don't see him. She waves, and he throws her a message asking her to meet him at the hangar and proposing a scheme to get ahead of papa. Later, we see the two start off on their flying elopement. Papa attempts to follow in another aeroplane, but it breaks down. Then he gets an automobile, then takes a train, then continues in a fast motor boat. This chase isn't dramatic at all, because it isn't at all convincing. An aeroplane can go anywhere, at least in a story, and the only dramatic way of following would have been another aeroplane. The film has some very interesting scenes.

"WILLIE WISE AND HIS MOTOR BOAT" (Edison), November 11.—The Thousand Islands serve as background for this picture. It is a comedy and has a good many laughs, which come from the antics of "Wise Willie's" motor boat. What he knew about machinery didn't count for much. The fact that he owned the boat helped him to cut out the girl's sweetheart; but when he took her for a ride he couldn't even get the boat started, till a youngster rowing past explained it to him. He got it started, then he couldn't steer it. It jumped over a rocky island, did the corkscrew turn like a merry-go-round, and spilled the girl overboard. She was happily rescued by her sweetheart. The boat, after a while, landed, bounded up the road and threw Willie out in front of the hotel veranda.

"ICEBERGS OFF THE COAST OF LABRADOR" (Edison), November 11.—There pictures are very interesting. Some of the bergs shown are of large size and one is marvelously beautiful. It is a quiet picture.

"THE STORY OF THE TYPEWRITER" (Pathe), November 8.—An industrial picture and story beginning with the invention, the inventor's introduction to a capitalist and the development of the machine. An interval of forty years allows time for the perfection of the mechanism as well as the machines which make it, and the realization of the inventor's dream after a generation, the typewriter in the public schools. It is an industrial worked out upon a new plan, one that is unusual and attractive.

"WHO OWNS THE BABY?" (Lubin), November 8.—The story of a baby left on a press agent's doorstep and how it was the means of bringing crowds to a practically deserted theater. The discovery of the baby in the theater after a performance and the columns of newspaper space bolstered up the theater's business, and in the end the innocent foundling was the means of making many hearts glad. The picture is interesting.

"LOGAN'S BABIES" (Edison), November 8.—Friday, the 13th, proved a hoodoo for poor Logan. He got mixed up with a brace of babies, one of which is black, and they both turn up just as Logan is being married. The bride caps the climax by falling in a faint and Logan's perturbation is very funny.

"WHITE BRAVE'S HERITAGE" (Kalem), November 7.—An Indian story, presenting the adventures of a boy stolen and brought up by Indians, and his meeting with Agnes, the only one left of a party of whites whom the Indians annihilate. Through a misunderstanding with the chief, who is determined to force the girl to marry him, White Brave is made a prisoner. He escapes, taking Agnes with him. There is a flight, but White Brave's own father rescues him and the girl from the pursuing Indians. By means of his [illegible] identity [illegible] and a deal of happiness [illegible] them.

ESSANAY
THE FILM WITH THE INDIAN HEAD

Synopses of this Week's productions in this paper

INDISPUTABLE ORIGINATORS OF COWBOY FILMS.

WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

"THE GIRL AND THE SHERIFF" (Vitagraph), November 14.—A more or less conventional picture of a fugitive, his sweetheart, and a sheriff. It is not a true life-portrayal, and although at its climax, which is very near the end of the film, it wakes up and has some dramatic interest, it is tiresomely slow in getting started. The man sitting next to the reviewer volunteered the opinion that actors in the picture moved very slowly. It wasn't the fault of the operator. It is well acted and has a flash or two of fresh humor.

"THE BIRTH OF A FLOWER" (C. G. P. C.), November 14.—The chrysanthemum is pictured on this film. It shows how the cuttings, slips, are made early in the winter and then carries the culture of the plant, making plain how the florist gets those gorgeous blooms. It is colored.

"THE VENDETTA" (C. G. P. C.), November 14.—A Sicilian picture, astonishingly tense and effective. It is brightly colored, competently conducted and acted. It pictures very violent events. It deals with passion and abduction that was foiled. No one will be likely to leave the theatre while it is on the screen.

"THE HINDU JEWEL MYSTERY" (Eclipse), November 15.—A story like "The Moonstone." The jewel is stolen from the Hindu idol, is carried to England and found only after a long search. The mystery portion is very well sustained, and the actors who take the part of the priests are clever. The story is well told, and the situations are well handled.

"SOME MOTHER-IN-LAW" (Lubin), November 15.—Again the mother-in-law joke performs its "stunt." Willie had no use for her, or he thought he hadn't. But one evil day he was so charmed by a lady that he invited her to lunch. And then imagine his consternation when he discovered it was his much-dreaded mother-in-law. The old joke is thus given an attractive new dress.

"THE LIVING PEACH" (Edison), November 15.—A pretty love tale with an objecting parent to furnish zest. The father says, however, that the young man is welcome to anything which falls on his side of the fence. When the daughter falls while picking peaches, the young man takes advantage of the father's assertion and picks her up. The judge is pleased at the young man's quick wit and admits the validity of the claim.

"THE Y. M. C. A. SCHOOL, SILVER BAY, LAKE GEORGE, N. Y., AUGUST, 1911" (Edison), November 15.—A typical day at the training school for employed officers. The audience gets a clear idea of what is required in preparing for the position of employed officer in one of these institutions. It shows how careful they are to train men to hold positions in the various Y. M. C. A. institutions throughout the country.

"THE DESERT WELL" (Kalem), November 15.—A Western subject, with a sheriff chasing a fugitive cattle rustler through the desert as the principal event. Almost a tragedy occurs at the well, but the sheriff effects a capture and marches his prisoner back over the burning sands.

"A BROTHER IN ARMS" (Pathe), November 15.—The features of this film, which is a war story, the scene of which is laid on the Mexican border, are the illustrations of the destructive effects of jobite, the new explosive, the building of a bridge across a chasm by military methods, and the explosion of a land mine, which prevents the advance of the enemy.

Independent

"THE MOONSHINERS" (Reliance), November 15.—A very tragic story, but clear as can be in every part, and excellently acted. The moonshiners have a still up on the hilltop. The revenue men find them and after wounding one man, capture the other. The wounded man, who escapes, suspects that his sweetheart has betrayed them, while in fact it was the other man's wife. This wounded moonshiner is played by William Walthall, and his sweetheart's part is taken by Miss Ruth Robinson, and both do very praiseworthy work. The woman who showed the officers where the still was located repents of her foolishness and confesses, reuniting the two lovers. There are some good things in the picture and it makes a pleasing and worthy film.

"THE INJUSTICE OF MAN" (Reliance), November 18.—A pathetic and tragic picture of a respectable young man unjustly accused of theft and sent to prison. After serving his term, he can find no honest work. Only his mother remains his friend; his brothers and sisters think him quilty and treat him very coldly. In despair, he is about to kill himself, his mind plainly being unbalanced by his troubles. He is saved by a little child who, finding him so downcast, makes friends with him and brings him to her Sunday school. The minister of that church receives him kindly. Just then a message is brought to him from the real thief, who is dying. The minister and he go together to the deathbed and hear the confession. The leading part is taken by Mr. Walthall, and the child who made friends with him by Baby Rosanna. Mr. Walthall's acting "makes" the picture, which is a commendable one; it is also well photographed and interesting.

"THE REDEMPTION OF A COWARD" (Champion), November 13.—A war story, human and dignified in the idea that it pictures, and with a directness and simplicity that will make it popular. It is a very good picture for Southern exhibitors, but has nothing in it to displease anyone. The man, a C. S. A. solider, was no coward. He ran away when under fire for the first time. Was it not one of Kipling's British officers who gave a man permission to do it twice, but not a third time? This man, shortly afterward, proved himself a brave man and died to protect a young lady whom he loved from Union soldiers. It is well acted for the most part. The reviewer took pleasure in it and the audience seemed to like it.

"THE PASSING OF SAL" (Champion), Novmber 13.—Not all of this tragic romance is clear. The confusion seems to come from the peculiar lay of the land. The heroine has a hard, all-night climb over rocky crags; but we see no reason why it was necessary. Two men loved her and she chose the better favored one, whom later she found was not true to her. The hard journey was made with the object of intercepting the faithless lover and the other girl. She had intended to kill both, but as they passed her hiding place, she fainted. The other lover finds her. It is not a very well acted picture. It gives only fair entertainment.

"BABY NEEDS MEDICINE" (Solax), November 13.—A comedy-farce in which a clever little player has the leading role. The action is exaggerated, as is to be expected in plays of this character, but the central situation is true comedy and amusing. Baby had been eating jam, and next morning needed medicine. His nurse, mother and father tried in vain to get it down him, but he wouldn't take it. The father had invited a great financier to call on business and stay to lunch. This financier also tried, without success, to make the kid take his dose. Then they tried the old "gag" of one glass of cold water, one of medicine and the old folks drinking "some like it" out of the other glass. Baby changes the glasses when no one is looking. The result is unpleasant for the old folks. The picture is entertaining, but although well acted it is not as effective as were some recent Solax comedies.

"THE RETURN" (Rex), November 16.—A very pretty picture telling a complicated and very melodramatic story. Betty's parents insist that she go to boarding school, but she likes ranch life and is reluctant. The day before she leaves, while out on the hills saying good-by to the rocks and meadows, a fast character of the neighborhood walks up and insults her. In self-defense she shoots him. Horrified, she gallops home to tell her brother, and together they hide the supposedly dead body. Later, at school Betty is invited by a classmate to pay her a visit. She falls in love with her friend's brother and promises to marry him. Seeing a photograph, she finds that the man she had shot was her sweetheart's brother. She leaves a note and runs away from the house. The man, however, didn't die. He recovered from his wound, but had no memory of the past; didn't know who he was. The day the girl's sweetheart reached her home to ask for an explanation of her flight, a storm comes up and the older brother, passing, seeks refuge there. There is a mutual recognition, followed by an explanation, forgiveness and a loving embrace. It is acted acceptably for a melodrama, and the pretty heroine is very pleasing in this part.

"THE WHITE MEDICINE MAN" (Nestor), November 15.—An interesting picture of an Indian wooing opens this film. The young brave, Morning Plume, is accepted by Katana, daughter of a chief. Just before the marriage, Morning Plume is stricken with fever. A white medical doctor chances to be passing the camp on his way to the gold fields and cures him. Before he departs the girl's father also falls sick and the doctor cures him. In very interested, very Indian generosity, the chief decides to give his daughter to the white medicine man. This brings about an exciting climax which is very cleverly handled. The father of Morning Plume, by a crafty ruse, gets the other chief and his adherents out of the way, then frees the white medicine man from his predicament and lets Morning Plume marry Katana, as was just and right. It is a pretty and acceptable film.

"MUTT AND JEFF AND THE UNLUCKY STAR" (Nestor), November 18.—The unlucky star was a sheriff's badge that Mutt found. They tried to get a good meal apiece, one eating and the other arresting him so that he wouldn't have to pay. Jeff got his turkey, but when Mutt needed to be arrested, Jeff had fallen asleep. It is as good as most of the series and has some good laughs.

"THE KID FROM THE EAST" (Nestor), November 18.—A picture of villain work and grand heroics set in prettily photographed, but not very wild scenes. The Kid from the East had no show against the big bully of a puncher on the ranch. The Kid and the ranch owner's daughter were good friends, but her father had other ideas. When the Indians on the war path make trouble, the Kid proves the hero. It is the kind of story the small boy likes, the kind that sells very well at five cents the copy. It is a conventional "thriller" with snap and incidents to keep it up to the mark.

"GAAS GRUND" (Lux), November 17.—A marvelously beautiful scenic of Switzerland. There have been two or three scenics that equaled this; but not one that has surpassed it. There are several pictures of waterfalls, small in volume, but falling from heights. These pictures are full of poetic mystery. It also shows something of country life in this Alpine village. Such pictures are a joy forever.

"THE MYSTERY OF BEAUFORT GRANGE" (Lux), November 17.—An eerie impression of mystery is maintained pretty well by this picture. It is a story of a thrilling adventure with the secret of a very ghostly place, but no ghosts appear. Some young people were playing hide and seek among the old ruins. One young lady entered a hole in the wall and followed a passage into a room under the castle. She accidentally turned a peculiar spring and a door opened behind her. She entered, and at once it closed upon her, making her a prisoner. Her friends missed her, but she couldn't be found. Lord Beaufort also took up the search. He didn't know the secret, but discovered it, and he, too, was caught. Later, a detective also found it, and freed them. Some of the photographs of the film are very poor, but for the most part it is good and interesting.

"BREAKING THE SEVENTH COMMANDMENT" (Imp), November 16.—Pictures of this kind are pleasing, but they are not very uncommon. The orphan grandchild in this picture has a fine bulldog which she loves so much that she won't sell it to rich man who is willing to pay well for it. The grandfather is a carpenter in this rich man's factory, and in a few days, with other old men, is laid off. That very night, on reaching home, he finds the child sick. To buy medicine and pay for a doctor, the old man sells the dog; but when the child finds her pet gone, she is inconsolable, and to soothe her the old man steals back the dog. This brings the manufacturer to his house, where, on discovering the conditions there, he gives the carpenter his job again. It is a well-acted picture and probably will be popular.

"THE FALLING OUT" (Imp), November 13.—A picture of sentiment suggested, apparently, by Will Carlton's poem, "Betsy and I Are Out." Two old, long-married people on an unfortunate day had a serious quarrel. The old man childishly went to a lawyer and got a divorce (it was handed over to him on application); but on his way home fell asleep in the carriage and dreamed pictures that told him how much his wife had been to him through all the years. When he reaches home she has a good dinner for him. The divorce is still in his pocket, but craftily he gets his wife to burn it. She knows nothing about it. It makes a very pleasing picture.

"THE WAYS OF THE WEST" (American), November 16.—The ways of the West are independent ways. Two old fogies, flighty with their

success, attempt to make the son of one marry the daughter of the other. The situation makes a good comedy. The son, to investigate for himself, asks the girl's father for a job, using a fictitious name. There is some pretty lovemaking, some pretty natural scenery, a joke played on the old man, who is made to think a drunken puncher is his friend's son, and the usual acceptable ending. It is a light-hearted, pleasant picture.

"THE EASTERN COWBOY" (American), November 14.—A very pretty ranch comedy, fresh as to its plot and acted with a pleasing sprightliness. The lovers had a bit of a tiff, and the boy in pique ran away to the West. Not knowing it, he got a job as cowboy on the ranch of the girl's uncle. She was of course invited out on a visit and there is an unexpected meeting. The charm of the piece comes largely from the characters. There are three girls, and each is very pleasing in her part. The ranch owner is a character well known in other pictures, as is the "American" leading man in romantic parts.

"THE LEGEND OF THE EAGLE" (Eclair), November 13.—A Napoleonic story that is interesting, although it has no great dramatic strength. It is very prettily set and has much poetry. It bears a good deal of outward resemblance to a picture recently released by this same company, "A Just General." It is a bit more tragic and more effective. By Napoleon's order, any soldier found drunk or abusive to women in an enemy's country was to be shot. The soldier, hero of this picture, was both. A peasant knocked him senseless. He claimed that it was an unprovoked assault, and the peasant was about to be shot when the French soldier confessed. We see his execution. The peasants pile flowers over the body.

"FOOLSHEAD, A PROTECTOR OF INNOCENCE" (Itala), November 18.—Never was this character more worthy of his name or more ridiculous. It is a vulgar picture and a part of it is hardly decent.

"THE LIFE OF BEES" (Itala), November 18.—A very instructive and valuable nature film giving a remarkably clear idea of what goes on in the hive. Nearly everyone is interested in bees. This is an exceptionally fine picture.

"THE HIGHER THE FEWER" (Thanhouser), November 14.—If a man can only get his girl in an areoplane and get high up enough ,there will likely be less competition in romance making. That is what "London Kid" did. It worked. He and the girl were engaged when the third man caught up with them. The "Kid" had been a prize fighter and had seen the girl and fallen hopelessly in love with her. He learned that he was heir to a fortune and a title. After that he met her in society, and he and the third man took her to an aviation meet. When this third man catches up with him after the flight, the "Kid" knocks him down, much to the delight of the girl, but the necessity for it was not quite clear. The picture has elements that are popular and is interesting, but it isn't a great picture.

"THE WINNING OF WONEGA" (Bison), November 14.—Wonega was a pretty Crow squaw whom Lone Wolf, a Crow warrior, loved. She fell into the river, and Swift Arrow, a Sioux, passing in his canoe, saved her. She regains consciousness in Swift Arrow's tepee. Meanwhile her friends, the Crows, have missed her, and Lone Wolf has found the lone tepee and taken the news back to the tribe, which, finding the Sioux's tepee unguarded, take it by surprise. Swift Arrow is condemned to death by burning. Wonega sets him free in a thrilling scene and they escape together. Many of the scenes are badly photographed; there is in them too little detail and too much shadow. The story is exciting.

"THE OLD LEADER" (Powers), November 18.- The idea behind this picture is somewhat like that behind a recent Nestor film, "Let Us Smooth the Way." The character portrayed, an old musician, is very different. His skill, as he plays on his violin at the noon hour, near the new building where, after he has lost his position as leader of the orchestra, he got a job, won him friends and he is given a position as leader of a much more important orchestra. The old man is very well pictured indeed, and the film has the qualities that will make it popular.

"WHEN FIRST WE MET" (Powers), November 14.—A thoroughly delightful little picture; it is full of poetry and human sentiment. Farmer Brown drives a few small boys out of his apple orchard. His wife, kindly faced and grandmotherly, recalls a picture to his mind of what once happened when he was caught apple-stealing and she saved him. This kind of picture recalls to one the delights of childhood.

"A TELL-TALE PARASOL" (Powers), November 14.—A lively picture, but it has many improbabilities. Most of it is amusing, but none of it is very funny. It was indiscreet on the deacon's part to leave his horse and carriage unattended at the grocer's. The horse walked off and in the carriage was the parasol of a woman whom his wife suspected of flirting with him. The picture was cleverly handled, a slight love story being used to hold it together. This complicates the picture and leaves loose ends unexplained for a time. It is acceptable.

"INTO THE LIGHT" (Yankee), November 13.—It is very hard to make a picture of a burglar's conversion convincing. It takes very skilful acting at the best, and in most pictures of this kind there are improbabilities and contradictions that make the action seem almost grotesque. This picture of the conversion of a burglar by a young lady whom he loved is very pleasing. It is made so by the players, in spite of a rather heavy load of such improbabilities which it forces them to carry. These players succeed in getting the greater part of the picture over and effectively. The burglar, after he is brought into the light and gets a job as buttler, dies of joy. It is interesting, but it is not a vital picture.

"THE TWO ROOMS" (Yankee), November 17.—A tenement-house story. The two rooms were in adjoining flats. One was occupied by a settlement worker, a "minister of the Gospel," plainly not a Methodist. This man was a good angel to the little girl next door, whose mother took in sewing, and whose father was in prison. The father conveniently escapes from prison, makes trouble for the woman for a while, but is killed trying to get away from the police. The minister's mother proposes for her son to the little girl's mother and is accepted as a mother-in-law. It is a pleasing film, because of its human interest, but not a very reasonable one. One of its faults is that it showed us a rent collector in an early scene and let us suppose that he was the woman's husband. This left a rather unpleasant impression, which the average spectator will be sure to get. It is well acted, and the photographs are very good.

"A MOTHER'S FAITH" (Thanhouser), November 17.—In this story, a rich man's prodigal son gets the grand bounce by his dad. A little later the father [illegible]

Joseph Mack, Hub Theater, Boston, Mass.

There is probably no better-known boy in the moving picture business today than Joe Mack, of the Hub Theater in Boston, born and brought up in the town and who has been in all branches of the show business from ushering up. For some three years he was connected with the Belasco Theater in New York City, and one of the souvenirs of that association is a silver cigarette case, given him by Mrs. Leslie Carter on Christmas, 1903. After severing his connections with the Belasco Theater he was associated with Shepard, handling a road show through the New England states. After that the Britt-Nelson fight pictures, and then the San Francisco earthquake pictures. Joe, as everybody seems bound to call him, then boasts that he was one of the very few men that ever made any money with the San Francisco earthquake pictures, as lecturer and manager. After this, he came back to Boston, his home town, starting at the Grand Opera House, giving Sunday night concerts. This lasted for a period of twelve weeks, and then he took on the Hub Theater, acting at that time, not only as manager of the Hub Theater, but as local representative of Miles Bros. Film Exchange. Despite all competition and constantly-changing conditions, Joe Mack is still positive that the moving picture business is advancing rapidly.

NEW AMERICAN FACTORY.

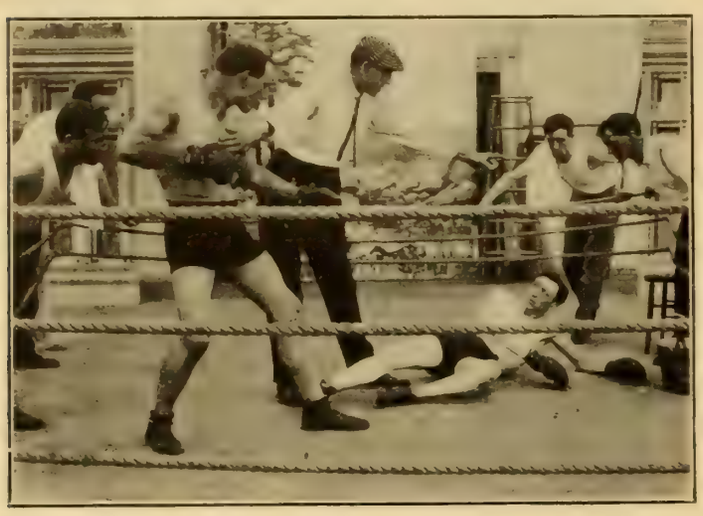
Work is going forward on the new factory now in course of construction by the American Film Mfg. Co. and promises to live up to the expectations of its architect in being ready for occupancy by January 1. The realty secured for the factory lies in the heart of the exclusive residence district of the lake shore. It is believed to be a good speculation if property continues to treble in value in that section as it has during the past five years.

Manufacturers Advance Notes

"THE COWBOY PUGILIST" (Nestor).

A Nestor picture, "The Cowboy Pugilist," which was released this week, November 22nd, has very interesting and sensational features. One of these is a very lively bout in the squared ring and with gloves, between a cowboy who was an artistic and peppery sparrer, and a champion prize-fighter. The cowboy at first didn't want to fight. He was very much in love with a pretty girl who lived in the community. This girl was a ladylike young woman and the cowboy, who had once been very fond of boxing, had turned over a new leaf and was trying to live up to gentler ideals. She considered fighting brutal.

The boys wanted their amateur champion to accept the professional pugilist's challenge. They knew he could win the $200 that was offered to any who would stand up before the challenger through four rounds and still be on his feet at the end. But the cowboy wouldn't hear of it. He would have enjoyed the attempt, but he wasn't running



Scene from "The Cowboy Pugilist" (Nestor).

any risks with that girl. He happened, however, to find out that the girl's grandad was in arrears with his rent. A villainous man owned the cottage, and he was going to eject the old man and the girl if the money wasn't forthcoming. So the cowboy went in for the money prize and he won it. He didn't win it easily. He worked very hard to get it, though neither he nor his opponent acted like a ruffian. It was a spicy, but very sportsmanlike bout.

This speedy bout was only the star feature of the evening. A very amusing contest was on the bill and it was pulled off just before the contest for the purse. It was called a "battle royal," and was fought by four negroes. They didn't fight two by two; all four fought together. If three well-filled mitts happened to alight on one poor coon's head at the same instant, the joke was very clearly on that coon for the moment. His turn came next, when the other two helped him to punish the third. It was well-named a battle royal, for its was royally good-natured and amusing, seemingly as much for the four coons as for the spectators. It must have been a real match, for the spectators in the picture were photographed in roars of laughter. It is very well worth seeing.

Following the example set by a more enterprising contemporary, not to say rival, the St. Louis Republic, which has always been "conservative," has thawed out to the extent of a column on Sunday devoted to moving picturedom. The enterprising contemporary is the St. Louis Times, which has recognized the moving picture for more than a year and has been on the exchange list of the Moving Picture World for the same length of time.

"EXECUTIVE CLEMENCY" (Imp).

"Executive Clemency" is a drama of Thanksgiving and what the holiday brought to a persecuted man. It is a story of the kindness of the daughter of the chief executive of the state and is a satisfying drama that will not fail to please. A young mechanic is ill and the rent collector calls. He is something of a masher and, as the wife of the tenant is quite a prepossessing-looking woman, he makes improper advances which she repulses. Becoming bolder he tries to take her in his arms, when her screams reach the ears of her husband. He comes to her assistance and indignation lends him strength. He grapples with his wife's assailant and in the struggle the visitor is treated rather roughly. The fight attracts the attention of the policeman on the beat and he in-

Scene from "Executive Clemency" (Imp).

terferes. As the rent collector has influence he charges the husband with assaulting him without cause. The story of the wife is not believed and the husband is sent to prison. He is a model prisoner and is recommended for pardon, the governor intending to send him home on Thanksgiving Day.

A few weeks before the holiday the prisoner receives a letter announcing that he is a father. He is obsessed with but one idea—to see his wife and child—and manages to make his escape, eluding the vigilance of his guards. He visits his home in the night, kisses his wife and babe while they sleep, and returns to the yard of the prison and voluntarily gives himself up. His escape reaches the ear of the governor and the order for his pardon is revoked. The daughter of the governor reads an account of his escape and the reason for his violations of prison rules and she prevails on her father to adhere to his original decision to grant

the pardon, which he does. The girl visits the home of the prisoner in advance, laden with good things for the dinner and instead of beef and cabbage the young mother and the returned husband have turkey with all the trimmings for a substantial repast. They are happy in being reunited and the daughter of the governor is quite well pleased with her efforts in their behalf.

"A HEAD FOR BUSINESS" (Lubin).

When the head of business and the heart of love conflict, business is sure to get the worst of it and that fact is deliciously illustrated in a cleverly-acted love comedy soon to be released by the Lubin Company entitled, "A Head for Business."

John and Harold Watson were conducting the business established by their deceased father. John found all his interests in stocks and bonds and railroads, but Harold did not. He was an amateur painter of considerable ability and was accustomed to slip away whenever he could to the studio of two girl artists, Agnes and Phyllis Moore.

One day a very important matter in connection with a big railroad contract came up at the office. John sent a blue-print map to his brother's office for his immediate attention. It happened that Harold was in the studio at that particular minute, more interested in paints and pigments than in railroads. John guessed he was there and quickly went and gave him some very sound advice about the result of neglecting business. On another day Harold telephoned Phyllis to come to his office. She did so and Harold showed her an idea he had for a painting, using instead of canvas the blue-print map of the railroad extension. Suddenly John burst into the room, having need to consult his brother. He was disgusted to find how he was "frittering away" his time. They had a warm argument which ended in John offering to buy Harold's share of the business, which he did, giving a check for $10,000.

After John had gone out Phyllis looked at the map. She noticed one piece of ground which had not yet been acquired for the proposed railroad. She pointed out to Harold how they could do a neat little stroke of business, even though they were artists.

In as short a time as possible they had found the owner of this land and after some negotiations they purchased it, using John's check for the purpose. John's agents appeared directly afterward but, of course, could not buy it. They returned and told John and he decided to see what he could do personally to buy the land.

In the meantime Harold, Phyllis and her older sister, Agnes, had determined to stay on the place for a few days. When John arrived he met Agnes, whom he had never seen before and she finally concluded a bargain to sell the property for $50,000. He wrote a check for that amount and then he noticed his brother's name on the deed. Then his brother and Phyllis entered the room and John admitted as gracefully as he could that Phyllic, at least, had a head for business.

The decidedly up-to-date plot is intelligently and convincingly portrayed by Lubin's leading players.

HIGH PRAISE FOR AMERICAN FILMS.

The Wm. H. Swanson Company, of Denver, Colo., is high in its praise of American releases. This exchange handles both the Monday and Thursday Americans and finds them more than satisfactory from the exchange-man's standpoint. An interesting excerpt from one of the recent "reports on new releases" issued by this company, comments on "The Eastern Cowboy," an American picture of November 13th, in the following language:

"This picture is a very high-class comedy, with a very interesting life-story intermingled, illustrating the well-known fact that "the course of true love never runs smoothly." The opening scene of this picture at a lotus pond is very realistic and beautiful.

"The first scenes of this picture are taken in the Eastern end of our country and then swing to the orange groves of Southern California, giving us at the same time scenes of a typical Western ranch. This photoplay is without doubt one of the very best comedies ever told and an exceptional addition to any program. Beautiful scenery, excellent photography and splendid acting. Right up to the minute in every detail. The 'Flying A' people are to be congratulated on issuing so valuable a film."

Scene from "A Head for Business," by Lubin Mfg. Co.

A CHAMPION FEATURE.

"National Guardsmen and Regulars at Fort Riley, Kans." Champion's release of Monday, Nov. 27th, 1911, is the last and third reel of "The Fort Riley Manoeuvres," the first and second releases of which have already been exhibited

with universal success wherever shown. This is an extensive subject divided into three distinct releases, and from the two scenes shown here, can be gathered a slight idea of the realism and interesting events contained therein.

SNAPPY ESSANAY COMEDIES COMING.

"Too Much Turkey" is a feature comedy attraction soon to be released by the Essanay Company, which exploits very interesting and unusually humorous sidelights on the Turko-Italian War (in this country). In this comedy concoction the Essanay recipe reads something like this: Two young lovers and a fortune teller, stir slowly, add a great idea in a Turkish "pasha" and three "wives." Let stand for five minutes, then drop in one Italian music teacher, stir

Scene from "Too Much Turkey" (Essanay).

again until frothy, then sift in an Italian organ grinder, his dancing girl and a monkey. Spices and flavor to suit. It is a real delicacy.

The story of "Too Much Turkey" is of a young man and girl who are very much in love with each other. Trouble comes, however, when the girl, upon having her fortune told, learns she is to marry a Turkish pasha. She is very impressionable, this girl, and sees no way of outwitting destiny, so she hands back Jack his ring and goes home to await the arrival of the pasha.

Jack is in despair, but finally hits upon a plan to induce Mabel to change her mind. It is a daring scheme, but it turns Mabel against the idea of being one of the Pasha's wives and lands her in Jack's arms, which happen to be ready to receive her at the critical moment. It is in the working out of Jack's plan that the picture develops its strong features and there are many laughs that will be uncorked as the plan works out.

"THE HACK AND SCHMIDT BOUT."

This is some comedy for a 600-foot picture. Hack is skinny, Schmidt is fat. They sign articles for a great wrestling match. While Hack is faithfully training, Schmidt is enjoying life, and when the big match is about to come off, the skinny

Scene from "Hack and Schmidt" (Essanay).

man is in the best trim, while Schmidt is sure he, himself, will win. In the match Schmidt wins the first fall, Hack the second. Schmidt is almost a winner in the third but Hack turns the trick in an unusually clever way. The picture will prove productive of many good laughs.

LICENSED INTERESTS FAVOR PICTURE REFORM.

The activity of the New York World in discussing the moving picture situation has brought out a statement from Mr. Frank J. Marion, of the Kalem Company, which may be taken as a fair expression of the attitude of the licensed picture interests towards the proposed picture ordinance for New York City. The zeal of the New York World in its crusade has led it to exaggerate some of Mr. Marion's remarks. For example: The New York World caused Mr. Marion to say that "conditions in New York are the worst in the country by an enormous per cent." Mr. Marion did not make the statement quite so strong as concerning picture theaters, his criticism being directed against the so-called vaudeville, which is presented in some houses where pictures are shown. What Mr. Marion did say was that there were better picture theaters in the West than there were in New York and that the farther West one went, even to Australia, the better the picture theaters seemed to be.

On the question of admitting children into theaters, Mr. Marion was asked the question by the New York World man if he would be in favor of admitting children if the pictures were properly censored. Mr. Marion expressed the opinion that the picture manufacturers and exhibitors were as anxious as the New York World, or any of the reform or civic societies, to improve the conditions in New York City, and cited as an evidence of the fact that the licensed manufacturers had decided unanimously to co-operate with the National Board of Censorship to an unlimited degree that objectionable pictures, if any, might be eliminated.

AN EPIDEMIC OF ELOPEMENTS.

Is there a keen competition between the film makers as to who can procure the most thrilling elopement, or is there an epidemic of these ill-timed romantic events? Whatever may be the cause, it is certain that an injurious number of these subjects is flooding the picture theaters at the present time. Youth loves the romantic, the dare spirit, and to shake off shackles of authority in a way injurious to their own welfare, and calling for proper restraint; to portray these events as successful so frequently is to court a response in actual life which will prove harmful. It is hoped that the epidemic will not only not spread but positively cease.

Scene from "When First We Met" (Powers).

Two very clever kids who have difficult parts in this interesting pictures.

WINNERS OF THE PRIZE NAME CONTEST.

Some weeks ago there appeared in the Moving Picture World an ad. announcing that $50.00 in prizes would be awarded for the best name of a brand of Independent films to be placed upon the market. The prizes were to be distributed as follows: $25.00 to the first, $17.00 to the second, $10.00 to the third.

The three winners were selected from a batch of 1,863 letters, many of which contained splendid suggestions for names. The advertisers were the Republic Film Company, 145 W. 145th St., New York City, and the prizes have been awarded as follows:

First prize: F. C. Bockenheuser, Muskogee, Okla., $25.00.
Second prize: Mrs. H. C. Wilbur, The Register, New Haven, Conn., $15.00.
Third prize: Elton Mack, 46 Wellington St., Everett, Mass., $10.00.

The Moving Picture World wishes to acknowledge the receipt of the correspondence with the prize winners of the above mentioned contest and regrets that lack of space prevents its publication.

SUCCESS OF THE NATIONAL FILM BROKERS.

About two weeks ago the National Film Brokers opened their office at 186 No. LaSalle Street, Chicago. Mr. A. G. Spencer, under whose management the entire business was organized, states that business is already flourishing and future prospects very bright.

Mr. Spencer's ability is well known among the trade, having previously been very active in the service of the General, Standard and Anti-Trust companies. "I am endeavoring to serve the Independent trade with the best the market affords and I have the stock to do it," says Mr. Spencer.

This exchange will also handle a number of special releases.

ANNOUNCEMENT TO THE TRADE.

The Chicago Song Slide Exchange wishes to announce to the trade that there is no foundation whatever to the widespread rumor and belief that their concern is in any way identified or affiliated with certain large film interests.

"A thorough inspection of our books is invited at our offices or banks," said Mr. Honeck, the general manager, in an interview with a representative of this paper, "to absolutely confirm our denial and which will show that at no time have any checks, drafts or other mediums of exchange been drawn in favor of said film interests."

The Chicago Song Slide Exchange is still operated and owned by R. Chas. Honeck, one of the original founders, and will continue to serve those exhibitors who are in the market for a high grade slide service, regardless of where they may procure their film service, Licensed or Independent.

"THE LADY FROM THE SEA" (Thanhouser).

With Ibsen's "Lady from the Sea" enjoying a stage revival just now at the hands of the fashionable Drama Players, it is very fitting that a company of film players, the Thanhouser, should try their hand at the play. As the piece is a psychological study, with neat lines to carry its meaning, the players of the spoken word possessed the advantage over their silent contemporaries; still, to one who has seen both the stage and the film productions, it is a question as to just which is the more impressive.

The film revision scores a point on the play plot in its detailed depiction of how the man of the sea's fascination over Ellida (the Lady) came into being. The original play, unwisely to many, starts with Ellida as the wife of Dr. Wangel and devotes little to her earlier affair with the sea man when she conceived her admiration-fear of him.

Scene from "The Lady from the Sea" (Thanhouser).

The film story, on the other hand, goes right into the matter and shows how the sailor came to dominate the Lady, until finally he has her go through the impressive ceremony of joining the rings and casting them into the sea—she binds herself to wait his return from a voyage, when they will wed. Now, then, we have a fine understanding of the fear that is Elulida's when, happily married to Dr. Wangel, she receives the letter from the sailor saying he is coming back to claim her. And so the film takes a difficult story and, through a clever beginning, tells it well. The scene of the choosing between husband and sailor by Ellida is a powerful one, and some of the sea scapes are very effective.

BARROWS RETURNS FROM EUROPE.

Mr. G. L. Barrows, who presides over the photographic supply department of the Berlin Anilin Works, has returned from a visit to the Berlin factory where the "Agfa" products are made. The large sales of Agfa Metol and Agfa Hydrochinon to the moving picture laboratories proves that these developers are pre-eminently suitable for motion picture films. Mr. Barrows informs us that his firm is now supplying the leading film producers of Europe with Agfa positive and negative film, and that the film coating plant is running to full capacity. Until certain extensions which are now under way are completed they are not in a position to supply American trade, as the output is contracted for by French and Italian producers. One of the things that Mr. Barrows accomplished while abroad was to get his firm to ship Agfa Metol in 50-lb. kegs, thereby reducing the cost and adding to the convenience of the motion picture trade. It is also still supplied in 10-lb. cartons.

THE REX CROWN POSTER.

The invasion of Europe, the rise of Rex to royal supremacy, and the coronation of king of all American film, is a tale old and repeated. But it may come as news to many that the crown on the Rex poster was actually contributed by the Royalty of England. Indeed, it was this very design that heralded the procession at the Coronation. Royal lithographers reproduced it, and Rex has it! They had to give

it to Rex—and we've got to. The posters were imported into this country in spite of the healthy duty—and it is our duty to again commend the enterprise of this galloping concern. Take one look at the cut reproduced above; then doff you chapeau—toupee—get us?—to REX! A supply of these posters has been shipped to all the Independent film exchanges for distribution. Ask your exchange for one.

GLEICHMAN BOOMING CADILLAC EXCHANGE.

Several years of experience in the exchange business, which is the priceless possession of Mr. Phillip Gleichman, manager of the Cadillac Film Company, of Detroit Mich., is beginning to count. Judicious buying has put the Cadillac in possession of a fine line of subjects and the enterprise and energy of the Cadillac manager is increasing the business of the exchange with great rapidity and in large proportions.

REPUBLIC GETS SAVANNAH AUTO RACES.

The newly formed Republic Film Company has jumped into the fight with a vim. Among their first announcements is that the exclusive rights to picture the International Automobile Road Race, to be held under the auspices of the Savannah Automobile Club, for the Grand Prize of the Automobile Club of America. This event will be run at Savannah on Thursday, Nov. 30, 1911, and will be the big automobile event of the year. Other events of this meet will be the Vanderbilt Cup contest on Nov. 27; the Tiedman Trophy Race and the Savannah Challenge Trophy Race, also on Nov. 27. Many of the greatest drivers in the world will contest and the Republic is sure to have a thrilling picture.

S. S. HUTCHINSON TO ERECT MANSION.

Samuel S. Hutchinson, president, the American Film Mfg. Co., Chicago, has purchased of Edward Hines, the millionaire lumber magnate, an exceptionally fine piece of Chicago property on which he expects to erect a magnificent home. Chicago daily papers, commenting on the big deal, have called it one of the really big purchases of the year.

Mr. Hutchinson, it is said, will erect a residence costing in excess of $50,000, and which is expected to be one of the show places of the famous Chicago lake shore. The property has a West frontage and a ground area of 50 by 250 feet to the lake.

Calendar of Independent Releases.

MONDAY, NOVEMBER 20th, 1911.

AMERICAN—The Test (Dramatic) 1000
CHAMPION—National Guardsmen and Regulars at Fort Riley, Kansas (Topical) 950
COMET—Office Boy's Dream (Comedy) .....
IMP—From the Bottom of the Sea (Dramatic) 2000
NESTOR—His Vacation (Comedy) .....

TUESDAY, NOVEMBER 21st, 1911.

BISON—The Broken Trap (Dramatic) .....
ECLAIR—Hands Across the Sea in '76 (American Dr.)
POWERS—Rivals (Comedy) .....
POWERS—Views of Montserrat, Italy (Scenic) .....
THANHOUSER—A Master of Millions (Dramatic) ...

WEDNESDAY, NOVEMBER 22nd, 1911.

AMBROSIO—The Golden Wedding (Dramatic) .....
CHAMPION—When the Sheriff Got His Man (W. Dr.) 950
NESTOR—The Cowboy Pugilist (Western Drama)....
RELIANCE—Helpless Man (Comedy-Drama) .....
SOLAX—Husbands Wanted (Comedy) .....

THURSDAY, NOVEMBER 23rd, 1911.

AMERICAN—The Master of the Vineyard (W. Dr.)..1000
ECLAIR—Portuguese Centaurs (Military) 600
ECLAIR—The Automatic Lighter (Comedy) 400
IMP—From the Bottom of the Sea (Dramatic) 2000
REX—The Price (Dramatic) .....

FRIDAY, NOVEMBER 24th, 1911.

BISON—White Fawn's Escape (Dramatic) .....
BISON—A Bad Man (Comedy) .....
LUX—Bill and Bertie Get Married (Comedy) 325
LUX—A Passing Cloud (Dramatic) 658
SOLAX—The Well of Providence (Comedy-Drama)...
THANHOUSER—The Baseball Bug (Comedy-Drama)
COMET—The Diamond Locket (Dramatic) .....

SATURDAY, NOVEMBER 25th, 1911.

GREAT NORTHERN—The Theft of Mona Lisa (Com.)
ITALA—The Tailor Wants to be Paid (Com.) .....
ITALA—The King of Noose Throwers.....
POWERS—Jug o' Rum (Dramatic) .....
RELIANCE—A Daughter of Italy (Dramatic) .....
NESTOR—Desperate Desmond Pursued by Claude Eclaire (Comedy-Drama) .....

SUNDAY, NOVEMBER 26th, 1911.

MAJESTIC—The Courting of Little Mary (Comedy) ..

U. S. SUPREME COURT DEFINES STATUS OF PHOTOPLAY.

A decision has been handed down by the United States Supreme Court in the case of Harper & Brothers and others against the Kalem Company which will be of great importance to the manufacturers of motion pictures. The suit was started upon the allegation that the Kalem Company infringed upon the copyrights of Gen. Lew Wallace's famous book, "Ben Hur," by making a picture based upon the incidents related therein. Klaw & Erlanger, the theatrical producers, appeared as plaintiffs through their ownership of the dramatic rights of the book.

It was contended by the petitioners that the moving picture was in fact a dramatic production. The case has been in the various courts for two years and the decision now rendered sustains that contention, affirming the decision of the lower court which granted an injunction against the Kalem Company, prohibiting it from making or selling the picture in question, entitled "A Roman Spectacle."

By thus defining the status of the motion picture, the Supreme Court has performed a distinct service for the picture manufacturers of the country since it places their productions in the same class with other dramatic productions and entitles them to the same protection under the copyright laws.

Scenario writers will also find the decision of aid to them and those among them who are turning out original work will be benefitted. To those who have made a practice of adapting stories published in the current magazines, this decision is a warning to them to cease operations.

BROOKLYN OPERATORS ORGANIZE.

The operators of Brooklyn moving picture theaters have formed a union to include all members of the craft in the western end of Long Island. At a recent meeting the following officers were elected: Samuel H. Post, president; John Morch, vice-president; Jule J. Ross, corresponding secretary; Edward Brown, financial secretary; M. D. Pronk, recording secretary, and Charles B. Seydel.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, NOVEMBER 20th, 1911.

BIOGRAPH—The Miser's Heart (Dramatic) .....
KALEM—Dan, the Lighthouse Keeper (Dramatic) 1000
LUBIN—My Brother Agostino (Dramatic) 1000
PATHE—Pathe's Weekly No. 47 (Topical) 1000
SELIG—The Convert of San Clemente (Dramatic) 1000
VITAGRAPH—Heroes of the Mutiny (Dramatic) 1000

TUESDAY, NOVEMBER 21st, 1911.

EDISON—Life in the United States Army (Edu.) 1000
ESSANAY—Too Much Turkey (Comedy) 1000
GAUMONT—The Sealed Confession (Dramatic) 900
GAUMONT—A Stone Quarry in Saxony (Scenic) 75
C. G. P. C.—Cain and Abel (Biblical)..... 600
C. G. P. C.—The Grouch Cure (Comedy) 395
SELIG—The Night Herder (Dramatic) 1000
VITAGRAPH—Wistaria (Dramatic) 1000

WEDNESDAY, NOVEMBER 22nd, 1911.

EDISON—The Bo'sun's Watch (Comedy) 1000
ECLIPSE—Guy Fawkes of the Gunpowder Plot (Dr.).1010
PATHE—A Pinch of Snuff (Comedy) 680
C. G. P. C.—The Bari Tribe (Egyptian Soudan) (Nov.) 310
KALEM—How Texas Got Left (Dramatic) 1000
LUBIN—The Ranchman's Daughter (Dramatic) 1000
VITAGRAPH—The Half-Breed's Daughter (Dramatic) 1000

THURSDAY, NOVEMBER 23rd, 1911.

BIOGRAPH—Resourceful Lovers (Comedy-Drama) ...
ESSANAY—Old Fidelity (Dramatic) 1000
LUBIN—A Blind Deception (Dramatic) 1000
MELIES—An Oil County Romance (Dr.) 1000
PATHE—Cowboy Life (Dramatic) 770
C. G. P. C.—The Kioday Tribe Equilibrist (Novelty) .. 210
SELIG—Blackbeard (Dramatic) 1000

FRIDAY, NOVEMBER 24th, 1911.

EDISON—Home (Dramatic) 1000
ESSANAY—At the Stroke of Twelve (Dramatic) 1000
KALEM—The Temptation of Rodney Vane (Dr.) 1000
PATHE—Two Daughters of Havana (Dramatic) 600
C. G. P. C.—Comic Games in Singapore (Novelty) 396
SELIG—Getting Married (Comedy) 750
SELIG—In Japan (Educational) 250
VITAGRAPH—An Innocent Burglar (Com.) 1000

SATURDAY, NOVEMBER 25th, 1911.

EDISON—A Perilous Ride (Western Drama) 1000
ESSANAY—The Desert Claim (Western Drama) 1000
GAUMONT—The Escape from the Dungeon (Dramatic) 825
GAUMONT—Cave Homes in the Canary Isles (Scenic) 180
LUBIN—His Brother's Double (Comedy) 1000
PATHE—The Lost Necklace (Dramatic) 1000
VITAGRAPH—The Life Boat (Dramatic) 1000

ADVANCE RELEASES.

MONDAY, NOVEMBER 27th, 1911.

BIOGRAPH—Sunshine Through the Dark (Dramatic) ...
KALEM—The American Inquisition (Dramatic) ...
LUBIN—The Man in the Taxi (Comedy-Drama) 1000
PATHE—Pathe's Weekly No. 48 (Topical) 1000
SELIG—The Right Name, But the Wrong Man (Dr.)..
VITAGRAPH—The Policeman's Dream (Comedy) 1000

TUESDAY, NOVEMBER 28th, 1911.

EDISON—The Lure of the City (Dramatic).....1000
ESSANAY—A Football Hero (Dramatic).....1000
GAUMONT—A Busy Cupid (Comedy)..... 758
GAUMONT—Review of the Austrian Army (Military) . 232
C. G. P. C.—Romance of the Mummy (Dramatic)..... 700
C. G. P. C.—Picturesque Hungary (Scenic)..... 280
SELIG—The Tell-tale Knife (Dramatic).....1000
VITAGRAPH—The Freshet (Dramatic) 1000

WEDNESDAY, NOVEMBER 29th, 1911.

EDISON—The Troubles of a Butler (Comedy).....1000
ECLIPSE—The Mysterious Stranger (Dramatic)..... 610
ECLIPSE—Salt Industry in Sicily (Industrial)..... 372
PATHE—Incendiary Indians (Dramatic)..... 745
PATHE—Glimpses of San Francisco (Scenic)..... 250
KALEM—Among the Irish Fisher Folk (Educational)..
KALEM—The Franciscan Friars of Killarney, Ire. (Edu.)
LUBIN—An Actor in a New Role (Comedy)..... 600
LUBIN—The Crab Industry (Industrial)..... 400
VITAGRAPH—The Voiceless Message (Dramatic)....1000

SATURDAY, NOVEMBER 25th, 1911.

BIOGRAPH—A Woman Scorned (Dramatic).....
ESSANAY—Little Red Riding Hood (Fairy Drama)..1000
ESSANAY—'Twas Ever Thus (Comedy).....1000
LUBIN—A Nicotine Conspiracy (Comedy).....1000
MELIES—The Reason Why (Comedy).....1000
PATHE—Oh! What a Thanksgiving Day (Comedy).... 775
C. G. P. C.—A Life Saving School in Australia (Edu.)... 220
SELIG—An Evil Power (Dramatic).....1000

FRIDAY, DECEMBER 1st, 1911.

EDISON—Pull for Shore, Sailor (Dramatic).....1000
ESSANAY—The Quinceville Raffle (Comedy).....1000
KALEM—How Betty Captured the Outlaw (Comedy)..
KALEM—A Glimpse Into the Yellowstone National Park (Scenic) .....
C. G. P. C.—Rover is Jealous (Comedy)..... 560
C. G. P. C.—Capturing Polar Bear Cubs (Topical).... 290
C. G. P. C.—Examination of the Stomach By X-Ray (Educational) 150
SELIG—In Japan (Edu.) 500
SELIG—Seeing Cincinnati (Scenic)..... 500
VITAGRAPH—The Last Cent (Dramatic).....1000

SATURDAY, DECEMBER 2d, 1911.

EDISON—A Man for All That (Comedy-Drama)....1000
ESSANAY—The Mountain Law (Dramatic).....1000
GAUMONT—The Promoter (Dramatic) 1140
LUBIN—Western Chivalry (Comedy-Drama).....1000
PATHE—Bear Hunt Romance (Dr.)..... 990
VITAGRAPH—The Husking Bee (Comedy).....1000

ORGANIZATION MOVEMENT IN NEW JERSEY.

An effort is being made by exhibitors of Trenton, N. J., to form a state organization of exhibitors to affiliate with the National League. Already the exhibitors of Trenton have formed an organization, which is called the Mercer County Exhibitors' Association and at present includes all exhibitors in the city of Trenton. The officers of this association are Charles Hildinger, president; Philip Papier, secretary; Michael Crowe, treasurer.

A committee of the Mercer County Exhibitors' Association, consisting of President Hildinger, Secretary Papier, William Lamont and Philip Blaustein, called at the offices of the Moving Picture World last week to enlist the assistance of the World in the work of organization. President Hildinger informs us that a committee has been appointed to visit the different cities in New Jersey for the purpose of urging exhibitors to organize and join the Mercer County Exhibitors' Association in the formation of a state organization. The work will be prosecuted actively by the Mercer County Committee and it is hoped that large results will soon be obtained.

Just at present the Trenton exhibitors are facing a rather strenuous crusade against moving pictures in that city and realize the necessity of organization and a strong representation of their interest before the city government.

The Archbishop of Lyons, France, has been one of the most persistent foes of the moving picture. He is urging his clergy to assist him in his warfare against what he considers the demoralizing influences of the cinematograph. It has even been suggested that a special corps of hissers be sent to alleged objectionable shows and the tearing down of unsuitable lithographic posters has also been commended. There are all kinds of people in this world.

INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or noms de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

W. F.—Miss Edith Storey played the name part in Melies' "Bessie's Ride." She is now with the Vitagraph company. Thanks for the bouquet.

A. D. M.—This is a rather belated answer to your inquiry, for the Western contingent of the Vitagraph company. They are to have headquarters in Los Angeles, and a company, fully equipped, even to a scenario editor; the same who planned some capital things last summer, is now at work.

IRA L. F.—Your question reached the department too late to be replied to before the release of "The Lost Freight Car," but it doesn't matter, as the releases are now divided between the Keith and Proctor houses, three going to each. There appears to be no established system of distribution between the two, and from a distance, it looks as though the booking clerk shook dice to see how the day's run goes. There used to be a fixed schedule, but that was in the days of Keith & Proctor, and before it became Keith and Proctor. (2) Harry Ogden Crane played the part of the railroad president.

ELEANOR.—It is all too true that William Garwood is no longer with the Thanhouser company. (2) Jack, in "Their Burglar," is Harry Benham.

MRS. P.—The question has been answered before, but it cannot too often be said that New York is the only important point in the country that has no house that does not muss up good pictures with cheap and nasty vaudeville. Some of the smaller theaters have first-runs, and good projection, but you'll have to hunt one in your own territory. We are waiting for a man from Jacksonville, Fla., to come up and teach the others that there are a lot of people who prefer pictures to fifteen-cent vaudeville.

E. C.—Harry T. Morey was the Tom Evans in Vitagraph's "The Price of Gold." (2) James Morrison played the Classmate in the same company's "Cherry Blossoms."

BILL.—There are two reasons why more trick pictures are not shown—because the manager thinks that the public does not want them, and (2nd), because the manufacturer agrees with him. It may interest you to know that George Melies "A Trip to the Moon" is enjoying new vogue in England this season, but trick work is difficult and photodrama is cheaper to produce and more steadily profitable.

N. A. T.—You phrase your question differently, but it amounts to the same inquiry as to how to get a position in a photoplay stock company. About the only answer is, that you prove your previous experience with a picture company or on the dramatic stage.

L. D. I.—The Vitagraph's "Auld Lang Syne" is both a regular and special release. The first part is the regular release for the day of issue, and the second is a special, issued at the same time.

F. G. H.—We know of no picture company issuing stock for sale, although many of the companies are stock companies. Shares in some of the English companies is quoted, but there is no flotation of stock over here, although the Kinemacolor is a stock corporation. No prices have been quoted and no stock is sold on the curb market.

N. E. D.—Both the Vitagraph and Edison had companies working in the field on Lake Champlain last summer.

R. T. E.—Be more definite, please. There have been three films titled "For Her Brother's Sake," released since last May. Imp, Vitagraph, and Kalem have all used the title. Which one do you mean? (2) Mr. Kirkwood is still with the Reliance company. (3) So is Henry Walthall.

D. C.—It is King Baggot and not Mr. King. Many of the Imp releases call him Mr. King, but that does not mean that King is his "real" name.

G. K.—Harry Myers is now with the Solax company. (2) Biograph players class with the unknown assailant of Billy Patterson, so far as names go. (3) Most companies have several leading men and women, although in theory, all photoplay companies are stock organizations and the player is supposed to take any part assigned.

A. H. F.—The "best way" to get your story back from a manufacturer is to send along a stamped envelope addressed to yourself. Don't look for an answer by return mail. Wait a month before thinking you'll not get your story back. Picture readers show a better average than magazine readers. (2) If you want to keep posted on the pictures produced there is no better way than to read the stories of the films in this paper. It is the only way you can be sure of getting them all, Licensed and Independent.

E. B. S.—Carlyle Blackwell has not joined the Vitagraph company, but he was once with the winged-V, and you probably saw an old film in which he appeared before going to the Kalem company. It should be old enough by now to be recognized as an old timer.

MISS J. P.—Guy Oliver is no longer with the Lubin company, and we have no record of his present connection. Howard Mitchell was with the company when last heard from.

JEAN.—Address the player in care of the company with which he is connected. Mark the letter "Personal" and it will reach him. We have nothing to do with the personal addresses of the players.

INTERESTED.—We suppose that the Majestic company will have photographs of Miss Pickford. Why not write and ask them about it, enclosing a stamped envelope for reply?

A. J.—Bette Harte was the Mabel in Selig's "The Coquette," and Tom Santschi the Hugh. (2) Mr. Santschi was also the fireman in "Through Fire and Smoke." (3) Paul Panzer was the servant in Pathe's "Crazy Dope."

D. C. V.—Miss Hazel Neason was formerly an Imp player before going to the Vitagraph. (2) Miss Pickford was originally a Biograph player.

V. T. M.—The Selig company operates from Los Angeles, but it has a studio in Chicago. None of the companies today confine their efforts to one city or section.

A SIDE-SPLITTING GREAT NORTHERN COMEDY.

Carl Alstrup, the Great Northern Film Company's new comedian, is rapidly becoming very popular. His irresistible and fascinating humor is largely responsible for this, it being of the contagious sort, and as a consequence he has the audience with him from the very start. Within the next two or three weeks he will appear in "Butttons and Hooks," in which feature comedy production he has the opportunity to show his very best. He is cleverly assisted by capable performers, who take delight in working with him. These comedy films will, no doubt, fill a long-felt want and meet with the hearty welcome of all exhibitors.

Scene from "Buttons and Hooks" (Great Northern).

In "Buttons and Hooks" Mr. Alstrup takes the part of Mr. Durand, a solicitor, who is preparing for a dinner party when he has trouble with his collar button. At the same time his wife is having trouble with her hooks. There are serious doings in consequence in which the Life Saving Corps eventually takes a hand before order is restored and the Durands reconciled.

HALLBERG AN EDISON JOBBER.

Mr. J. H. Hallberg, "The Economizer Man," advises us that he has been appointed wholesale jobber of Edison Moving Picture Machines by the Thomas A. Edison Co., Inc., and is in position to make immediate shipments of latest model machines with improved large lamphouse, etc. He also reports the sale of two Model B Edison M. P. Machines with Hallberg Economizers to A. Schurman, Asheville, N. C., and one Edison Model B with Hallberg Economizer to C. E. Jourdan, Durham, N. C.

BENEFIT ENTERTAINMENT.

The moving picture operators of Brooklyn, N. Y., will give a package party and dance at Wisbauer's Columbia Hall, 292 Hamburg Avenue, corner of Ralph Street, Brooklyn, on Wednesday evening, Nov. 29. The proceeds will be donated to the widow and children of the late Frank A. Owens, a former member. It is hoped that there will be a large attendance. Gentlemen's ticket, 25c; ladies furnish package.

SLIDES
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NIAGARA SLIDE CO., Lockport, N. Y.
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"Skipper Susie Greene"—Pub. by Walter Jacobs.
"Pretty Face"—Pub. by Frank Goulart Music Co.
"Boot Black Rag"—Pub. by Song Writers' Music Pub. Co.
"Bring Me Your Message of Love, White Dove"—Pub. by J. Fred Helf Co.
"I'd Like to Take a Chance with You"—Pub. by Charles I. Davis.
"Just You and I"—Pub. by J. D. Shipman.
"Pretty Montezuma Maid"—Pub. by C. I. Davis.

Levi Co., Inc.

"Make Me Love You Like I Never Loved Before"—Pub. by Shapiro.
"Mine"—Pub. by Carl Laemmle Music Co.
"When a Girl Whose Heart Is Breaking Loves a Boy Who Doesn't Care"—Pub. by Shapiro.
"Sweet Old Rose"—Pub. by H. A. Weymann & Sons.
"Two Letters"—Pub. by Shapiro.
"The Quaker"—Pub. by Shapiro.

Scott & Van Altena.

"Lovie Dear"—Pub. by Rogers Bros. Music Co.
"If I Had You"—Pub. by Jos. Morris Co.
"Gee! But It's Tough When There's No One Around to Call You Dear"—Pub. by J. Fred Helf Co.
"Heart of My Heart"—Pub. by Leo Feist.
"Won't You Come That Lucinda"—Pub. by F. B. Haviland Pub. Co.
"Under the Old Oak Tree"—Pub. by Tell Taylor.
"I Just Met the Fellow Who Married the Girl I Was Going to Get"—Pub. by Leo Feist.
"Treasures of the World Are Mine"—Pub. by J. W. Stern.
"That's Some Honey Moon"—Pub. by Bostonian Pub. Co.

Excelsior Slide Co.

"Peaches"—Pub. by Jos. Morris.
"Without You the World Don't Seem the Same"—Pub. by Head Music Pub. Co.
"Soul of Love"—Pub. by Blood, Koehler & Co.
"Welcome Home"—Pub. by Rogers Brothers.
"Jungle Glide"—Pub. by Kendis & Paley.

DeWitt C. Wheeler.

"Pots and Pans"—Pub. by Jerome & Schwartz, N. Y. C.
"Driving Home the Cows from Pasture"—Pub. by M. Witmark & Sons.
"Send for Me"—F. A. Mills.
"My Irish Girl"—Pub. by J. H. Remick & Co.
"Child Love"—Pub. by J. N. Stern & Co.
"'Way Back in Tennessee"—Pub. by F. A. Mills.

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It has come to our notice,

that there is a widespread rumor and belief among the Moving Picture trade, that we, the Chicago Song Slide Exchange, are identified and affiliated with certain large film interests.

This rumor no doubt is due to the fact that a majority of the film exchanges of Chicago have eliminated free slides and abandoned their slide departments. We wish to emphatically and rigidly deny any such connection. We also wish to emphasize the fact that since our exchange was organized, some five years ago, we have maintained an absolutely neutral position.

We know of a slide exchange that is affiliated with the Independents and another with the Licensed interests, hence the assumption that we were identified with these same film interests in a like manner. A thorough inspection of our books is invited at our headquarters and at our banks, and will absolutely confirm our denial, and will also show that at no time have any drafts, checks or other mediums of exchange been drawn in favor of said film interests.

This exchange is still operated and owned solely by R. Chas. Honeck, one of the original founders, and will continue to serve those exhibitors who are in the market for a high grade slide service, regardless of where they may procure their film. We ship your week's supply of slides in one consignment, and wire or mail orders are promptly honored.

CHICAGO SONG SLIDE EXCHANGE
6th FLOOR POWERS BUILDING
37 S. Wabash Ave. Dept. 1 CHICAGO, ILL.

Correspondence

IN THE MISSISSIPPI VALLEY.

The Lyric Theater has been opened on West State Street, Jacksonville, Ill.

Three society girls were arrested at Des Moines, Iowa, it is reported, for throwing Japanese snuff upon a stage, and breaking up the performance at a moving picture show.

Charles Yates has called his new moving picture theater at Taylorville, Ill., the Jewel.

The Majestic Theater, at Rock Island, Ill., has quit the vaudeville field and under the management of Harry A. Sodini will give four reels of pictures and some vaudeville. The price has been dropped to 5 cents.

All the larger motion picture theaters in St. Paul, Minn., had ample exits and were in good condition, declared Assistant Fire Marshal A. M. Wallace, after an inspection. Some changes were recommended in the Star.

Gale Craig, who has sung at the Majestic Theater at Belvidere, Ill., for the last two years, has accepted a position as traveling salesman for the National Cash Register Company, of Dayton, Ohio, with headquarters at Bloomington, Ill.

The Bell Theater Company, of Minneapolis, Minn., will erect a one-story veneer moving picture theater, at 1415 Fourth Street, S. E. It will be 32 x 85, with concrete foundation. Cost, $2,700.

The Duvall building, at Lewistown, Ill., is said to have been leased by two young men from Peoria, Ill., who will conduct a moving picture theater.

The City Council, at Champaign, Ill., is said to have ordered the Orpheum Theater to be rebuilt with fireproof material. The building is of wood, having been designed originally for a roller skating rink.

James Fuggitt has sold his moving picture show in Georgetown, Ill., to a Mr. Baum, of Danville, Ill.

G. C. Hamilton has moved his moving picture show, at Assumption, Ill., to the Hight building, on Front Street.

The Dawn, at Streator, Ill., has introduced some vaudeville.

Earl Cotton, owner of the Variety Theater, at Allegan, Mich., has sold his interests to J. O. Ellenberger, of Sturgis, and has purchased the Star Theater from William McClelland.

The Sheldon, Ill., fire department has leased the electric theater of Waity & Sampson for five months and will conduct it in hope of liquidating the indebtedness on their building.

Michael Gerrib, who has been conducting an airdome at Westville, Ill., will erect a building in which to conduct a moving picture and vaudeville house.

George Myers, former manager of the Gem Theater at Clinton, Ill., has gone to San Francisco, where he will make his home.

Health authorities of Moline, Ill., are said to have announced a general inspection of all theaters in that city in order to determine their sanitary condition.

An ordinance providing for a board of five censors who are to serve without pay and whose duties will be to pass upon all pictures shown in Oklahoma City, Okla., has been introduced before the board of commissioners. A fine of not less than $25 and not more than $100 is provided. Members must be appointed by the mayor and confirmed by the commissioners.

The Crystal Theater, at Waterloo, Iowa, has taken over the Majestic, in that city. The Crystal will be a high class moving picture show, while the Majestic will be used exclusively for vaudeville.

The new Princess Theater, M. H. Harris and E. E. Nicholson, owners and managers, has been opened at Beardstown, Ill.

"Minneapolis, Minn., theaters are safer and ordinances stricter than those in any other city in the country." This statement was made by James G. Houghton, city building inspector, before the City Council. Ordinance amendments providing for the licensing of operators and control of lighting systems elsewhere than in the operating room, were suggested to the city officials.

Herbert Lamb, of Jerseyville, Ill., has disposed of his moving picture theater, at Roodhouse, Ill.

The Chicago Film Exchange, of Chicago, has certified to the Secretary of State that it has changed its name to the Exhibitors' Film Exchange.

The Chicago Hippodrome Company, of Chicago, has been incorporated with capital stock of $2,500, to do a general amusement business. The incorporators are Anthony J. Schmidt, Edward J. McArdle and Francis P. Bradchulis.

The Moline Mail says there is a probability that an ordinance will be introduced into the City Council providing for a "censureship" which will prohibit not only immoral or "lewd" pictures, but such films as the "James Boys," which started the talk.

Miss Ethel Moore, of Burlington, Iowa, is the singer at the newly opened Princess Theater, in Beardstown, Ill.

St. Catharine's Guild of Emmanuel Episcopal Church, at Champaign, Ill., recently had charge of the Campus Theater, in that city, for two nights and called attention to the educational value that could be found in the regular program of films.

A special committee consisting of the fire marshal, the city electrician and the city building inspector, paid a visit to all the theaters in the city and the findings were given publicity in a full-page advertisement in the Sunday Minneapolis Journal.

The Ada Opera House Company has been incorporated at Ada, Okla., with a capital stock of $7,500. The incorporators are G. M. Ransey, C. G. Rives, B. N. Stall, H. A. Sprague and A. H. Constant, all of Ada.

Edward Haas, of Lincoln, Ill., has started a moving picture show at Elkhart, Ind.

The Parent-Teacher Association of the James Stephen Hogg school in Oak Cliff, Dallas, Tex., recently appointed a committee to negotiate with picture show managers for obtaining dates upon which teachers and parents could be shown educational films.

L. H. Goodspeed has begun the erection of a $15,000 vaudeville theater on West Elm Street, Urbana, Ill., which will be occupied by the Illinois Amusement Company, which is composed of Sidney Cohen and Patrick Hanrohan. The building, which will be of brick and concrete will have a seating capacity of 1,050. Four vaudeville acts and moving pictures will be given. The firm already has a moving picture show in Urbana.

Lester Habberkorn has resigned his position as singer at the Empress Theater, in Fairbury, Ill., to join the Hallowell Concert Company as a baritone soloist.

The greatest objection to closing the shows on Sunday came from the working men, who have little opportunity during the week to attend these shows. This was pointed out by the Peoria Star. "Moline is a city where the main industry is manufacturing agricultural implements and vehicles of all kinds. An army of men is employed and the only time they really have for amusement is on Sunday, when the shops are closed. Besides the price is so low that a man's whole family can go and not put them on a financial 'ragged edge' all the rest of the week. It seems that a movement is being made at Moline to close these shows on Sunday and thus deprive the laboring man of the only amusement he has in the entire week. But the workers there are so greatly in the majority that their judgment must be listened to and that verdict is they cannot afford to pay high prices for seats at a play and on Sundays only have they time to go. They and their families must have some kind of recreations and the only kind left is moving pictures and vaudeville."

The Savoy Theater, Springfield, Ill., announced during the State Fair that it changed pictures twice a day. Why?

F. H. M.

NEW ENGLAND.

There seems to be considerable agitation in Massachusetts regarding the Kinemacolor moving picture machines. The law has just stepped in, and has issued an edict to the effect that Kinemacolor machines must not be driven by motor. Furthermore, the licenses issued to operate these special machines have been canceled by the State. The machines now in use at the Tremont Temple, Boston, Mass., for the exhibition of the Kinemacolor pictures of the coronation in England, have been geared considerably higher than before, in order to obtain the same rate of speed as had been obtained with a motor-drive. The cause for this action is a Massachusetts law, which states that no moving picture machine shall be driven by motor. The State had issued four Kinemacolor licenses only before the cancellation had been made.

Saturday night, October 28, saw the final reel of pictures exhibited at the Central Theater, Cambridge, Mass. The F. W. Woolworth Company, running five and ten cent stores, have bought the land on which the Central Theater stands. Manager S. M. Moscow states that his company cannot be forced out of Cambridge so easily, and hints about a new location, on which a house seating 1,000 people is to be built. The Central is the oldest theater in Cambridge, and has done many a big day's business.

The Twentieth Century Amusement Company, of Portland, Me., has just been incorporated at Augusta, Me. The capital stock of this company is something extraordinary. $3,000,000 common, and $2,000,000 preferred stock, has been authorized.

The Star Theater, Dover, N. H., has added vaudeville to its regular program of pictures, and seems to be thriving under this policy.

Mr. J. J. Cahill, of the firm of McCue & Cahill, operating a string of vaudeville and picture theaters, was recently presented with a bouncing baby daughter. Mr. Cahill was the recipient of about 20 telegrams from New England picture managers, who wanted to congratulate Mr. Cahill, one of the most popular New England picture men. Mr. Cahill already had one daughter, and thought it a good joke when he received a telegram stating, "Will book your sister act for next week," signed by a well-known manager.

H. E. Streeter has decided to convert the First Baptist Church of Greenfield, Mass., into a theater, and will present vaudeville and pictures. New England has a large number of photoplay houses that were formerly places of worship, and, in almost every instance they are a big success. Mr. William Bradstreet, who operates a large number of photoplay theaters, has been unusually successful with the use of old churches, and was the one who originated the idea in New England.

Mr. Charles Rose, stage manager of the Idle Hour Theater, New Bedford, Mass., was tendered a surprise party in honor of his birthday. The affair was held at the house of Mr. and Mrs. H. J. McDonald, and lasted until the wee small hours. Manager Julius Sylvia, of the Idle Hour Theater, and many of the attachees of the theater were present, and felicitated Mr. Rose with gifts and congratulatory speeches.

November 16 was the date set for the first entertainment and general "blow-out" of the I. A. T. S. E., Local 186, of the moving picture operators' union, Springfield, Mass. A committee was appointed to complete the needed arrangements, and a successful time was had.

Manager George S. Wiley, of the Academy Theater, Fall River, Mass., has recovered from his recent illness, and is once more back at his post.

Mr. Frank Vine, who for a long while was one of the main lieutenants of the General Film Company's Boston office, has left, and is now with the W. E. Greene Film Exchange, Boston. Mr. Vine has many friends in his line, and will be a big boost for the Independent service in New England.

LOUISVILLE.

Four new shows are to be opened in the next three months between Second and Fourth Streets, on Market Street, one of the most important trade avenues in the city. Many prominent business men who have for years been connected with some other trade are dropping the livelihood of their younger days and entering amusement circles. In one case, especially, a company of well-known clothing men have sold their stock of outfittings, and are making arrangements to have the old building remodeled into an up-to-date picture show. The approximate cost of the change will be about $7,000.

Derr Brothers, formerly operators of a local ten-cent store, are remodeling a building on Market Street, between Third and Fourth Avenues, at an approximate cost of $5,000, to open in about two months. The new house will seat about 350 people and will be part of a well-known circuit.

Work on the new Hippodrome, which will open as an up-to-date picture show, is progressing rapidly and the management hopes to open the new amusement center to the public about November 20. The show is located on the southwest corner of Second and Market Street, and will have an entrance on both streets. The seating capacity will be about 450.

The same amusement company which will have charge of the Hippodrome, has recently opened the Olympic picture show to the public and so far it has been doing a very good business. The interior is one of the prettiest in the city and the exterior also presents a very pleasing appearance. E. B. Stern, who has charge of the show for the company, is also secretary and treasurer. They are on Market Street near Floyd.

This is the first show in the city which has installed a set of the new electric bells, which are advertised very widely by J. C. Deagan, of Chicago, Ill. Mr. Stern said that they in themselves afforded a big attraction to the crowd and that the effect when played to accompany a sad scene in a picture, was unusually effective. The set consists of sixteen bells, forming the two octaves from C to C. They are electrically connected to a keyboard, which is played just like a piano by some member of the orchestra. The idea is not only a novel one, but the music is also very pretty. After hearing the effect at the new show, Mr. Stern said that many of the older establishments are making arrangements for sets of the instruments.

Moses Bass has completed arrangements with the owners of a building on Market Street between Seventh and Eighth, to have the structure remodeled as a picture show, the cost of the alterations to be about $9,000. The name of the new theater will be the Star and will open for its first performance about November 25.

Jake Greenberg, who at present operates a well-known loan establishment on Market Street, and who owns the Victoria, a prominent picture show, will erect another theater near his present location and will put a competent manager in charge of it. The show will be one of a small capacity, but will show pictures which will come direct from one of the eastern cities.

Articles of incorporation were recently filed by the Preston Theater Company, with a capital stock of $5,100. The company intends to operate a moving picture show on Preston Street, near Camp, and will start work on the building in a short time. The approximate cost of the structure will be about $10,000 and the maximum indebtedness at any one time is fixed at $5,000. Among the principal incorporators and stockholders are E. J. Tobe, T. B. Doppleman, and Adam Eigelbach.

The Broadway Amusement Company, of which Fred J. Dolle is president, has recently taken over the management of the Globe Theater, which is situated on a prominent street in Portland, one of the outlying sections of Louisville. Mr. Dolle reports that the attendance at the theater has

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CLEVELAND	BUFFALO	COLUMBUS, O.	LOUISVILLE	DAYTON, O.
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been very satisfactory and that every member of the company was well pleased with the present condition.

The Broadway Amusement Company is considering the installation of a new mirror screen for the production of daylight pictures, but as yet they have not arrived at any definite decision.

John P. Schere, formerly connected with the Alliance Film Company, of Davenport, Ohio, has recently taken charge of the local branch of the Globe Film Service Company. Mr. Schere conducted the business in 1910, when he was offered a position by a prominent Chicago company, and then turned the business over to another manager. About two months ago the Globe Company asked him to take charge of the branch again. Mr. Schere has but a few local customers, but most of his trade comes from the little towns out in the State, which are enterprising enough to support a picture show.

B. F. Burdie, of Versailles, Ky., advanced one step in his business a short time ago when he sold a moving picture tent outfit, which he had been operating in his home town, to a man in Georgia, and bought a popular moving picture show of M. R. Roberts, who had been operating the show for a number of years. Mr. Burdie took immediate possession and started the ball to rolling under the new management without intimation of any change whatever.

J. Taylor Day, of Hazel Green, Ky., recently bought a moving picture show outfit and electric piano and will establish an up-to-date show in that town.

Although boxing contests are legalized in the State of Tennessee, many of the picture show men of Memphis, in that State, are interested in the fact that the films of prizefights have been prohibited in picture shows of that city. The judge, who ruled them out, said that they were indecent unless shown before a stag gathering. Some of the amusement men who are interested in motion picture establishments are taking steps to have them shown after the regular show for the men of the audience only, when they will also be used as an added attraction. Whether the law will permit this is not known, but it is sincerely hoped for by many of the proprietors of the Memphis shows.

The Crystal Theater, often called the Brightest Spot in Knoxville, at Knoxville, Tenn., has one of the most attractive entrances of the many shows in that city. The front of the entire building is brightly illuminated, the lower part being painted white, with some very profuse decorations. A huge electric butterfly extends from the upper wall and when the myriad electric lights, which are on it are lighted, the effect is unusually striking. The interior of the house is also very handsomely decorated and well ventilated.

C. E. Hampson, of the Fall Cities Amusement Company, said that the new Novelty Theater, which they opened recently on Fourth Avenue, had opened up with a bigger rush than any other show which they had ever had anything to do with. They are experiencing a fine attendance every day, morning, noon and night.

Charles Sherr, manager of the Globe Film Exchange Company, of this city, said that at present he was doing almost three times the business which he had been doing two months ago. Mr. Sherr is now furnishing some of the most prominent shows of the city with pictures and getting new customers every day.

A short time ago, the Boston Amusement Company secured a permit to erect a new motion picture show at 1251 Preston Street. The building will be a one-story structure made of brick and will cost about $5,000. Work will be started immediately, and it is thought that it will be opened to the public patronage by the middle of November.

Two men were slightly burned and losses to the extent of five thousand dollars were sustained a few days ago when a fire broke out in the motion picture show at Nineteenth and Market Streets. The place is called the Lyric Theater, operated by P. C. Buckner.

G. D. CRAIN, JR.

PITTSBURG.

Mr. Chester A. Marlow has sold his theater, the Collonna, to Mr. Carl Kimling. The Collona is a neat little theater at Winebiddle and Penn Avenues. It has a seating capacity of 150 to the performance. The projection equipment consists of a one-pin Edison machine.

The quick-witted and heroic action of a lady piano player, Miss Maud Harvey, averted a serious panic at the Elite Theater, on 8th Street, Homestead. A confectionery store adjoining the theater caught fire, filling the theater with smoke. The piano player at once struck up a march and every one of the audience marched out in good order.

The Lyric Theater, on Fifth Avenue, McKeesport, with a seating capacity of 300 persons to the performance, is considered one of the neatest and best paying houses in that town. It is owned and managed by Apollo Bros. The projection is extremely good.

Mr. Ben Fields, who has been connected with a number of high class musical productions on the road, has sung illustrated songs for various photoplay houses of high-class character, both in this town and in Youngstown, and all that have employed him speak very highly about him. He is at present singing illustrated songs at the Family Theater, the only low-priced vaudeville and picture house in the downtown section.

The Nic Theater, at Arlington and Sterling Streets, has been dark for a couple of weeks to undergo alterations. This house prides itself in being the first Independent house in the city. Two new poster frames have been purchased from the Photoplay Adv. & Spec. Company for display purposes. It is expected to open in about a week.

Mr. Ted Boisdon is managing the Duquesne branch of the Photoplay Adv. & Spec. Company. He has just taken possession of his new residence, on Curtiss Avenue, Beechview.

Mr. Rothstein, the progressive manager for Harry Davis's Lyric Theater, has again come into the moving picture limelight, through his masterly work. The Lyric seems to be literally packed all through the week. The Lyric employs a piano player who knows how to play pictures.

The name of a new film exchange is the United Film & Supply Company, handling Independent films. This firm is well equipped to handle a considerable amount of business in this section. Mr. M. B. Teplitz, a young man of wide experience, is the general manager, and expects to make an active campaign for business in this territory. The United Film & Supply Company is located at 402 Ferry Street.

Mr. John M. Fitzgerald, a lecturer of repute in this neighborhood, has been lecturing on many subjects at the Cameraphone lately and is giving much satisfaction.

A new movement inaugurated by the Episcopalian Church will add a number of formerly benighted individuals to the army of Photoplay fans. The first of a series of exhibitions was begun recently at the Epiphany Auditorium, on Epiphany Street. The admission price is very reasonable and the money derived from the movement will be used by the priests and charitable organizations of the Epiphany parish in relief work among the poor.

The Consolidated Moving Picture Company, of this city, have purchased the Geyer Opera House, at Scottdale, Pa., for $15,000. They have also purchased the Lyric Theater, at Coraopolis, Star Family, at Tarentum, and the Arcade Building, at McKeesport. This building is 50 x 156 feet and will be shortly remodeled into an up-to-date photoplay palace.

Mr. P. V. Wiloughby has been appointed manager of the Cameraphone Theater, Fifth Avenue, at Mr Brennan's death. Grant L. Rigby, the always smiling head usher, has become assistant manager.

EDDIE WHEELER.

YOUNGSTOWN, O.

Youngstown, Ohio.—Taking the photoplay theaters of this town as a whole, one must admit that they are certainly as well-ordered and neat-looking theaters than can be found anywhere. One or two, that are, for a wonder, allowed by the inspectors to keep open, are a disgrace to their more respectable contemporaries. For two whole blocks along West Federal Street there are at present six theaters, with three more in contemplation. As it is there's enough brain-racking work for each house to keep away of not using pictures that have already been run by their opposition.

The first and foremost theater is the Rex, at 135 W. Federal Street. The Rex has just opened recently. The lobby is very artistically constructed a nddenotes not only good architecture, but also very good taste. The name Rex in large electric letters can be seen for several blocks. The floor is paved with small, square, white tiles, with a reproduction of a crown and the name Rex, paved in brown tile, at the very entrance to the lobby. The ticket office is built in white marble, as is the rest of the lobby. In fact, it may be said that marble of beautiful white seems to be here, there, and everywhere. This theater has a seating capacity of about 299 to the performance. There's an odd rule in Youngstown that all theaters seating more than exactly 299 will either have to shut down altogether or operate under a license of a large theater and pay an exhorbitant sum for the privilege. The owners are Messrs. David M. Robbins and Harry Warner. Mr. Harry Warner is well known in the moving picture circles throughout Pennsylvania, Ohio and West Virginia as at one time one of the owners of the erstwhile Duquesne Amusement & Supply Co., of Pittsburgh, Pa. The manager of the Rex is Mr. Morris Levenson, formerly the manager of the Duquesne Amusement & Supply Co. The projection at this theater is beyond criticism. About 500 globes are used to light this house. The floor slopes toward the curtain and the curtain itself is built about six feet from the floor, insuring a perfect view of the picture on the screen to everyone. An orchestra of six pieces is used at night. Latest illustrated songs are sung by a real good singer, Mrs. George Tougas.

The Orpheum Theater is located at 213 W. Federal Street, on the same side as the Rex. The seating capacity is 299 and has a standing room of about 200. The manager and proprietor is Mr. Pierre B. Atselas. Over 800 globes are used in the lighting of this theater. The projection at this theater is exceptionally good; operators, Mr. Albert Weiser and Mr. George Dophler. Two Edisons, latest model machines are used. First-run, licensed pictures constitute the program for a nickel.

The Star Theater is about a block away from the Orpheum. It is at 269 W. Federal Street This house is owned and managed by Wagner Bros. Three licensed films compose the program.

The Lyric Theater is two doors above the Star. Mr. Harry B. Walters is the manager. The seating capacity is about 225. An independent program is given for an admission of two cents on week days, and ten cents on Sundays, when an extra feature is exhibited. The Lyric uses about 350 lights. The projection was not so bad, although the films themselves were a little scratched and one was without a title.

The Dome Theater is located at 208 W. Federal Street, right across from the Orpheum. This theater easily heads the list in the category of Youngstown's beautiful photoplay palaces. It is considered one of the best-equipped little theaters in the state. Messrs. C. W. Deibel and Edward Renner are the proprietors. Mr. Deibel is the active manager. The lobby floor is paved in large German tile of a brick color, with the name of the Dome laid out in small, square, white tile at the very entrance. On each side of the lobby are two large windows, inside of which are displays of a perfectly-staged scene of green fields and rolling hills. Each window is a marvel of scenic reproduction in miniature and one cannot help admiring the clever work of its producer. The ticket box and the lobby are truly model. The Dome is equipped with a mirror screen and was the first in this section to install one. The projection corps consist of two chief and two assistant operators. Three different make machines are employed: Motiograph, Pathe and Powers. A good piano player, with drum effects, comprise the musical attraction. The seating capacity is about 299. First-run Licensed pictures are used.

The Bijou, at 4 W. Federal Street, was built at a cost of $14,000 and built to stay, for everything is constructed of substantial material. The lobby is built of whole slabs of perfectly white marble, and is paved with marble slabs. This theater is also equipped with a mirror screen. The seating capacity is about 299. Mr. Dan Robbins is the manager and proprietor. The operating booth is hidden by a sort of trellis work covered with green vine, small apertures being allowed for the light and lookout. The operating room itself is built of asbestos. The projection battery consists of two No. 6 Powers, which are ably manned by Messrs. Geo. Tougas and Wm. Daly. Two reels of Independent service are used from ten in the morning to ten at night. The Bijou has one of the best piano players. Miss Maud Royer; the singer is Miss Crossly. A Wurlitzer electric orchestra, one of the largest in Youngstown, is utilized before two o'clock.

On October 21 was organized the new I. A. T. S. E. Lodge, and that is the Youngstown local. Officers elected are Mr. Dale Rochell, of the Princes, president, and Mr. Joseph Stadman, of the Park Theater, secretary. The charter members are: Wm. Daly, of the Bijou; Frank Cook, of the Luxor; Al. Dion, of the Rex, and Geo. Tougas, also of the Bijou. Some of the transfer members are Tod. Kelty, of the Roma; Jim Thomas, of the Dome, and Al. Weiser and Geo. Dophler, of the Orpheum.

The Palace Theater is the first over the diamond on E. Federal Street. Messrs. Teuplin and Klopot are the owners. The palace is very well equipped with both machinery and other fixtures. The lobby is very attractive. The seating capacity is about 290. The floor is sloped toward the curtain and the seats are placed on an angle of about thirty degrees, thereby making it possible to empty the house quickly. The projection is very good. Two Motiographs of the latest type are used as projection equipment. A Wurlitzer Orchestrian and a three-piece orchestra furnish the musical attraction. Independent service. The Helios "Dante's Inferno" was featured for eight days to capacity business.

Mr. C. W. Deibel, of the Dome Theater, was recently the recipient of two very complimentary letters. One was from a prominent clergyman and the other from the president of the Youngstown Y. W. C. A. They were both worded to the effect that performances at the Dome were such that could be viewed by anyone, and praised the management for using such laudable discrimination in their program. The Dome is located next door to the largest store in the town.

The Park Theater, on Champion Street, uses high-class vaudeville attractions on week days, opening and closing with a reel of photoplay to an admission of ten, twenty, thirty and fifty cents. On Sundays six reel of the latest Independent releases are shown at an admission of ten, twenty and thirty cents. A good orchestra accompaniment, a local quartette and a good singer are also given on Sundays with the films. The Feiber & Shea Co. are the owners. Mr. L. B. Cool is the resident manager. The house has a seating capacity of 1,600 to the performance. Two shows are given daily and three on Sunday. A Standard machine in an asbestos operating room is used. Joe Stadman is the operator.

"Dante's Inferno" at the Palace Theater was lectured upon by Mr. Wm. B. Woodside, the special representative of the Tournament Film Co., of Toledo, Ohio, who control the state rights for the Helios make film. Mr. Woodside was with the film at the Mall Theater, of Cleveland, Ohio, where it had a steady run of three weeks.

The Roma Theater is a neat little photoplay house located in the very center of the foreign quarter in town. The owner-manager is an Italian and most of the patrons are of the same nationality. The seating capacity is 275. Both a piano player and an electric piano are used. Independent films are used. On Sunday, the 21st, be-

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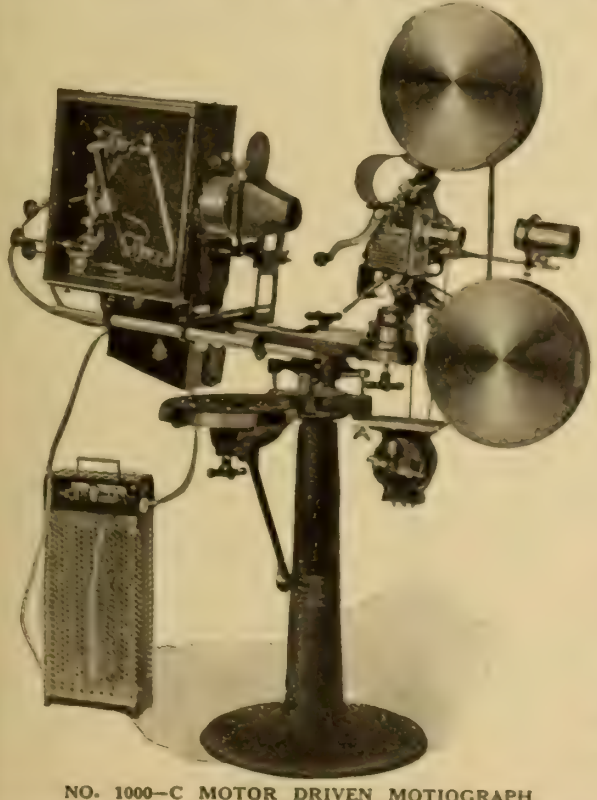

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side featuring an "Italian's Sacrifice," Solax, moving pictures depicting some scenes of the Turco-Italo quarrel were shown to a delightful audience, who shrieked with joy when they saw the description printed in their own dear Italian. The projection at this theater compares favorably with the theaters downtown, but this is not so surprising, when one knows that the master hand of Tod Kelly is turning the handle.

The Columbus Theater, at 226 E. Federal Street, is another of the uptown photoplay houses that cater to the foreign element. This theater opened not very long ago. The manager-owner is Mr. Martin Longo. The seating capacity is 252. A couple of acts of vaudeville and three Licensed pictures for a nickel is the policy.

The Luna and the Napoli Theater are across the street from the Columbus. Mr. J. C. Welsh is the manager and owner of both. The Luna has a seating capacity of 275 seats and uses three reels of Independent films to a general admission of five cents. The Napoli seats 135, and gives a program of three reels. Licensed service and a couple of acts of vaudeville or a burlesque show to an admission of ten cents. After April 1 Mr. Welsh will open a new photoplay theater at 247 E. Federal Street.

The Grand Opera House on the Diamond is managed by Mr. T. K. Albough. The seating capacity is about 1,600 to the performance. Moving pictures are shown on Sundays only, to an admission of ten, twenty and thirty cents.

The Luxor is about a block up from the Palace Theater, and has a capacity of about 290 seats. The projection is good. Two No. 5 Powers machines are used at this theater. The owner is Mr. Chas. E. Smith. Frank Cook is the operator. Licensed films are exhibited.

The Princess, on Champion Street, is located across the street from the Park. The house can seat about 800 to the performance. The week-day show consist of two reels of Licensed pictures for opening and closing a couple acts of good vaudeville for ten and fifteen cents. The Sunday show consists of four reels of pictures and a song for five and ten cents. Mr. Chas. E. Smith is also the manager of this theater. Mr. Dale Rochell is the operator.

Mr. Fleet Young will remodel a storeroom into a modern photoplay house. It is located at 7 W. Federal Street.

Mr. Paul Fitch, formerly part owner of the Park and Princess Theaters, will remodel the storeroom on the corner of Phelps and W. Federal into an up-to-date photoplay palace.

The corner of Hazel and W. Federal will be the site of a new moving picture theater to be erected by a local stock corporation.

EDDIE WHEELER.

ST. LOUIS.

The Olive Theater, formerly the North Pole, at 14th Street and Franklin Avenue, was newly decorated and opened up under new management. High class motion pictures is the policy of the house. The admission is 5 cents.

The St. Louis Automobile show was successfully opened recently. The patrons are treated to a free moving picture show daily. Pictures are shown of all the recent auto races.

The Radium Screen Company, formerly of Denver, Colo., has removed its plant to St. Louis. The firm has leased a four-story building at 105 N. Main Street. The company manufactures moving picture screen and will also handle a general line of moving picture supplies. The lease is for 10 years.

The Vaudeville Theater Company has obtained a permit to build a two-story fireproof theater at 818 N. King's Highway, the cost of which will be about $30,000.

The Empire Theater, at 6200 Eastern Avenue, has been lately going in for special releases.

The Gotch-Hackenschmidt pictures have lately been shown at the Standard Theater, and have been the making of a very satisfactory show, full of interest and excitement.

Dante's Inferno has been the principal attraction in moving pictures in the city, being shown at the Shubert Theater.

Pathe's Weekly topical film has met with a cordial reception in St. Louis, and seems to be the kind of thing the people want.

The Aubert Airdome after a lucky season, had the performance transferred to the new Majestic Theater, where the usual vaudeville and high class moving picture entertainment is being conducted, under the management of Elmer H. Coudy.

The Mayslewood Theater, a new house, opened lately, with pictures and vaudeville.

Miss Lucile Mayer is singing the illustrated songs at the St. Charles Theater, and is doing satisfactorily.

The Lafayette Theater, at Jefferson and Lafayette Avenues, has opened for the season, with vaudeville and moving pictures.

O. S.

INDIANAPOLIS.

Because of an epidemic of diphtheria, accompanied by an abnormal death rate, the City Board of Health has ordered the proprietors of all moving picture theaters in the city to exclude children until further notice. The Moving Picture Managers' Association has assured the Health Board that the order will be carried out to the letter, although it means a large loss in revenue to the moving picture men.

Local Union labor organizations have sold 25,000 tickets for the film "A Martyr to His Cause," which is being shown at the Casino moving picture Theater, in West Washington Street, Indianapolis. A part of the proceeds go to the McNamara defense fund, and it is expected 25,000 more tickets will be sold. The film depicts the life, arrest and extradition of John J. McNamara, secretary of the International Bridge and Structural Ironworkers, now on trial at Los Angeles, Cal.

F. C. Overton, K. K. Stokes and H. C. Overton have organized the Halton-Powell Company, which has leased the Colonial Theater, in this city. The company has been incorporated with an authorized capitalization of $5,000.

Moving picture theaters will be operated at Hammond by the Hammond Orpheum Company, which has organized and incorporated in that city with an authorized capitalization of $18,000. The directors and stockholders of the company are C. E. Bray, L. F. Allradt and W. T. Hardy.

W. W. Willis, of Vincennes, is about to let the contract for a new moving picture theater in that city, which will be one of the finest in southern Indiana. It will be a one-story brick structure, steam heated, and will cost about $10,000. The theater will have a seating capacity of 800.

Councilman George B. Rubens, of this city, has purchased the Fox Theater property, at Aurora, Ill. This theater was formerly one of the buildings at the Pan American exposition, held in Buffalo, N. Y., a few years ago. It has a seating capacity of 1,500, showing moving pictures and light vaudeville.

SACRAMENTO, CAL.

The six thriving temples of the photoplay in this city are equally divided between the Independent faction and the Patents Company. One more house is now being made ready, but so far no announcement has been made as to which class of pictures will be shown. The Edison and the Empire are in the heart of the shopping district. The third house, the Lyric, while on a side street, does an excellent business.

Of the three Licensed houses, the Acme is the oldest, and has always enjoyed a large patronage, composed for the most part, of those who enjoy and appreciate good pictures properly shown. The theater, however, is illy adapted to the purpose for which it is being used, and is sadly in need of renovation, and, if it must be said, of sanitation. The Majestic is under the same management as the Acme, but rather poorly situated, although the theater is new, neat, well ventilated, and in fact fulfills most of the requirements of a first class house. The management has recently featured the fact that they are showing "the largest pictures in the world," although the increase in size of the projected image has been at the expense of clearness.

The remaining theater, the Sequoia, deserves special mention. Built for the purpose for which it is being used, nothing has been omitted needed to make it sanitary, comfortable, pleasing to the eye, and in every way fitted for a first class motion picture house.

This beautiful little theater seats six hundred, and does so comfortably, as space has not been sacrificed in order to gain a few extra nickles. The entire house is cleaned daily by a vacuum process, and it is kept warm in winter, and cool in summer, by a perfect system of steam heating and fans. Intelligent supervision of the music rendered by its superb orchestrion, makes it possible to adapt the music to the picture in the case of nearly every film shown. Whenever possible, sound effects are introduced in a manner to heighten the effect of the pictures, and, in brief, the Sequoia comes pretty near to being the "real thing" in motion picture houses.

F. H. KIEFER.

MONTREAL.

The Lyric Hall reopened with Mr. F. Wanaker in charge; the old staff has been retained. I may mention that I happened to pass the Lyric and was surprised to see the fine class of people that was entering. The Lyric is the farthest West on St. Catherine Street, and is doing good business.

The Moulin Rouge (Red Mill), is now showing an all Independent service, and the management is satisfied with the change made. "Standing room," is the slogan from 7 p. m. until "good night."

The new moving picture theater called The Maple Leaf, situated in the heart of the theatrical district, corner of Main and St. Catherine Streets. The theater is under the charge of Mr. George Thomas, who has had long experience in the business.

The Nationoscope Theater, which has been enlarged to a seating capacity of 1,500, reports full houses each evening. A special French stock company has been engaged in addition to the photoplay.

The Gaiety Theater has given up the Licensed pictures and has been running Independent. The best drawing card is the very large cotton sign in front of the lobby. Simple, plain and very attractive. Mr. Renaud knows lots about advertising and gets the dimes.

Mr. Tom Lyons, formerly of Montreal, one of the boys, now in Columbus, Ohio, with the Exhibit Theater, was here for a week end.

The Lune Russe is now managed by Mr. Surette, for many years in the moving picture business. He is making a success with this theater.

DAVIS LIVINSON.

BOSTON.

Annabelle Davidson, who holds an important position with the City Theater, Brocton, Mass., has returned to that city. The death of Miss Davidson's mother forced her to leave the theater for a while.

Marcus Loew's new South End Theater, Boston, is about to initiate a baby show, as a boost to the box office. Manager Hamilton will himself judge the babies, and award the prizes. A "baby show" has never been tried by any of the Boston houses.

The Park City Theater, Bridgeport, Conn., has increased its size materially, and finds that the extra seating capacity is needed. A good bill of pictures is always to be found at the house, which is one of the best in Bridgeport.

The Colonial Theater, Lawrence, Mass., opened its regular winter season to big returns. As usual, Manager John F. Adams will present the best in vaudeville and pictures.

The new Eagle Theater, Fall River, Mass., is ready for its opening, and will show protoplays.

Mr. J. C. Patrick, manager of Austin & Stone's Boston theater, is laid up with sickness, and Mr. Stone has been managing his house until Manager Patrick has recovered.

The Union Hall Theater, Gloucester, Mass., played to big returns with "Dante's Inferno." Messrs. Lothrop & Tolman were pleased with the reels, and may play them a return date.

The Park Theater, Taunton, Mass., also used the divine comedy, "Dante's Inferno," as a big feature and found it a winner. Manager Kearns was shrewd in showing these pictures in the Park, which is a "legitimate" theater, playing road attractions.

After thoroughly renovating the Music Hall, Taunton, Mass., Mr. White, or Tom, as he is often called, leased his house to Mr. T. D. Soriero. Mr. Soriero has installed as manager, Mr. Pastelli, who will run a program of pictures, with no vaudeville.

The Park Theater, Taunton, Mass., is soon to undergo improvements and renovations.

Mr. W. C. Leighton is ready to start on his new photoplay theater, Bridgeport, Conn., located on Jane Street. The house has a central position, and should make a success.

HENRY.

TEMPLE, TEX.

Messrs. Willis and Thompson have leased the Airdome Theater from Capt. Jas. Rudd.

The Dalton Choir Company, presenting "The Dalton Raid," a film, had their show booked at the Airdome recently. Excellent business prevailed.

"The James Boys in Missouri," booked at the Colonial, were transferred to the Airdome, and brought a good response.

Majestic Theater No. 2 recently changed from Licensed to Independent pictures. Vaudeville is also run in connection with pictures. Wm. F. Lucas is the manager.

The Colonial is running Licensed pictures, through service of the General Film Company.

The Opera House is now under the able management of Mr. Chas. H. Black.

Majestic Theater No. 1, under the management of Wm. F. Lucas, is doing a good business. The house has a seating capacity of 400, and the program consists of three reels of Licensed films, illustrated and spot songs.

The Colonial is featuring "Pathe's Weekly."

R. C. RODGERS.

Among the Exhibitors

Milwaukee, Wis.—The Silver City Amusement Company is having plans prepared for the erection of another theater, to cost $10,000, at Twenty-eighth and National Avenues.

Pueblo, Colo.—The Grand Opera House has been leased by the owners to the William Swanson Theater Company. Motion pictures will be a daily feature at the Grand throughout the season.

Duluth, Minn.—C. H. Barr has sold his Unique Theater to R. W. Wilson.

Green Bay, Wis.—The Gem Theater Company, recently incorporated, will begin the work of remodeling the building on the corner of West Walnut Street and Broadway, Green Bay, Wis. Anton Nelson will manage the show.

Brainerd, Minn.—Geo. Putts is contemplating the erection of a moving picture theater in this city.

Thief River Falls, Minn.—Hans Angell will erect a moving picture theater here.

Cherokee, Iowa.—E. H. Ling will open a moving picture theater in Sioux Rapids.

Dorchester, Mass.—Harry A. Kirk Company has been awarded the contract for the erection of a moving picture theater at 530 Dudley Street for John Williams, which will cost $15,000.

Augusta, Ga.—The Picture Plays Theater Company is arranging to erect a moving picture theater here.

Carrollton, Mo.—Kelly & Waterson will operate their new moving picture show in the Vaudeville Theater Building, on South Main Street.

Scranton, Pa.—Another moving picture theater will be built on Lackawanna Avenue at 212. Zincola & Dogistina are the proprietors.

Louisville, Ky.—The Boston Amusement Company secured the permit to erect a moving picture theater at 1251 South Preston Street. Cost, $5,000.

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LICENSED Film Stories

MELIES.

A WESTERN GIRL (Dec. 7).—Dick, an Easterner, comes West to try his luck at mining. No sooner does he arrive than Hartley, the local gambler and all-around villain, commences to make sport at his expense. Dick endeavors to bear it patiently, but a clash is inevitable, until the arrival at the village store of Mary Brown, one whom all held in respect, excepting Hartley. The latter grabs the girl and endeavors to steal a kiss, which she struggles to resent, aided by Dick. In the fight Dick is knocked unconscious. The men become frightened and slink off.

Mary is favorably impressed with the stranger and aids him back to conciousness. Dick is also impressed and accompanies her home. Mr. Brown, hearing of Dick's bravery, is only too pleased to give him pointers on mining, and every day they start out together to prospect for the precious metal.

Scene from "A Western Girl" (Melies).

A month passes with no results, and Dick is downhearted. Were it not for the encouragement of Mary he would quit. On one of these days he strikes the vein—discovers a great mine, but when he has the dust in his hand, Hartley and his men appear, overpower and bind him and hasten to register the claim for themselves. Meanwhile, Mary at home has discovered a photo in Dick's coat of a woman and two children, with an inscription on the back that leads her to believe Dick is married. With a broken heart she seeks him at his work, only to discover Hartley's dastardly trick.

For the love she bore Dick, she herself mounted a horse and rode like mad for the claim office, just in time to foil Hartley. Dick, of course, is pleased, and with the prospect of wealth, expresses his love. Mary produces the picture, which, however, he is able to show is that of his sister, after which all Mary's objections are for naught.

ESSANAY.

A FOOTBALL HERO (Nov. 28).—Billy Gordon and George Manning are class-mates at Livingston University. George is a quarterback on the college eleven, while Billy is a substitute. Both boys are in love with Gladys Mayhew, a student. Gladys' sorority is to give a dance and both boys are invited. George finds the invitations, and destroying Billy's, shows the invitation to the coach, but promises faithfully not to go, as it is the eve of the big game. However, he breaks his promise, goes to the dance and returns in the wee small hours. The next day he is worn out and during the game, like the coward he is, lays down. Billy is put in his place. The score stands 0-0, with three minutes to play. Billy catches Gladys' eye and knows he must win. A drop kick from Billy makes the necessary score and the sub-quarterback is hailed the hero of the day.

LITTLE RIDING HOOD (Nov. 30).—Little Riding Hood leaves home with a basket of goodies for grandmother, who lives on the other side of the big woods. On her way she meets the wolf, who proposes a race between them to grandmother's hut. The wolf arrives first, of course, and after chucking grandmother under the bed, gets into the old lady's nightclothes and waits for Little Red Riding Hood. He is about to eat the little girl when the woodmen arrive and slay him.

'TWAS EVER THUS (Nov. 30).—It is Mazie's birthday. Jimmie, her beau, goes to the florist and asks the proprietor to send the lady twenty American beauties, to which he attached a card, reading: "A beautiful rose for each beautiful year." The florist, knowing that Jimmie is a good customer, adds ten additional roses gratis. What happened to Jimmy? Guess.

THE QUINCEVILLE RAFFLE (Dec. 1).—Ezra Higgins, editor of the Quinceville Bugle, needs a wife and also money. He gets a great idea. An advertisement, addresed to the unmarried ladies of the county, stating that he will hold a grand raffle, with himself as the prize, is inserted in the Bugle. Through an error on the part of the stupid boy clerk, Ezra finds that he has been won by nearly all of the aspirants for his hand. Ezra tries to make his getaway, but is chased by the women and at last captured.

THE MOUNTAIN LAW (Dec. 2).—Jim Barker, an old Kentucky moonshiner, has two children, a young girl and boy. Janey, the girl, is in love with Dave Williams, who is working with her father at the still, but she refuses to marry him until he gives up moonshining. Dave agrees to do so and endeavors to persuade young Jim, Janey's brother, to do likewise. Jimmie pleads to his father, and after receiving a thrashing from the old man, takes revenge in informing the revenue officers of the location of the still. Jimmie then goes to Dave's cabin, confesses, and is hidden in the garret of the cabin, when Barker and the other moonshiners arrive in search for him. Dave himself is about to be lynched when Jimmie comes dawn from his hiding place and gives himself up. The lynching of the boy is avoided by the girl, who has learned of her lover and brother's peril and who brings the revenue men in time to save their lives.

ECLIPSE.

THE MYSTERIOUS STRANGER (Nov. 29).—Thomas, a miserly old farmer, is a hard master to his dependents. He even refuses to allow his son George to marry the girl of his choice because her father is a poor man.

A stranger who overhears the controversy between Thomas and his son, advises him to relent, and on being roughly treated, predicts that dire misfortune will befall the farmer.

George soon after marries happily, and later the prophecy regarding the father comes true; part of his house is destroyed by fire, his savings are stolen and his daughter is struck by lightning. After which the stranger reveals himself as the "friend of all men."

SALT INDUSTRY IN SICILY (Nov. 29).—One of the largest industries in Sicily is the manufacture of salt, of which over 170,000 tons are produced annually. The picture shows clearly the various steps by which the salt is reclaimed from the seawater. The salt marshes are first drained and the water allowed to evaporate. Then the salt is gathered and worked, after which it is heaped in piles and covered with tile to keep it dry while draining. Finally it is placed in sacks for exportation.

GAUMONT.

A BUSY CUPID (Nov. 28).—Hodges, the florist, is sorely vexed by his vain efforts to cultivate a blue rose, and therefore does not look kindly upon the love of his pretty daughter, Bernice, for a young knife grinder.

Seeing the plight of the unhappy pair, Cupid interferes. After aiding them in every way, he presents the young lover with his enchanted quiver, which has the power to turn the roses blue. Of course, with this prize, the old florist is easily bribed to give his consent.

REVIEW OF THE AUSTRIAN ARMY BY THE GRAND DUKE FRANCIS FERDINAND (Nov. 28).—The film gives a splendid view of the cavalry, infantry and artillery as they march by.

THE PROMOTER (Dec. 2).—John Gerard, a broken-down stock-broker, is easily induced by friends to join them in promoting a get-rich-quick scheme. Money is needed, and Gerard persuades his old father and his friends to invest their hard earned savings in the project.

The reckless promoters spend the money in riotous living, until forced to seek safety from the police.

Gerard and his wife try to escape to America. But on shipboard he reads a Marconigram that his father has committed suicide. Being overcome by the news, he discloses his identity and is captured.

SELIG.

THE RIGHT NAME BUT THE WRONG MAN (Nov. 27).—Jack Hargrave calls on his sweetheart, and as he takes from his pocket his engagement present, a letter falls to the floor unnoticed by him. Marion picks it up and insists upon reading it.

That evening, when returning home, Jack mistakes a special officer for a burglar, and in the ensuing fight, Jack is arrested and taken to the station, where the letter, which contains a very queer proposition, is found, considered as incriminating evidence, and he is ordered into custody, to await his trial. During that period, he thinks of Marion, and she is summoned to testify, but she gives such testimony that Jack is sentenced to prison.

Six months pass, and Jack has gained his liberty. He meets Marion and her fiancé, Lieut. Jones, U. S. A., on the street. She refuses to speak to him, and despondent, he enlists in the army. At the post, he is recognized by Jones, who subjects him to all kinds of indignities.

One day, Marion and her mother arrive at the barracks for a visit, and the next day, Jones and Marion go for a picnic, taking Jack along in the capacity of a servant. Jack sees Indians and rushes back to warn the other two of their danger. Jones' yellow streak then comes to the surface, and he is about to desert Marion, but for Jack, who forces him to assist her. They ride furiously away, followed by the Indians. Arriving at the barracks, the colonel of the regiment, is told of Lieut. Jones' cowardice, and in his rage, strips the epaulets from him and orders him to his quarters. He then calls Jack and congratulates him.

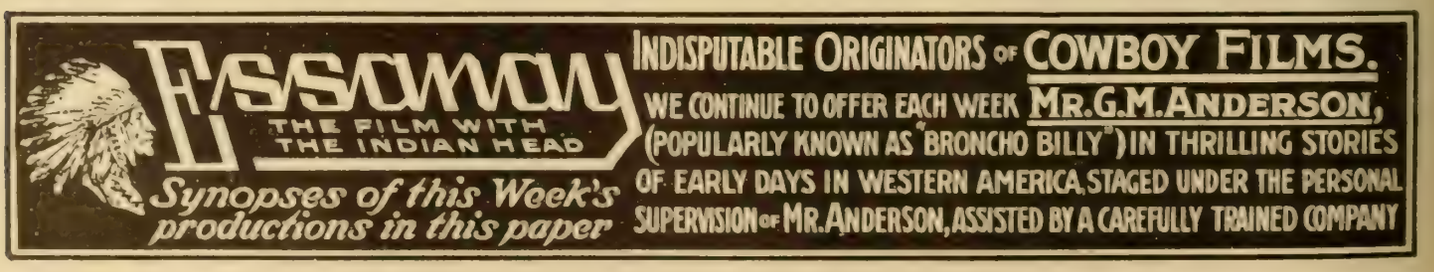
Marion recognizes him and asks his forgiveness, but love and trust once lost, never returns, and Jack—giving a formal salute, goes his own way, leaving Marion to go hers.

THE TELLTALE KNIFE (Nov. 28).—Mabel Madden, owner of the Prospect Saloon and Gambling House, is in love with Tom Mason and Will Wright, the sheriff. One day Tom gives Mabel a bracelet and Mabel reciprocates the following day by giving Tom a penknife. A short while after a line rider comes upon Tom and his partner, Tip, branding cattle. In his hurry to escape, Tom forgets his knife, which is picked up by the line traveler and later handed to the sheriff, to be restored to its rightful owner.

In his travels, Will asks Mabel if she recognizes the knife. She says she gave it to Tom a few days ago. As the cattle brander and his partner happen to be at the saloon, Will covers them with his gun.

Through some cleverness on the part of Tom and Tip, they manage to get the "drop" on the sheriff, thereby effecting their escape. The sheriff organizes a posse and gives chase over hills, broken country roads and through rivers. Finally Tom and Tip are cornered on the top of a steep hill and rather than surrender, jump over. Will is married to Mabel and accepts a position as her employee as her bartender for life.

AN EVIL POWER (Nov. 30).—Soon after his engagement to Margaret Kingdon, Chas. Burnham is called to Honolulu on account of the illness of his mother. While he is away, Margaret and some friends visit a medium, Antonio Gueseppi, who, with his power, persuades her to return the next day. Doing so, she falls completely under his in-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THE FILM WITH THE INDIAN HEAD
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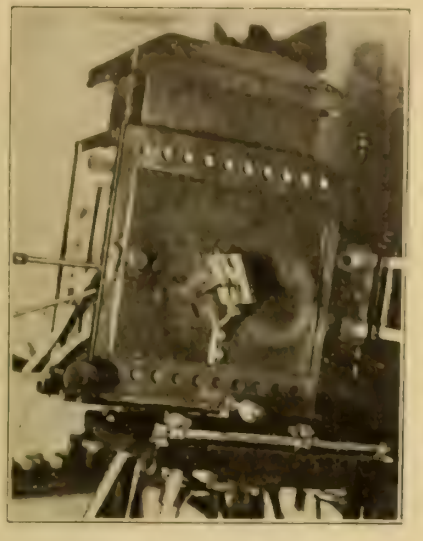

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fluence and is told, among other things, that Burnham is false. He then persuades her to discharge her maid, Marie, and take one he provides for her, his accomplice, Celeste. But she acts so strangely, that her father becomes worried and cables Burnham to return as soon as he possibly can.

So Burnham boards the next available vessel, wires of his speedy return and proceeds to wait impatiently for the ship to cross the ocean.

His message, though, is never delivered, for Celeste intercepts it, carries it to Guiseppi and receives his orders to bring Margaret to him.

Burnham goes to see Mr. Kingdon immediately upon his return, and while he is there, Kingdon receives a telephone message from Marie telling him that something is wrong, that she has seen Margaret and her new maid go into a strange house down in town, and thought it best to inform Kingdon.

A taxicab is ordered immediately, and the two men go to where Marie has promised to meet them. They rush up the stairs and arrive in the medium's parlors just in time to stop the farcial wedding of Guiseppi and Margaret. In his rage, Burnham nearly chokes the hypnotist to death, and compels him to release Margaret from the spell he has cast over her.

When, a few days later, Margaret has fully recovered from her terrible experience, she renews her engagement to Burnham.

IN JAPAN (Dec. 1).—In this refreshing travel picture we are shown Japanese women driving huge piles. Next we view the Sacred Sword Dance of Japan, as executed by expert dancers in Tokio. The next scene shows us the female students of the Shiba Middle school, in their exciting and skillful fencing bouts. Jui Jitsu, the world famous Japanese system of wrestling, is next shown. A scene or two, showing the unique and exciting sport of "Tog Swinging," as practiced by the students of the Tokio Woman's University, is followed by many others of equal interest.

LUBIN.

THE MAN IN THE TAXI (Nov. 27).—When John Mason and Betty Brown announced to their respective parents that they were to be married, there was a "Never!" as their answers. So John and Betty decided to elope.

As John was sitting half asleep in a taxicab, outside of the hotel where he was to meet his friend Bob (who was standing in the lobby), a thief snatched a jewel bag from a lady standing there. The burglar ran to John's taxicab and ordered the chauffeur to drive off rapidly. While in the taxicab, the burglar emptied the contents of the bag into John's pocket, and jumped out as the machine was running at a good clip. He was injured and taken to a hospital.

In the meantime John was taken captive and placed in jail. Betty being disappointed at the non-arrival of her lover, went to her home, only to find that she had locked herself out. So she had to sleep all night outside. In the morning she saw that John Mason was in a hospital and another John Mason was arrested. She called up Bob and together they went to the hospital, only to find he is not the John Mason they want. Then they went to the police station, where everything was straightened out, and John and Betty were subsequently married.

AN ACTOR IN A NEW ROLE (Nov. 29).—Ralph Dolten was an actor. In spite of the fact that he believed he could give pointers to Henry Irving and John Drew, the public proved so unappreciative of the gifts of himself and other members of the company that the company simply busted.

The great actor now found it desirable to get back to New York. On account of the custom of railroads of always demanding fare in advance, he found this a serious problem. So he decided to earn the fare by selling books. Book agents are not everywhere received with enthusiasm, as he soon discovered.

Then he turned his theatrical gifts to good use. Being turned out of an office once, he quickly disguised himself as an old man and acting the part—as he only could—he was again admitted, when he immediately threw off his disguise and began showing his books. Out again he was thrown. Then he cheerfully disguised as a postman with the same result. But before he could enter again under another disguise, the police had been notified and he found it necessary to flee. In the course of his flight he disguised as an Irish workman and avoided his pursuers. Then he gained entrance again to his victim's office. By this time the man was so much wrought up that it was necessary to send for a physician. When the man of medicine arrived, he suddenly threw off his disguise and triumphantly appeared once more as Ralph, the actor-book-agent, and then Ralph took an order for a full set with the finest bindings.

THE CRAB INDUSTRY (Nov. 29).—A particularly good educational film, picturing this industry from the time the crabs are caught until they are all snugly packed in cans ready to be shipped. It shows the fishermen's boats leaving the shore and the men baiting their lines and casting them into the water; the drawing in of the lines; the final return of the well-filled boats; the shoveling of the crabs into large trucks and thence into huge vats, where they are cooked; the separating of the meat from the shells; the canning and labeling of the tins; the packing of the clean shells into boxes all ready for shipment.

A NICOTINE CONSPIRACY (Nov. 30).—Samuel Roberts, a millionaire, was ordered by his physician, Dr. Richard Blake, to cease smoking so many cigars a day. A short while after, Mr. Roberts found Dr. Blake and his daughter, Hilda (who were secretly engaged), hugging one another. This made Roberts angry and he gave the doctor a check for his services and told him never to come again. Then Roberts and Hilda went on a hunting trip. Prior to their going, Hilda apprised her fiancé of her father's intentions.

As Mr. Roberts took a goodly quantity of cigars with him, Hilda determined to take them away from him. The first day she took two boxes, and continued until there was none left. Roberts could not get back to civilization as his automobile was out of order.

Hilda showed Dr. Blake (who had just arrived), where the cigars were hidden. Dr. Blake began smoking; Roberts smelled the smoke and traced it to where Dr. Blake was smoking. Roberts was "croaking" for a smoke and at the psychological moment Blake handed him a "but."

Did the doctor and Hilda get married? Answer: They did.

WESTERN CHIVALRY (Dec. 2).—Henry Slocum, his daughter Ethel, and her fiancé, were making a tour of the West, when they came upon the ranch of their old friend John Barton. All the Cowboys tried to win Ethel from the dude Harold, but Burt Barton was the most fortunate.

After a few weeks' stay they decided to leave and while on the way home their machine was held up by Mr. Barton's cowboys, masquerading as Indians. This was a preconcerted move on Burt's part, to further show his fitness as the right man for Ethel. Harold was the first man to seek shelter which he found under the machine. Just as the party was being robbed, a solitary horseman appeared and put the redskins to flight. It was no other than Burt. The party then went back to Mr. Barton's ranch, where Mr. Slocum said that Ethel could marry Burt. Harold was denounced for his cowardice.

KALEM.

THE AMERICAN INSURRECTO (Nov. 27).—Dick Lennard, a young American soldier of fortune, fighting for Mexican freedom, is pursued by Federal soldiers. Wounded and in sore straits, and his horse finally giving out, Lennard almost gives up hope. While sorely pressed and practically exhausted, he is discovered by Mona, an Indian girl. Believing that the American would be better treated by the white people than by her own tribe, she helps Lennard to the nearby ranch of Don Svivestro, a Federal sympathizer. Dick is recognized by the don's daughter from descriptions sent broad-cast. She tells her father he is a spy and a messenger is sent after the soldiers. Mona, learning of the white man's dangerous plight, goes to the chief of her tribe, who has long been a suitor for her hand, and gives him her promise to marry him if he will save the paleface. The rescue is effected and Mona fulfills her promise.

AMONG THE IRISH FISHER FOLK (Nov. 29).—This very interesting Irish picture shows the Howth quays at low tide. We see the fishing fleet tied up at the docks and on one of the boats a fisherman mending the sail. The departure of the fleet for the fishing grounds is a very pretty sight. Arriving twenty miles off the coast we see them setting their nets. Next morning the hardy fisherlads haul in their nets and we find they have made a big catch. Returning to port the nets are cleaned and stored away. On the dock the fish are sold at auction by samples. The cargo is then unloaded, and the mackerel counted. We next have an interesting view of a number of healthy looking Irish girls winding paper around their fingers to prevent cuts preparatory to cleaning the fish. After the cleaning operation the mackerel is washed, boxed and iced. Our final view is the remarkable character face of an old time deep sea sailor.

THE FRANCISCAN FRIARS OF KILLARNEY, IRELAND (Nov. 29).—Giving benediction on the feast of Corpus Christi. This is a most interesting and impressive outdoor ceremonial.

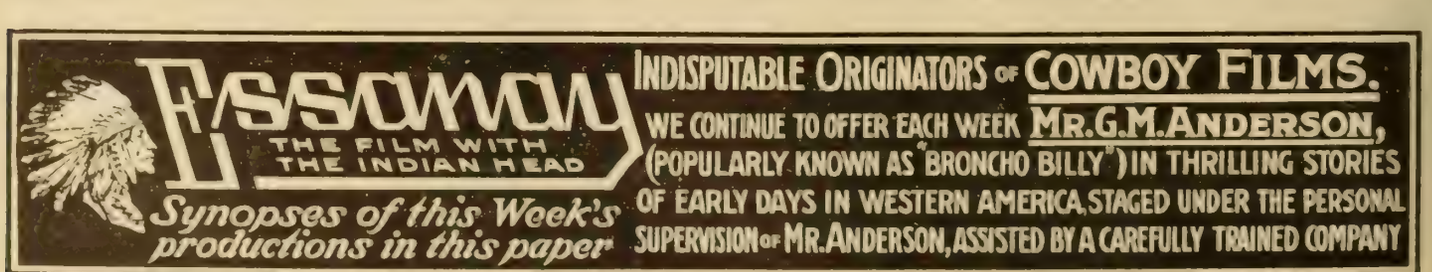
HOW BETTY CAPTURED THE OUTLAW (Dec. 1).—Jim West, a young lawyer, tired of city life and his gay companions, decides to visit his uncle in the West. While he is on the train speeding to visit his Uncle John Reed, the sheriff calls at Reed's ranch and tells him that a noted outlaw, Slim Jim Ward, is at large and that there is a reward of $500 offered for his capture. On West's arrival at Burbank, California, he decides to change his suit of clothes for a cowboy outfit. After the change of clothing, he starts out for his uncle's ranch. As he approaches the house, he sees a pretty girl drawing water at the well. Gallantly he offers to help in the operation. Betty, the aforesaid pretty girl, immediately sizes up Jim West as the desperate outlaw, Slim Jim. After the water is drawn, West insists on carrying it to the house. Reaching the sitting-room, he makes himself at home, much to Betty's annoyance, but she determines to take advantage of his apparent freshness and resolves to capture the desperate outlaw. As the supposed desperate outlaw seems so anxious to make himself useful, Betty sends him to the cellar for potatoes. As he starts down the ladder, Betty quickly drops the cover over the cellar entrance, and jumping on it, piles the furniture about her, and sends her little brother Billy off to get the sheriff. Betty's attempt to hold West a prisoner and his efforts to escape are laughable in the extreme. On the arrival of Betty's father and mother, who come up at the same time with the sheriff and his posse, the cover of the cellar hole is lifted and they all stand ready to capture, dead or alive, the supposed outlaw, Slim Jim. On the sheriff's command for West to come out, John Reed is surprised to recognize his city nephew. The sheriff in disgust, says, "This is not Slim Jim." Turning to Betty, West asks her if this is not a pretty way to treat her cousin.

A GLIMPSE INTO THE YELLOWSTONE NATIONAL PARK (Dec. 1).—Showing some of the novelties in America's great National Reservation.

BIOGRAPH.

SUNSHINE THROUGH THE DARK (Nov. 27).—The poor little housemaid, with her tired hands incessantly toiling, despairs of ever experiencing a kindness, for although she reproves herself for complaining, having what she deems a good job, still her life is that of one driven like a beast of burden. Even the spoiled child of the household orders her about and treats her with absolute disdain. The child wears a bright ribbon sash, which, to the poor eyes of the slavey is overwhelmingly beautiful; so much so that she is tempted to steal it. She has it in her possession but a few minutes, when she reproaches herself and starts to return it. But, meanwhile, her act has been discovered and she is denounced as a thief. This is done, in the presence of her sweetheart, the stable boy, who at first turns from her, but finally realizing the act was one of impulsiveness, forgives her and takes her to his heart.

A WOMAN SCORNED (Nov. 30).—The little sweetheart of a sneak thief finds herself neglected for another, vows to get even, and she gets a chance she little hoped for. A doctor, living in the suburbs, arrives at the bank too late to make the deposit of a large amount of money, so consequently is obliged to keep it in his desk at home overnight. The crook and his companion learn of this and determine to get the money. Going to a telephone, they call the doctor urgently to their rooms, one of them feigning illness. He arrives, and taken unawares, they easily bind him, hands and feet, leaving him on the bed, while they rush off to rob his home. The girl enters shortly after their departure, and to get even with the man who spurned her, releases the doctor, who, after an exciting experience, manages to reach his house in time to save his wife and child from the attack of the crooks, who are taken into custody by the police, who followed.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PATHE.

PATHE'S WEEKLY NO. 47, 1911 (Nov. 20).—Genoa, Italy.—The reservists are called. The troops embark on the steamer "Bologna" for their destination in Tripoli.

Pittsburgh, Pa.—President Taft and Governor Tener of Pennsylvania, witness the National Mine Safety Demonstration. An explosion of coal dust in a steel tube, representing the tunnel of a mine, gives an opportunity for the rescue crew, maintained by the Government Bureau of Mines, to show the efficiency of their apparatus.

Paris, France.—In the race known as the Little Tour of France, for French professional cyclists, Brocco arrives first.

Berlin, Germany.—The 4th regiment of the Grenadier Guards of Queen Augusta celebrates, by a parade before her monument, the 100th anniversary of the late Queen's birth.

Los Angeles, Cal.—Big automobile races are held on the Santa Monica Motordrome.

London, England.—An immense crowd witnesses the arrival of Jack Johnson and Bombardier Wells, whose proposed pugilistic encounter has given rise to much discussion.

Pittsburgh, Pa.—President Taft speaks aboard, and Mrs. Alice Roosevelt-Longworth christens, the replica of the "New Orleans," the first steamboat to ply between Pittsburgh and New Orleans, on the occasion of the Steamboat Centennial Celebration—the "New Orleans" leaves for the "Crescent City," cheered by the whistles of the other river craft.

Milan, Italy.—A big demonstration against the war necessitates the use of cavalry to disperse the mob.

Paris, France.—Late fall styles in afternoon gowns.

And many others.

INCENDIARY INDIANS (Nov. 29).—A band of settlers traveling across the plains are attacked by Indians, but they manage to make their escape to McCullough's place. Around McCullough's is a stockade, in which they all take refuge. The Indians, however, discovering their retreat, attack the cabin and in a furious fight succeed in setting fire to the dry logs of the shack. One man, with his little child in his arms, makes his escape and goes to seek assistance. Chubby, the baby, and its father go through many thrilling adventures, among them the swimming of an inlet from the sea where the mighty waves are dashing hungrily over the jagged rocks. Finally they succeed in getting the help they desire and the people at McCullough's stockade are rescued.

OH, WHAT A THANKSGIVING DAY! (Nov. 30).—On the morning of Thanksgiving Day a happy family learn that their mother-in-law is coming to take dinner with them. Papa has forgotten by this time that a turkey is a necessary accessory to a Thanksgiving dinner and rushes out to get one. Having secured a fine bird, he starts home with it. On his way he meets a friend and together they acquire a load of a very different character. When our hero leaves the cafe he has the turkey firmly clasped around the neck and the proud plumage of the bird drags dejectedly in the mud. After going through many vicissitudes the bird is snatched by a bulldog and carried off to his kennel, where he enjoys his Thanksgiving dinner all by himself. When the unhappy man reaches home he has naught but the turkey's head to show for his efforts, but the situation is saved by the owner of the dog, who at the last moment sends to the half-starved family a beautiful roast turkey.

BEAR HUNT ROMANCE (Dec. 2).—Two young men in the northern woods after big game were having a splendid time one day when they get on the trail of a big black bear, tracking him to his lair; one of them finds another opening in the cave, wherein bruin is hiding himself, and starts a fire to smoke him out while the other watches the many entrances. A few minutes later Dick sees the bear and kills him and a moment later Tom, mistaking Dick with the bear on his shoulder for the bear itself, fires and wounds Dick through the lung. Dick spends the next few days burning up with fever and is nursed by a beautiful Indian girl. Subsequently Dick and Tom go back to civilization and take the Indian maid with them as Dick's wife. After a year the Indian girl has become so unhappy surrounded by the duplicity and sham of society that she returns to her wilderness home, whither Dick follows her, accompanied by Tom, his bosom companion, and we leave them happily domiciled on the shores of a great lake where all mankind is free from the pettiness of civilization.

C. G. P. C.

ROMANCE OF THE MUMMY (Nov. 28).—A young English lord, who has been excavating in Egypt, finds a mummy of a beautiful Egyptian princess, more than 5,000 years old. So well has the Egyptian embalmer done his work that the face is perfect in all its beauty, and the susceptible young man falls deeply in love with this belle of old Egypt; takes the mummy home to his estate in England and there it occupies his whole mind, to the exclusion of all else. Even the proposed visit of a beautiful American girl does not arouse his interest. In his sleeping moments he dreams that his mummy is alive and that he also is a subject of the Pharaohs. The mummy so works on his mind that he is losing his reason, but it is ultimately saved by the appearance of the American girl, who so resembles the mummy that she seems to be its reincarnation.

ROVER IS JEALOUS (Dec. 1).—Rover is, as may well be imagined, a dog, who has been raised where there are no children, and, in consequence, when he moves to a family where children play an important part he finds himself exceedingly unhappy. He gets his revenge by playing many tricks on the unfortunate youngsters; finally he sets fire to the house. When he sees the smoke pouring from the windows, however, he suffers from remorse and rushing into the flame-wrapped building rescues the baby from its perilous position.

VITAGRAPH.

THE POLITICIAN'S DREAM (Nov. 27).—Simon Stubbs, who is in love with Widow Merritt, thinks he is a great politician, and arguing on the imminent elections in New York with his friend Binks, gets so angry on account of his disagreement, that he orders him from the house. After his departure he falls asleep and dreams that he is called upon by a deputation for the nomination of Mayor of New York. Mrs. Merritt pleads with him to stay, but he says that duty calls him.

Then we see him going through the various phases of the campaign. He has good and troublesome times. At last he is elected by an enormous majority. Just then he receives a telegram saying that the Widow Merritt is going to marry Binks. He cannot stand it, and rushes to the train, only to reach his native town after the knot has been tied. He upbraids Mrs. Merritt, but is subsequently felled by a blow from Binks.

Then he wakes up, and after taking a good drink, resolves to leave politics alone and marry Mrs. Merritt.

THE FRESHET (Nov. 28).—Tom Ennis, a stalwart, sturdy fellow, is apprenticed to John Matthews, the village blacksmith, whose daughter is a likable girl. Tom falls in love with her, but her father opposes him and Meg marries one who is her father's choice.

Five years later, Meg, who is now a widow, brings her little son to see the forge, where his grandfather, now dead, worked. Tom, who purchased the blacksmith shop, is still a bachelor, slightly embittered. The presence of the young widow and her child act as a reminder of his life's disappointment.

The part of the village in which this life portrayal takes place, is situated on the banks of a swift running stream. It is spring time and the freshet overflows the river and sweeps everything before it. The house in which Meg and her child live, is carried away. The child, clinging to a part of the building, is seen in the midst of the torrent. Tom rushes to the scene of the disaster and seeing the child imperiled, plunges into the waters and rescues it. He carries the little one to his shop, wraps it in his coat and holds it tenderly near the blazing forge. Meg, who escapes the flood, finds the child safe in the arms of the noble blacksmith.

Meg is now homeless. Tom offers her the shelter of his home. This unselfishness on the part of Tom is too much for Meg. She acknowledges that she is unworthy of his kindness, but he assures her that it is all his pleasure. Both are drawn towards each other by expresions of love and the realization of their fondest dreams is consummated in marriage.

THE VOICELESS MESSAGE (Nov. 29).—Mr. and Mrs. Tinsdale, a wealthy couple, after the death of their little daughter, are inconsolable until one day they visit an orphan asylum and see a sweet little deaf and dumb girl, whom they decide to adopt. In order to converse with her they learn to talk in the sign language.

Some months later, Mr. Tinsdale, who has been intrusted with some valuable papers and money, is obliged to take them home and keep them over night. A burglar, who has a knowledge of Mr. Tinsdale's possessions, breaks into the house to rob him of the valuables. The thief enters the bedroom in which the safe is located. He finds Mrs. Tinsdale in bed. Intimidating her with his revolver, he threatens to shoot her if she speaks. Her husband is heard approaching the room and the burglar hides behind the head of the bed. The owner of the house notices his wife's perturbed expression and is about to ask her the cause, when she cautions him to keep silent by placing her finger to her lips. She then communicates with him in the sign language, telling him there is a man behind the bed.

Her husband grasps the situation and unconcernedly opens the table drawer from which he takes a pistol, points it in the direction his wife indicates, fires through the head-post of the bed, wounding the thief. He telephones for the police, who are soon on hand to take the robber captive.

Mr. and Mrs. Tinsdale, in grateful acknowledgment for their narrow escape from a possible tragedy, shower their caresses upon the little child who led them to impart the voiceless message of warning.

HIS LAST CENT (Dec. 1).—Jack Meyers, once a successful broker, is now brought face to face with ruin. He is forced to sell everything, and with only a few dollars in his pocket, seeks the shelter of a luxurious hotel. But he soon realizes his inability to continue long in such quarters, and is forced to seek work in order to live.

Brought to the last cent in his possession, he becomes a lounger in the public parks. Sitting in despair, he picks up a newspaper lying by and his eyes fall upon this advertisement: "Wanted—A young man to work in phosphate mine. Will advance railroad to right party. St. John's, Florida." Jack decides to take it.

An actor who has learned of Jack's predicament, offers him his room in the Actor's Boarding House, as he is going on the road. On their way to the house, Jack steps into the Post Office and spends his last cent on a postal card to answer the advertisement.

A few days later he receives a letter from his sweetheart, Polly Waters (with whom he had a quarrel just before his downfall), now with her father in Florida, saying that he is the owner of the mine mentioned in the advertisement, and that he will receive a position if he hurries there immediately. As the letter contained ample transportation, he makes all haste to Florida.

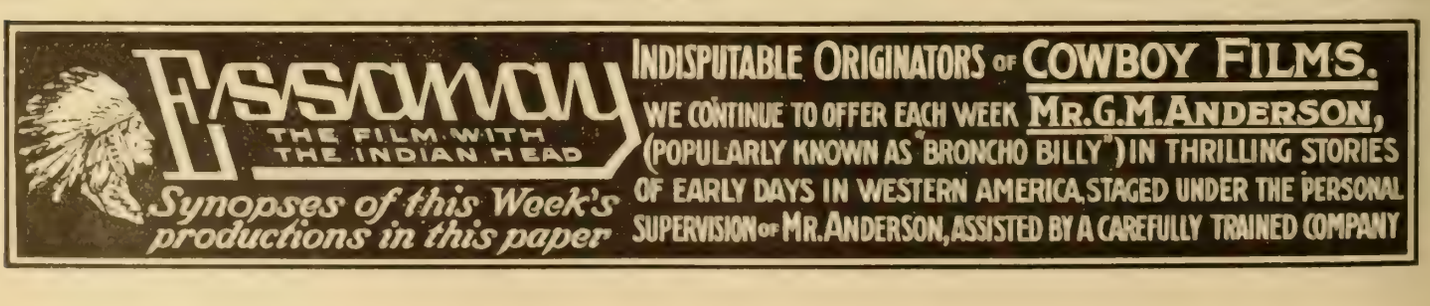
ON HIS KNEES (Dec. 2).—Sallie Marsh, a pretty country girl, is in love with Billie Lane. All goes merrily until Lillian Wilton, a city girl, appears on the scene, turns Billie's head and makes Sallie very jealous, Jack Miller, a college chap, returns home and pays court to Sallie. In return she makes Billie feel that he has a rival. At the husking bee Lillian finds the red ear and she, as queen, chooses Billie for her king. This is too much for Sallie and she leaves the husking bee and its festivities in a miff.

This is just what Lillian wanted her to do. She is satisfied with her accomplishment and casts flirtatious and longing eyes at Jack Miller, and not without success, for Jack is a willing response. Poor Billie tries to make up with Sallie, resorting to all sorts of peace offerings, until he is perfectly miserable when Sallie, paying him back in his own coin, refuses all his inducements. As a final humiliation, she tells him that unless he comes to her upon his hands and knees she will not take back her engagement ring. In humility Billie agrees to the terms.

Crawling upon his hands and knees to her home, and in suppliant attitude, he begs her pardon, promises her never to be so foolish again and swears to be hers and hers alone. All is forgiven and once more he is her king and she is his queen.

EDISON.

THE LURE OF THE CITY (Nov. 28).—We see a country boy leave the plow and his old father and mother, even the little country lass who loves him and we follow his career as he struggles to get work and slowly loses heart in the big town. At last he gets a job that will just pay his meager expenses. The little country girl back home has a brilliant idea; she looks up another city ad and hies her to town also. She even lets herself apparently fall into the snares of a cheap theatrical manager. This last incident is too much for the boy and he suddenly wakes up and realizes that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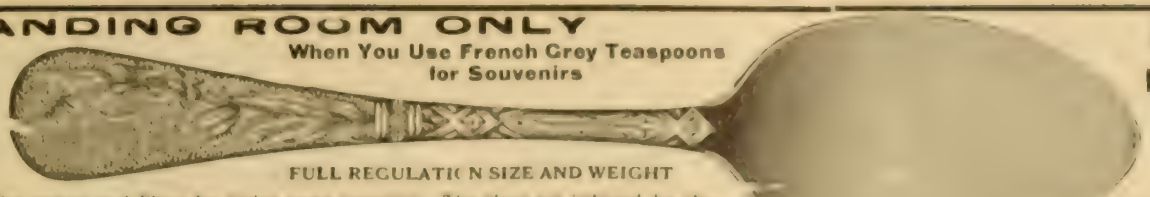

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THE TROUBLES OF A. BUTLER (Nov. 29).—Mr. A. Butler discharges his man servant, and tiring of celibacy, inserts an advertisement in the same paper that his former servant does. A lady desiring the services of a butler, calls at Mr. Butler's residence and asks a man arranging some plants for the butler. Hearing his name, Mr. Butler steps forward and after exchanging a few words with him, Mrs. Ashburton gives him her card, with a request that he call. Mr. Butler is delighted, for he is under the impression that he has found a wife.

And an old spinster, desiring a husband, calls at the address of Mr. Butler's ex-servant. After a few minutes' conversation, which included a request to call at her home, the old spinster leaves. The servant arrives at the old maid's home just in time to see Mr. Butler following Mrs. Ashburton all over the house, declaring his love for her. She screams (thinking the man a maniac), and attracts the attention of her husband, who is about to reprimand Mr. Butler, when the ex-servant explains the conflicting advertisements.

PULL FOR THE SHORE, SAILOR (Dec. 1).—"The Madonna of the Tubs," as Elizabeth Stuart Phelps has called her principal character, is simply a washerwoman who lives on the outskirts of a fishing village with her husband and children. All goes well with the little family until Henry left on a fishing voyage. The Night before he was induced by his comrades to take a drink. He was not in the habit of doing so, but it was parting, and so he yielded to their wishes; as usual, one glass led to another. Finally he arrived home—his head in a muddle, mad at himself and all the world. A quarrel with his wife ensued and he left the home in anger. He had scarcely gone before the little mother realized what it meant, and out in the night she called for him, but he heard her not and the ship sailed away.

Then the story pictures the tragedy of the deep—the terrible fog that calls so many victims home. We see two fishermen in their little dory out in the open sea. Then the quiet, solemn fog steals around them and blots out everything. Their comrades call from the ship, but receive no answering call. Finally the fog lifts and the little dory with its two human beings is alone on the great ocean. Days pass by and Henry alone survives.

The news of the disaster has reached the ears of the "Madonna of the Tubs," and we see her and the children anxiously scanning the sea for Henry's ship to return.

A few days later David, the crippled boy, sings "Pull for the Shore," the song they sang so much before the father left. The mother stops her work, goes to the little organ and plays the song for him.

Here the scene fades and changes to the father at sea, hopeless and alone. The inspiration seems to reach him and he takes up the struggle again. Along the horizon a sail is seen—he signals it, and is saved.

We then see the mother on Christmas Eve, trying to cheer the children with a tiny Christmas tree. Poverty has settled around them, but a kind friend sends in a Christmas box and livens up the mourners. The greatest joy of all comes when the door bursts open and the father rushes in and fondly embraces his little family.

A MAN FOR ALL THAT (Dec. 2).—A ne'er-do-well becomes discouraged and is about to end his life by drowning, when he is stopped by a passer-by. The derelict asks to be allowed to finish, but the newcomer promises him a chance to obtain money, and, incidentally, whiskey. He gives up his plan and follows him.

At a ranch not far distant the ranch owner and Boffie, a cowboy, have just brought in the pay-roll for the hands away on the round-up. He finds his child critically ill and sends Boffie to find a doctor while he also goes for one in the opposite direction. Boffie, however, makes his way to a camp of cattle rustlers where he explains his errand to the gang-boss, who is none other than the stranger who saved the derelict from suicide. Boffie tells him that if one of the men will impersonate a doctor, he will take him to the ranch and assist in the theft of the pay-roll. The boss decides to send the derelict, but when the latter hears the plan he refuses. At the point of a gun he is forced to submit. Arriving at the ranch, Boffie presents the derelict as the doctor. The ranchman's daughter, to whom her father had intrusted the keys of the safe, becomes suspicious of Boffie's actions and intrusts the keys to the derelict for safe keeping. The trust placed in him by the girl arouses his manhood and he determines to make good. To this end he manages to disarm Boffie and tells him he intends to go straight. Boffie vows vengeance and goes for the gang while the derelict explains matters to the household and they prepare for the attack. It is not long in coming. The rustlers demand that the money be turned over to them, but their reply is a volley from the house. The fight becomes furious and the gang, finding they are getting the worst of it, try to set fire to the house. In this they are prevented by the timely arrival of the ranchman and the doctor.

The derelict returns the keys to the girl, who begs him to remain. He tells her the truth about himself, and still she asks him to remain. He refuses, but promises that he will return to claim her when he has fought the good fight and become a man again without question.

Among the Exhibitors

Philadelphia, Pa.—The Allegheny Amusement Company has purchased a site at 3145 Franklin Avenue for the erection of a $40,000 moving picture theater.

Frankford, Pa.—Samuel Morrison has secured a building permit for a moving picture theater to be erected in Longshore Street for John Smith, to cost $4,180.

Waterbury, Conn.—Architects have completed plans for a moving picture theater to be erected in Bank Street, near Porter, for John L. Fernandez. It will seat 350 people and will cost about $5,000.

Marinette, Wis.—Messrs. Duquaine & Kline have purchased the Lyric Theater from James Signor.

Van Wert, Ohio.—E. C. Burchfield will open a motion picture theater in this city.

Scranton, Pa.—Plans and specifications for a nickelette building in the 1900 block, Pittston Avenue, have been prepared by Architect Louis Reisman. The building will be 40 x 125 feet in size and will be erected by Peter Favini. It will have a seating capacity of 600.

Chicago, Ill.—Pritiken & Hammelstein, 1320 Northwestern Avenue, will erect a two-story brick moving picture and vaudeville theater.

Laporte, Ind.—The Laporte Theater Company has been organized to build a $20,000 theater in this city.

Iowa Falls, Ia.—Denkel Bros. will have plans prepared for the erection of a moving picture theater.

Springfield, Mass.—The new Star moving picture house at Elm and Bartlett Streets has opened. It seats 600 and is under the management of Edward P. McCarthy.

Westchester, Pa.—The Everhart Building, at Church and Market Streets, is being remodeled for an up-to-date moving picture house.

Middle River, Minn.—John Clark will erect a moving picture theater here.

Brainerd, Minn.—Tom Brown will erect a moving picture theater in this city.

Minneapolis, Minn.—Benjamin Henning will erect a moving picture theater here.

Tracy, Minn.—Wm. Corcoran and Dell Keenan will open a moving picture theater in this city.

New York City.—Henry Stedeke is building a new moving picture house at 59th Street and Third Avenue, costing $15,000, and to be named the Queens Theater. It will seat 299.

Taunton, Mass.—A. B. White has leased his Music Hall motion picture theater to the syndicate which is at present conducting the amusements at the Broadway rink.

Saranac Lake, N. Y.—J. H. Farrington opened a moving picture show in the Opera House here.

Passaic, N. J.—Peter Koch has taken charge of a new motion picture house in Mount Vernon.

Minneapolis, Minn.—The American Amusement Company will establish a moving picture show at 410-12 20th Avenue, to cost $18,000.

Oklahoma City, Okla.—New State Amusement Company. Capital, $10,000. Benn Greenwood, A. Levine, and A. J. Meininger.

Independent Film Stories

ECLAIR.

THE PORTUGUESE CENTAURS (Nov. 23).—The Portuguese Cavalry depicted in the Eclair release surpasses in dash and execution the crack regiments of Sunny Italy. The spectator is held in suspense at the sight of these Centaurs of old, riding down steep declivities, bounding over hill and dale; and again, after a precipitous flight down a stone staircase, they speed away, climbing mountains with the ease of antelopes, surmounting, with apparent ease and little effort, all obstacles that lie in their path. One admires equally horse and rider for sure-footed agility, strength and graceful equestrian ability.

CHARLEY BUYS AN AUTOMATIC LIGHTER (Nov. 23).—Matches are very expensive in Europe, and especially in France, and are controlled by the government. Someone invented an automatic lighter to do away with matches, and they became very popular. Charley decides to buy one. He soon discovers that the government, quick to realize the danger of the new invention, insists that all these devices shall be stamped with the official seal before being used. Failing to comply with the law, he is followed by detectives and finally captured after a series of ludicrous situations and hairbreadth escapes, the most sensational of which is scaling the Eiffel tower, where his troubles end through a clever ruse.

THANHOUSER.

THE TEMPEST (Nov. 28).—Prospero, the rightful Duke of Milan, is a kindly man, but a student. His fondness for literature gives his enemies a chance to plot against him, and through the machinations of his own brother, Antonio, and the King of Naples, Prospero is dethroned and Antonio assumes his throne. The conspirators are afraid to execute Prospero, who is beloved by the people, so they take him to sea, and set him adrift in an open boat with his little daughter, Miranda, expecting that they would never be heard of again.

Fortunately for Prospero and the child, they drift ashore on an island. It is inhabited solely by good fairies and wicked sprites. Prospero wins the favor of the former, and is able to subdue the latter and make them subservient to his will. On this island, father and daughter reside for twelve years. Then Prospero learns by his magic, that his brother, the King of Naples and the latter's son are passengers on a ship that is sailing near the island. By aid of his powers he is able to draw the ship to the island, where it is wrecked, but Prospero so arranges it that no lives are lost. His enemies now being in his power, he proceeds to punish them.

Antonio and the King of Naples are forced to wander around the island, while Aeriel, a good but mischievous fairy, plays all manners of pranks upon them. Ferdinand is conducted to the presence of Prospero, and set to menial work. He meets Miranda, and falls in love with her, the very thing that Prospero had set himself to bring about. In the end, Prospero forgives the two men who have wronged him on condition that they relinquish their thrones to Miranda and Ferdinand, who have agreed to marry and live happy forever afterward.

BENEATH THE VEIL (Dec. 1).—A young artist is a great lover of the beautiful, and has a natural horror of anything repulsive. He falls in love with a girl who satisfies his artistic requirements.

The Girl's father, a worldly wise inventor, does not approve of his daughter's choice. He realizes that the young artist has many limitations, and doubts if he will make his daughter happy. The girl, when told of his fears, at first laughs them to scorn. Then she begins to doubt herself.

Finally, a chance comes to test the father's theory. There is an explosion in the laboratory, and the girl, in trying to save her father, is badly injured. The artist hurries around to the house,

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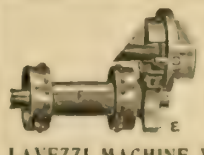

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and finds that the girl he loves is disfigured for life. She offers him his freedom and returns him his ring.

The young man is not of the stuff of which heroes are made. His love cannot survive the loss of the girl's beauty. He takes the ring and hurries away. And the fears of the father are proven.

As time rolls on the artist finds that he cannot forget the girl he once hoped to wed. Gradually he forgets her beauty, and thinks more and more of her character and mental attributes.

Humbly he returns to the house, and again pleads his suit. At first the girl repels him, finally she consents to take him back. She is heavily veiled when they meet, but she does not raise the veil, neither does he ask her to. Her physical appearance is of no importance he tells her, and so far as he is concerned, this is the truth. For he is no longer the artist, he is the sincere lover.

Still wearing her veil, but her beauty regained, the girl accompanies him to the altar. When they return to his studio, the veil is lifted, and with a radiant smile she goes to his arms.

BISON.

THE BROKEN TRAP (Nov. 21).—The white men are shown leaving the settlement, going to the forest on a hunting expedition. While canoeing, one of them meets a pretty Indian girl who falls in love with him. An Indian brave sets a trap. An animal is caught but breaks the trap and escapes. The white man finds it just as the Indian comes up and accuses him of breaking it. A fight ensues, in which the Indian is badly beaten. The Indians decide to attack the whites, and the Indian girl races ahead in her canoe and warns them. A terrific running fight takes place, the girl being fatally wounded. The whites finally reach the settlement where the reds are defeated in a desperate battle. The last scene, showing the death of the Indian girl, is impressive and pathetic.

WHITE FAWN'S ESCAPE (Nov. 24).—While the red men are on a hunting trip the village is attacked by a hostile tribe and White Fawn is captured and carried away. When her lover returns, he follows the enemy closely. White Fawn is made a slave, and is beaten and abused. She meets her lover, jumps into his canoe and they are off, pursued by the enraged Indians. Beautiful water scenes are shown as a canoe battle is fought, White Fawn's tribe coming up and defeating the enemy.

A BAD MAN (Nov. 24).—The "bad man" makes himself a real terror. He has everybody bluffed, but the foreman of the ranch. The foreman's sweetheart starts the taming when the bad man tries to make strenuous love to her. The foreman finishes it up in the saloon, where he knocks him out in a fist fight, and the boys conclude the job by ducking him in the water trough and running him out of town.

RELIANCE.

HELPLESS MAN (Nov. 22).—The professor becomes peeved over his wife's constant attention. She tells him that he can't get along without her and he maintains that he can. They quarrel and she goes to her mother's home in the same town. The weather has turned cold and the professor looks for his winter flannels, without success. He writes to his wife, but she does not answer. He looks for his fur coat and finally discovers that it is at the furrier's, but he cannot get it without the ticket, which his wife has. After many amusing incidents, his wife writes him to send all her old love letters to her. He gets them out and reads them, and they revive such tender memories that he rushes out, attired in dressing gown and slippers and pajamas, to his wife and makes up with her.

A DAUGHTER OF ITALY (Nov. 25).—Rosa secures a position with wealthy people as nurse to their daughter, Dorothy. Her mistress' younger brother falls in love with her and she is discharged. Rosa has a sweetheart, to whom she is loyal, an Italian boy named Garvin. Another Italian, Repetto, is in love with Rosa and very jealous of Garvin. He meets little Dorothy, who was very fond of her nurse, and is endeavoring to locate Rosa, and takes her to Little Italy and plots with friends to gain a ransom. Rosa overhears the plot and tells Garvin, who spies on the plotters and is captured and bound. Repetto, hearing Rosa coming in the hallway, hides Dorothy and her old woman guard in the closet. Garvin is in the next room, helpless. Repetto forces his love upon Rosa, who hits him with a bottle and knocks him senseless. She rescues Garvin and Dorothy as the old woman escapes and warns the other plotters ,who rush the place. In the meantime a note of warning Rosa has sent Dorothy's parents reaches its destination, and the police are not far behind. The Italians break through three doors and the little trio are about to be captured when the police and Dorothy's father rescue them.

NESTOR.

HIS VACATION (Nov. 20).—John Strong, the village blacksmith, and Violet Dandy, the village belle, are having a rather easy time with their love romance, when Count Giustine de Ribboni blows in upon them.

All the village maidens, Violet included, are dazzled by the Count's polished and grand manners. All strive to win the count's favor, but Violet wins the race.

Count de Ribboni's vacation proves to be an eventful one. Little Tommy, however, positively dislikes the count, and proceeds to "queer" him with the prospective countess. Unwittingly he helps his brother's (John's) suit.

Thanks to Tommy, the count's vacation is transformed into a nightmare. Tommy anticipates the count's every move, and "doctors" the stoop, the hammock, the carriage and, last, but not least, the rowboat. Poor Giustino is kept busy falling tumbling, taking flying leaps and floundering in the lake. At the opportune moment, John, the smithy, plays the hero's part by saving the girl, thereby earning her everlasting gratitude and love. Giustino manages to gain terra firma only to be thrown back into the water.

His vacation over, the count returns to his count—er, the ribbon counter in a department store, where he is discovered by John and Violet. In a desperate attempt to hide himself, Giustino scatters yards and yards of ribbons and finally lands out in the street with the powerful assistance of a husky floor-walker.

THE COWBOY PUGILIST (Nov. 22).—The boys were disappointed. Edwin Baxter, the only man of whom their Western little town could boast as being really clever with the gloves, had absolutely refused to answer the challenge of the theatrical company, booked for the Opera House next week. The manager had sent out posters announcing that his pugilist would meet all comers and offering $200 to anyone able to stay four rounds with him. Edwin stubbornly insisted he was not good enough at the game, and, anyway, May Sutton disapproved of his fighting; so further argument was useless.

Upon calling at the Sutton home the next day, and learning that May and her grandfather and grandmother were to be dispossessed unless they could meet their six months' back rent or the girl consented to become the wife of Samuel King, the landlord, Edwin vigorously declared he would answer the challenge after all, and started training at once.

Before the day for the fight arrived, King had heard of his townsman's intention, and as soon as "Kid Flynn," the pugilist, and his manager appeared, he called upon them and offered the fighter his own price if he would give Edwin a sound thrashing. Having arranged matters to his satisfaction, King watched his rival in love answer the challenge with a very derisive grin.

In the first round each man was trying to feel the other out; but in the second, after Edwin had put three punches on the "Kid's" jaw, the fighter decided it was time to "start something." The two men mixed it up for a few seconds, then suddenly the "Kid" attempted to land his famous sleep prescription, a terrible right swing, which Edwin cleverly avoided just as the gong sounded. In the third, the "Kid" clinched. Edwin landed a right hook to the jaw and followed it up with a solar plexus that sent the fighter down for the count of eight. He rose, surprised and angry; but nimble Edwin managed to keep out of the way. In the fourth round, the men fought hard, each taking a good deal of punishment; but the fighter was utterly unable to put over the deciding punch. When the gong sounded, Edwin modestly acknowledged the wild applause of his fellow-townsmen, gladly pocketed the $200 and hastened to his dressing room.

On the following day the young man had the extreme pleasure of literally kicking Samuel King out of the Sutton home. He thus won the undying gratitude of the old folks and his little sweetheart.

DESPERATE DESMOND PURSUED BY CLAUDE ECLAIRE (Nov. 25).—There is a circus in town, and Claude takes his beloved Rosamond to see the show. Desperate Desmond does the shadowing act, and watching for his opportunity, mounts a fleet ring horse, holds up Claude, takes the fair damsel and dashes away to far off Borneo.

After a moment's hesitation, Claude and the entire circus force, armed to the teeth, give chase to the bold and wicked villain. By devious paths, he finally reaches Borneo, where Gomgotez and various other wild men, fully armed, join him.

With a motley crowd of Indians and cowboys, Claude soon beards the lion in his den. Cornered, Desmond fights, but manages to cross a wooden bridge spanning a swift-running stream. With Rosamond as a shield, he holds Claude at bay while the wild men start a bonfire on the bridge. A cruel and horrible fate awaits Beautiful Rosamond. She hangs suspended from the wooden span, and—a terrible battle is being fought. Unable to reach his sweetheart, Claude and two of his men take a barrel of water and roll it to where the fire is raging; then backing away, a furious fusillade is exchanged. Curses! the bullets have struck the barrel and a myriad of streams issue forth thus putting out the fire. Presto! Rosamond is saved, and the villain and his minions are in full retreat.

Desmond is finally caught and tied to a horse; he's permitted to enjoy a cross country drag that well nigh puts an end to his villainous existence. Claud, Rosamond and the brave lads return in triumph to the circus, while Desmond, thoroughly shaken up and bedraggled, picks himself up, nonchalantly puffs the inevitable cigarette, and begins to think how he "shall have her yet."

CHAMPION.

THE MOTHER GOOSE SERIES (Nov. 27).—"Rock-a-bye baby on the tree-top" and lo! there is the tree and high in its branches is the cradle and the baby, gently swaying in the wind. And there, too, do we see Mother Goose herself, and not only she, but her big, fat goose also. And there she sits smiling at us benignly, the author of all our delight, "When the bough breaks the cradle will fall," and sure enough, the bough breaks and down comes cradle, baby and all.

We are introduced to a modern scene, everything cozy and comfortable. There sits the old grandfather in his easy chair. There reclines the younger married folk by the brightly burning hearth-fire. In tumble the youngsters, and the parents and the old grandfather are soon smothered in their childish embraces. Now the crossed legs of papa and grandad are brought into play as horses. The gray-whiskered and gray-haired old grandfather is once more a child. His face lights up with childish enthusiasm and his joyous enthusiasm becomes infectious as he dashes the little one up and down on his "horse-leg." Soon all the other grown-ups are beating time, and not one in all that room but "as a child" once more.

In the background is the sweet countenance of Mother Goose. There she sits, with her fat goose under her arm. She waves her wand, and from our view dissolves the material world of those who a moment ago we had been observing; and before our delighted vision, troop forth splendidly caparisoned steeds, ridden by bold looking knights, and there in front of them, bedecked and beribboned, is the white horse and a beautiful young maiden on its back.

THE TWO BROWNS Nov. 29).—There are two Browns. One is John W.—the other Joe W. John is from New York City, Joe is to the manner born. These two worthies fall desperately in love with Virginia Dare, daughter of their ranch boss. Virginia favors the suit of John, the New Yorker.

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Albany State Capitol Fire.
New York Shirtwaist Factory Fire.
Atwood's Flight from St. Louis to New York.
Wellman's Attempt to Cross the Atlantic (2 sets).
Big Marathon Race at New York.
Capture of Dr. Crippen by Wireless.
World's Famous Aviators.
Big Train Wreck at Martins Creek, Pa.
Celebration of the Landing of the Pilgrims.
Big Suffragette Parade in New York.
Bangor, Me., Fire.
International Polo Game.
President Taft's Inspection of Panama Canal.
Shooting Up of Battleship Texas.
Big North River Naval Disaster.
The Vanderbilt Cup Race.
Harvard-Yale Football Game.
The Terrible Explosion at Grand Central Station.
Roosevelt's Western Tour (2 sets).
Battle of Juarez.
Gen. Medaro with the Insurrectos Before Juarez.
Dynamite Explosion at Jersey City Pier.
Attempted Assault on Mayor Gaynor.
Sir Genille, Cave Brown Cave.
Coronation of King George V.
Intercollegiate Track Meet.
Jeffries-Johnson Fight.
Teddy's Trip to Africa (comic).
Teddy's Battle for Life (comic).

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Moving Picture World, New York City.

Gentlemen:—In conjunction with an article in the Moving Picture World of October 21, headed "A Little Talk on Vaudeville in Picture Theaters," mentioning Mr. J. C. Deagan, of Chicago, manufacturer of musical novelties, especially adapted to picture show work, I can't help but feel it my duty as an extensive purchaser of Mr. Deagan's instruments and a user of the same, to boost for him and his wonderful knowledge of the manufacture of perfectly toned bells. While the article mentions only the organ chimes as an attraction, I have found for complete effects on pictures, the Parsifal Bells, Marimbaphone, Xylophone,

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(the greatest drawing card of all), unequaled when it comes to putting on perfect effects. I am using all these instruments, as well as Mr. Deagan's Cathedral Chimes, in addition to violin, cello, traps and effects.

I have not regretted the expenditure of several hundred dollars on Deagan instruments, and to any show that wishes to increase its receipts, my advice will be fewer drum stunts and more attractive music, such as only Bells can give, and the crowds will come.

(Signed) S. W. CUMMINGS,
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and this arouses the jealousy of Joe, who, falling into a bad mood, resolves to gain his ends by foul methods.

He has a friend in New York write a letter to John, making it appear as from John's wife. When John receives it, he regards it as a mistake or a practical joke, and laughingly hands it to Joe. This is what the latter expected, and once in his hands, he saw that it fell into Virginia's hands. She spurned John from that time forth, giving him no chance to defend himself, nor the slightest hint of what she had learned, which she, of course, believed.

Then Joe found favor with her, more to spite John than for aught else. Thus did unhappiness come to Virginia and John because of Joe's rascality. Joe's pal in New York, who had sent the unfortunate letter, wrote to Joe about it. But he addressed it to J. W. Brown, and so it happened that the letter fell into John's hands and was opened by him.

The parson was just about to tie the knot between Virginia and Joe, when in burst John with the timely evidence, and upset the plans which Joe had so nicely laid.

Joe retired under the scornful and scorching glances of every one present. John received the congratulations from the guests, which otherwise would have been the other's.

COMET.

THE OFFICE BOY' DREAM (Nov. 20).—Willie Winkle, when he left his quiet home in the country to seek his fortune in the Big City, never thought that his path would be crowned with thorns instead of roses. After divers efforts, he is finally ensconced as office boy. The head of the firm is a man who does not impress Willie as amiable or good tempered. Still there is some solace in the fact that he likes baseball. On the opening day of the recent series for the world's championship, between the Giants and Athletics, the "boss" elects to go to the game, but cruelly forgets to ask Willie to accompany him. All that is left for the boy to do is to remain in the office, nurse his disappointment, and wait for the evening papers for the final score. There is a box of cigars in the desk. It belongs to the boss. Willie helps himself to one and between puffs, goes to the window, watching the surging thousands on their way to the Polo Grounds, where the game is to be played. Willie is tired, and with his legs stretched across the desk, and his head far back in the chair, he falls asleep. He dreams. Everything is different now.

He is dressed in his best and is at the game. He has a seat alongside the "boss," who has taken him there. They are rooting and cheering and seemingly the best of friends. The game is over, the pair enter an automobile and speed their way to the home of the employer, where a steaming hot dinner awaits them. What a change! Everybody is glad to see Willie and the boss is so proud of him that he forthwith introduces him to his daughter. Cupid is at work. The girl discovers that Willie is her ideal, and when the lad proposes, he is accepted on the spot. They are engaged and soon the wedding bells begin to chime. Here we see the youthful pair surrounded by guests, flower girls and their happy parents. Then comes the honeymoon. To the accompaniment of a shower of rice and old shoes, the lovers are sent on their way, and all is bliss and sunshine.

But now comes the rude awakening. Willie receives a severe tug about the neck, is aroused from his placid dream and confronts the boss, who has returned for the tickets for the game, which he has left behind. Willie then gets "fired" and again resumes his search for a new job.

THE DIAMOND LOCKET (Nov. 24).—The Vans belong to New York's wealthy set. They insert an advertisement in one of the dailies for a governess, and Kate Starr, a poor young girl, answers it. She is engaged for the position and intrenches herself into the heart of the Van's little daughter.

Kate is loved by Tim Hogan, an honest inspector employed in the street cleaning department. Tim one day comes to the rescue of a detective, who is set upon by three crooks he tries to arrest while in the act of robbing a drunken man. Tim and the detective become firm friends and when Tim finds the diamond locket in the street he promptly shows it to his pal, who suggests in lieu of an owner, to present it to his sweetheart, which Tim does.

Kate wears the gift proudly around her neck. It appears that the locket was lost by Mrs. Van on her way home from a reception. When Mrs. Van discovers the locket in Kate's possession, she promptly accuses the governess of having stolen it, and despite Kate's tears and protestations of innocence, the young girl is arrested and thrown into prison. Of course, Tim comes to his sweetheart's aid. He brings his friend, the detective, to court, who corroborates Tim's version of how the locket was found and how Kate came to have it. The Vans are humbled, the Judge adding to their humiliation by scoring them for their hasty action, and winding up by telling them to be more careful when accusing innocent persons in the future.

GRANDMA'S TOOFACHE (Nov. 27).—Granma visits the Howes and is forthwith invited to dinner. The Howes have a daughter, Edith, a little girl, who loves grandma dearly. Mr. Howe is a dentist and when grandma complains of having a toothache, the doctor turns to his wife and suggests the idea of extracting the painful molar. Edith runs for a bottle of paregoric, but when she sees the forceps in the hands of her father, she hustles grandma to the garret, where the pair secrete themselves.

There is no one in the house and two tramps enter. Seeing the untouched dinner, they sit down and dine. After the meal they repair to the garret, and Edith and grandma believing them to be the dentist and his assistant, cover themselves with sheets from the bed. The tramps mistaking the child and grandma for ghosts, scamper away for dear life. Mr. and Mrs. Howe by this time are much worried over the absence of their darling and grandma. They go to the garret where Edith and grandma pose as daredevil bandits, and are scared out of their wits. They are so frightened that the police are appealed to. When the authorities arrive, all hands ascend the stairs and on entering the garret, find Edith and grandma fast asleep.

THE LATE MRS. EARLY (Dec. 1).—Mr. and Mrs. Early are preparing for a week-end stay in the country. Mr. Early is ready, but Mrs. Early, womanlike, takes her time. They finally depart, but arrive at the station too late to catch the train. The ensuing day is Mrs. Early's birthday. Mr. E. gives her a number of presents, among them a watch. He is at breakfast on time, but Mrs. Early gets there late. Then he gives her the watch, more as a gentle reminder that he desires her to be more punctual in the future. That evening the couple plan to go to dinner and then to a theater. Mrs. Early is again late and in sheer disgust Mr. Early tears up the tickets and goes to the club without her. Upon her arrival at the theater, she discovers the torn tickets on the floor in the lobby, and resolves to get even and teach him to wait.

She sends a note to a friend, Mr. John Smith, asking him to call and take her out. When Smith gets the note he meets her. In the mean time, Mr. Early receives this note: "Dear Cousin Joe: Just arrived from Naples. Hear you are married. If not, I expect you to dine me out just as you used to in the dear old Boston. Violet." Early keeps his appointment and the two couples meet at the same restaurant. Complications set in, ending with Mrs. Early fainting. A reconciliation follows and the upshot is that Mrs. Early resolves to mend her late ways and become Mrs. Early in fact as well as in name.

IMP.

UNCLE'S VISIT (Nov. 27).—Mr. and Mrs. Sperry, newly weds, are expecting a visit from Mr. Sperry's uncle, a wealthy cattle raiser, from Kansas. He has never met the wife and she is anxious to make a good impression. She receives a letter from another relative, warning her that, inasmuch as the man from the cyclone country is quite eccentric, he may come disguised to test her qualities.

She remembers the admonition and when "Slimmy," a typical nomand, puts in an appearance, he is royally received. The knight of the road is agreeably surprised. He thoroughly enjoys the situation of being guessed out as the expected relative. He is wined and dined like a prince, and tops it off with a fragrant cigar, finishing up by appropriating the contents of the box.

In the meantime, Uncle Silas arrives and calls at the office of the husband, where he is given a royal greeting. Business is dropped and the nephew proudly escorts the man from the West down the street, having in prospect a happy surprise for his wife.

They enter the hall and the fumes of a cigar greet their norstrils. The uncle is shocked and inquires sternly if the wife is addicted to the use of tobacco. They go into the room and find "Slim" enjoying all the comforts of a privileged guest. There is consternation. The husband fires out the tramp and the perplexed wife tries to explain, but the irate husband will not listen. The uncle is also exasperated and announces his intention of boarding the next train for Kansas. Finally the wife shows the letter and it all dawns on the husband.

There is an explanation to the uncle and a happy reconciliation between Mr. and Mrs. Sperry. The story closes with the tramp inhaling the fragrance of a choice cigar, his hunger appeased, about to take pasage up the road on the bumpers of a freight car. (Copyrighted, 1911, by Independent Moving Pictures Co. of America.)

OVER THE HILLS (Nov. 30).—Ethel Edgar, is a wild rose of the peaks, whose only associates are rough, honest miners. Her father and brother refuse her permission to accompany them on a prospecting trip, giving as an excuse that she is a girl and cannot withstand the hardships. She is peeved and decides to go gold hunting on her own hook. Procuring a mirror and a pair of shears, she clips off her tresses, dons male attire, and with revolver and pick sallies forth in search of adventures.

One comes most inopportunely, for she falls over a cliff and rolls to the rocks below, stunned and amazed. She is rescued by Wayne Holland, a young miner, who lives alone in a cabin on the mountain. He carries her to his home, where she revives. Holland, while not conversant with the ways of women, has an intuition that his newly made friend is masquerading. The girl tries to hide her identity,, but makes it all the more apparent that she is not what she seems.

Leaving her in the cabin, Holland sleeps in the open and an unsuccessful miner tries to rob him, entering the cabin. The girl screams and Holland is awakened. There is a fight and the thief is sent cursing down the mountain side.

Ethel leaves the cabin and goes home, where she dons suitable wearing apparel. Holland, left alone, cannot forget the sweet face and resolves to seek her. After much primping he dreses in his best suit of clothes and goes to her home, where he discovers her in proper personae, and is smitten by her charms. He endeavors to make love to her, but she will have none of him in his make-up, assumed for the occasion. He returns to his home crestfallen as the result of his courting expedition. Ethel follows him, anxious to make amends for her seeming coldness. There is a pretty scene in his cabin of the happy lovers. (Copyrighted, 1911, by Independent Moving Pictures Co. of America).

AMERICAN.

THE SHERIFF'S SISTERS (Nov. 30).—Edith Howard is in love with Jack Evans, foreman of her father's ranch, but her affections are not returned. Jim Dawson is also another suitor for Edith's hand.

When Edith's sister Clara, returns from boarding school, Jack Evans becomes smitten by her charms and they eventually are engaged. Clara's father objects.

Jim Dawson, in self defense, shoots Mr. Howard, when he asks for Edith's hand. Hearing the shot, Jack (who has been conversing with Edith, in a nearby room), rushes to the scene and is caught there by Dick Howard, the sheriff, and son of the dead man. He places Jack in jail. As Dick is consoling his sister, he drops the prison keys, which are picked up by Clara, who rushes to the jail and liberates Jack, substituting herself in his place. Jim Dawson, having escaped, returns to the jail with a gang of cowpunchers, bent upon hanging Jack. They arrive just as Jack is making his escape. A chase is given, Jack is captured, thrown from a railroad viaduct and is later found lying on the tracks by the sheriff. Edith confesse her duplicity, a reconciliation follows and Jack is allowed his freedom.

THE ANGEL OF PARADISE RANCH (Dec. 4).—Jack, after traveling to the West to better his mother's failing health and make his fortune, is quite discouraged when he finds that he is unable to locate a mine. He is refused employment at "Double Circle Ranch." As he is leaving the place, he meets the ranchman's daughter and they are mutually impressed with each other. The owner of the ranch receives a letter saying that cattle-rustlers are operating in the vicinity.

On his way home Jack accidentally walks into the camp of the cattle thieves. After questioning him, he is given employment, which he accepts, much against his will. Intent on his work, he does not see the ranchman's daughter approaching from behind. She covers him with her revolver, but Jack tells her his troubles. Still suspicious, the girl proceeds to the hut occupied by he and his mother, and finding things corresponding with Jack's words, she gives money to his mother.

Relieved of immediate worries, Jack goes back to his mining ventures and strikes it rich. One day as Jack was visiting the ranchman's daughter, a creditor called upon the now ruined owner with a bill which he was unable to meet. Jack, however, returned the favor of the girl, by closing the account.

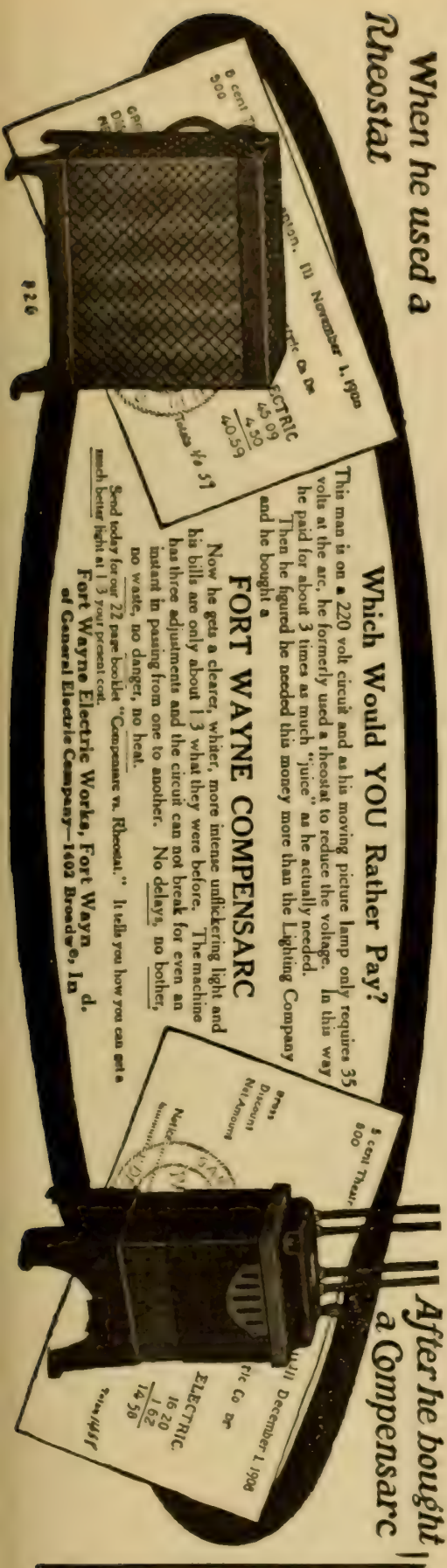
LUX.

BILL AND BERTIE GET MARRIED (Nov. 24).—This is a funny story of how Bill and Bertie went into double harness on the same day. Their respective bridal parties met at the church door and quarrelled and the quarrel continued with disastrous results. When a man's married, his troubles begin.

A PASSING CLOUD (Nov. 24).—Edward Bunthorne and his sweetheart Grace came down to the river to pass away an afternoon in luxurious idleness and sweet content. The sun shone, the birds sang, and all the world went merrily. Then came a tiny speck upon the distant horizon; it grew and soon loomed overhead, blocking out the light of the morning sun, hushing the song of the birds and making the world a dismal place indeed. The cloud was Madeline Martin, a young lady who came to the river with her little sister. The lovers made friends with her, and very soon they formed a pleasant party. Edward became infatuated with his new acquaintance, and some time afterwards, was observed by Grace carrying on a desperate flirtation. Alas: the cloud must break, and Grace's little world will be clad in sombre hue, but,—no, there proves to be no rain, for Grace bravely rescues Miss Martin's little sister from death. The unselfish bravery of this action reveals to Miss Martin the selfishness of her own actions, and she retired, leaving the lovers to make their peace. The sunshine comes again after a hard struggle, and Grace and Edward are finally forced to agree that Miss Martin was but—"a passing cloud."

MAJESTIC.

THE COURTING OF MARY (Nov. 26).—Mary the tomboy, and Owen the sportsman, have equally



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an aversion for the opposite sex. Although pursued by many charming ladies, Owen eludes them and steals off to his favorite trout stream, which divides the two estates. Mary is also annoyed by many admirers, among whom is a poet, but she ingeniously gets rid of all only to meet her fate at the trout stream in which Owen fishes industriously.

Meeting there one day, Owen orders Mary off his side of the stream, where she has comfortably esconced herself; but alas! Cupid has lost his opportunity and the die is cast.

Mary's uncle, although seemingly severe, has a tenderness for an interesting spinster of uncertain age. Mary surprises her uncle with the spinster and shows emphatically, in various ways, her dislike of the proposed match. Uncle, while appearing severe on Owen's suit, plans to get Mary married off, at the behest of the spinster lady, and succeeds in his scheme. Owen and Mary elope with the aid of a long ladder and an automobile and (we are told) lived happily ever after.

REX.

THE PRICE (Nov. 23).—Pretty Ann, and Joe, the hostler, one day chance to meet. Strong is Joe, and simple, and Ann is shy and sweet. As man and maid have done before, they love, and marry, too. And live happy ever after?—ah, this tale is new to you! Yes, the tale is drear, prosaic; and so poetry won't do.

A baby boy comes to bless the union. Joe is working in the stables when they tell him of his joy: his heart is gay and happy—and he tells the horses so.

Then—it might be the angels were jealous of such mortal happiness; it might be the devil, seeing the stage so set, entered to play the leading role. The tempter comes to the woman. He is a gentleman, suave, polished, charming, a man of manners; and Ann, knowing not the manners of men, hears and heeds and falls as the angels fall from heaven, another Eve heeding the serpent's call, facing a morn of desired delight, and the twilight of despair.

One night Joe comes home with a happy cry of "Wife!" But the only answer is the whisper of desolation, the ghostly voice of ghastly vice! He reads the note she left him, and—Joe don't know much about God, excepting what he feels—don't know much about anything but bosses—but he asks the Lord to pardon and protect the weak woman he loved. Like a frail blossom lacking sunshine, the motherless baby droops and dies. Joe goes his way, making no complaint—'ceptin' what he tells his bosses, 'ceptin' what he tells his God!

Far away in mighty London, the woman rises into fame. Through her lover's influence and wealth, she becomes a noted actress. Her beauty wins men's homage, and she prospers in her shame. Then—the day of reckoning! Time plays no favorites: the immutable law of the years takes its course; youth flies, her beauty vanishes, her charm withers; and the pretty toy, grown useless, is flung aside, as of old. The wedded morn and roses, and the widowed night—and mourning; light and life today; dark and death tomorrow; the errand of folly, and the wage of sin—from Adam to eternity!

In a far-off country town, youth and strength gone, his soul seared by the sad sorrow of woman's sin, Joe reads in a newspaper how a once famous actress, alone and in poverty, is dying. The fickle world has forgotten her fame; the fickle worshipers of wanton beauty have forgotten her very name. But Joe has forgotten only her sin and shame; only Joe remembers; only Joe is true.

He comes to her and tells her he forgives her, tells her he loves her for what might have been, for the soul he would meet again in the Far Away, in the Beyond, across the vale. Held in his arms, the eyes that had seen sin look into the cleansing tears in his, and close in death!

On the stone over her grave Joe wrote one word—the honored name of "Wife."

A blossom we fain would pluck today from the flowers above her dust; a blossom as pure as love that lasts, a blossom sweet as the peace and purity we hope Ann found in the Distant Land.

GREAT NORTHERN.

THE THEFT OF MONA LISA (Nov. 25).—Fred, in his private office, is disturbed in his work by the entry of the head's daughter, with whom he has a certain understanding. They bill and coo together without noticing the entrance of the proprietor, who, with difficulty keeping a straight face, orders his daughter out of the room. Fred resolves to test his fortune at once, and asks papa's consent to his marriage. The proprietor then says, "As soon a you have done a good piece of work as a journalist I will consent to the marriage." Fred immediately set out, and after a time, becoming thirsty, drops into a cafe. Here he overhears a number of artists discussing the bad supervision prevailing at the Louvre, and this instantly suggests a plan to him. Proceeding to the gallery, he inspects the world-famous work of art, and then going to an open window nearby, is gratified to find that some workmen have erected a cradle to travel from the ground to the window. That evening he returns, and reaching the window by the cradle, enters the room and steals the picture. The next morning the loss is discovered, and the police soon have the matter in hand. The director of the gallery is rung up and is told that the picture has disappeared. Glancing at his paper he sees a report of the theft written by Fred, and backed up by a number of police, he makes his way to the office of the paper, and there is introduced to Fred. The picture is taken down from the wall, where it has been temporarily hung and wrapped up in a piece of paper. The director turns for a moment to chat with the head, when Fred exchanges the picture for another canvas of the same size and shape. This is taken in solemn procession to the gallery, but there a shock awaits the gathered crowd, for the canvas is not "Mona Lisa," but a painting of the Nordisk trade mark. At this juncture Fred pushes his way in with the real painting, which he delivers up in the sight of all. He has accomplished what he set out to do, and we last see him with his prize folded in his arms.

SOLAX.

HUSBANDS WANTED (Nov. 22).—Dick Abbot, a confirmed bachelor, is left a large fortune by his uncle's will on condition that he is married within a month. Dick wants the fortune and not knowing any girl he would want for a wife, he advertises. Gladys Bennett, a very pretty girl, who works in a millinery store, is lonely and tired of living in a small furnished room. She reads Dick's ad and writes him a letter. Dick makes an appointment for her to meet him at a certain restaurant at five o'clock, stating he will wear a white carnation and asking her to wear one also, that they may know each other. Gladys accidently drops her letter from Dick in the park. A matrimonial agent picks it up. He rushes to his office, where a crowd of old maids, widows, etc., are awaiting him. He sends each one to the restaurant wearing a white carnation. The proprietor of the restaurant is greatly pleased with the crowd, and seeing them all wearing white carnations, he gets a large bouquet of them and puts one on each member of the orchestra, also all other customers. Each woman darts for a man with a white carnation. The place is in an uproar when Gladys enters, only to get knocked down by a big Irishwoman. Dick comes along in time to help her up and they lose no time in getting away from the bowling mob.

THE WILL OF PROVIDENCE (Nov. 24).—An old miser before dying, writes his will and sews it up, with all his money, in the lining of an old coat. The will reads that whoever finds the money can keep it. He gives the coat to his landlady, but she is disgusted and sells it to a second-hand dealer. An amateur actor later buys the coat. He makes a failure of his first try-out and blaming his bad luck on the coat, takes it back to the Jew. A little waif, without a home, father or mother, knocks at the door of a poor journeyman tailor. The tailor's family share their humble abode with the little waif. The poor child is in rags and the tailor goes to the second-hand store to get him something to wear. He buys the miser's old coat, thinking he can cut it down for the little waif. The child helps cut the lining out of the coat, when out drops the old miser's money and the will, and the tailor and his family are amply repaid for adopting the waif.

POWERS.

TOO MUCH INJUN (Nov. 28).—This is Indian, but a comedy! A little surprise, yet it's so—first Indian comedy ever made. It introduces the youth that has the spirit of the plains in his Eastern blood, and we show him whetting his ferocious appetite for redmen's blood. He's going out West, you must know, and he's practicing the plunge of the bowie, for he anticipates many a savage hand-to-hand encounter. His subject is the nearest to the real article that a tenderfoot can get—namely a cigar store Indian. But the Indian is not the kind you expect him to be, so he resents it in such fashion that the erstwhile despoiler of the copperman's domain changes his mind about that triumphant tour of the woolly West.

THE LINEMAN AND THE GIRL (Nov. 28).—If she were not such a careful thing about herself and her home, she never would have bothered about the electrical wiring men who were working on the sidewalk in front of her house; but she noticed that they were about to plant a telegraph pole right before her door, and this just grated on her sense of artistic landscape arrangement. So, when they had a nice hole dug for it, she left the cake in the oven, and stepping into the excavation, defied them to remove her. Just like that!

And they didn't. But what did follow made the young engineer in charge of the work wish he owned a will like hers; and he decided to get it, if he had to take her with it, which was just to his taste, because she was so young and sweet, and determined and—well, he got her!

THE WANDERER'S RETURN (Dec. 2).—The visit of old Daddy Time is constantly changing this little old world of ours, and it changes us too—and as the years roll by Fate casts us over the endless domains of the globe, some near to and some far from the fanciful spot we revere as "home." An iota in the great human plan, Harry Reid became lost to his loved ones, and advertisement by the most modern methods extant failed to bring him into the light of the love of his family. It was just a freak of circumstance that another man cruelly undertook to wound the hearts of the mourning ones by masquerading as the lost man. He might have played his part successfully, too, if the same fate that sent Jack into the endless chasm of oblivion had not wrought a miracle still more wondrous. Now, dear reader, you are waiting for the saddest part of this tale. You are to be disappointed, however, for there is no sad part to it. Strange to say, this film is a roaring farce, full of funny situations. Do you see the opportunity for fun?

VIEWS OF LAKE COMO (Dec. 2).—Here we take a boat ride over this world-famous Italian lake, which is noted chiefly for its scenic wonders and beauties. The romantic gondolas glide majestically by and we can almost hear the twang of the native guitar as we sail along on the glassy water.

ECLAIR.

(American Make.)

MISS MASQUERADER (Nov. 28).—What could afford a better foundation for a delightfully humorous picture tale than a lovable, vigorous specimen of budding girlhood, out for a lark, bundled up in male attire and chaperoned by a doting uncle with boyish tendencies?

Her experiences at a fashionable club, on the golf links and other places rarely frequented by women, offer many laughable situations.

Naturally there's a love plot attached in which the girl figures triumphantly. Exquisite photographic value is apparent in every scene, while the production, as a whole, is a delightful remedy for brain-fagged, over-worked mortals who tire of the grind and long for an excuse for laughter to brighten their weary souls.

Among the Exhibitors

Cleveland, Ohio.—A new theater will open in Cleveland around Christmas of this year. The theater will seat 1,500 people, and will play pictures and vaudeville.

Lynn, Mass.—The old Gem Theater in Oxford Street, will be reopened as a moving picture theater shortly.

Logansport, Ind.—The Cozy Moving Picture Theater, under the management of Harry B. Elliott, has opened.

Bayonne, N. J.—A license for a new moving picture theater at Thirty-eighth Street and Broadway, has been granted Frederick Wandelt.

Kewaunee, Wis.—Finishing touches are being given to Kewaunee's new moving picture house, and it will be opened up shortly under the ownership of Mr. Hirschfeldt.

Horicon, Wis.—Frank Bethke has purchased a lot of F. G. Westfall, on Lake Street, between the latter's barber shop and the saloon of Geo. Cummings, and plans to build a new moving picture show house.

Port Washington, Wis.—Chas. H. Freilson has taken a long lease on the Opera House, and will put on high-class picture shows four nights a week.

Sterling, Kans.—W. Cochran will erect a moving picture theater here.

Hamilton, O.—Wm. Hammil has purchased an interest in the Edw. Kuhlman Lyric Theater.

Creston, Ia.—Mr. C. S. Struble has purchased the Comet Moving Picture Theater.

Glenwood, Wis.—James Patterson is planning to establish a moving picture theater in Glenwood City.

Akron, Ohio.—The National Motion Picture Company has purchased property in Front Street, Cuyahoga Falls, and will build a theater on the site.

Minneapolis, Minn.—A building permit has been issued Villas & Co., 228 Central Avenue, for the reconstruction of their moving picture theater.

Louisville, Ky.—A building permit has been issued to the Preston Amusement Company for a moving picture show at 1251 South Preston Street to cost $5,000.

Elwood, Ind.—Frank E. Brown has leased the Red Men's Wigwam for a moving picture theater.

Racine, Wis.—Work on the Orpheum Theater is progressing rapidly. It will probably open December 1.

Needham, Mass.—T. A. Hickey and F. W. Stockbridge are seeking a permit to operate a moving picture show in this city.

Wausaw, Wis.—N. B. Hackett, who for some time conducted the Majestic Theater in this city, has purchased The Ideal moving picture house, at Stevens Point.

Louisville, Ky.—The Boston Amusement Company has secured a permit to erect a motion picture theater at 1251 South Preston Street. The building will be a one-story brick structure and will cost about $5,000.

Lexington, Ky.—Plans have been prepared for the complete remodeling of the Star Theater in Upper Street by the Colonial Amusement Company. The entire scheme calls for an outlay of about $25,000.

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Nov. 2—The Water War (W. Dr.).....1000
Nov. 6—The Three Shell Game (W. Dr.)....1000
Nov. 9—The Mexican (W. Dr.).....1000
Nov. 13—The Eastern Cowboy (W. Com.).....1000
Nov. 16—The Way of the West (Com.).....1000
Nov. 20—The Test (Dr.).....1000
Nov. 23—The Master of the Vineyard (W. Dr.)1000
Nov. 27—Jolly Bill of the Rollicking R (W. Com.) 1000
Nov. 30—The Sheriff's Sisters (W. Dr.).....1000
Dec. 4—The Angel of Paradise Ranch (Dr.)..1000

CHAMPION.

Oct. 23—The Copperhead (Dr.)..... 950
Oct. 25—Law or the Lady (Dr.)..... 950
Oct. 30—Field Day Sports at Ft. Riley, Kansas (Topical) 950
Nov. 1—The Cowboys' Pies (Com.)..... 950
Nov. 6—Folks of Old Virginia (Dr.)..... 950
Nov. 8—The Moonshiner's Trail (Dr.)..... 950
Nov. 13—The Redemption of a Coward (Dr.).. 950
Nov. 15—The Passing of Sal (Dr.)..... 950
Nov. 20—National Guardsmen and Regulars at Fort Riley, Kansas (Top.)..... 950
Nov. 22—When the Sheriff Got His Man (Am. Dr.) 950
Nov. 27—The Mother Goose Series (Fairy Com.) 950
Nov. 29—The Two Browns (Dr.)..... 950

COMET.

Nov. 20—Office Boy's Dream .....
Nov. 24—The Diamond Locket (Dr.).....
Nov. 27—Grandma's Toofache (Com.).....
Dec. 1—The Late Mrs. Early (Com.).....

ECLAIR.

Oct. 16—A Lucky Change (Com.)..... 805
Oct. 16—Lake Garda (Scenic)..... 185
Oct. 23—Youth! "Queen of Hearts" (Com.).. 740
Oct. 23—Percy Gets Tired of the Theater (Com.) 260
Oct. 30—A Father's Heart (Dr.)..... 920
Nov. 6—Willie Challenges Jim Jackson (Com.)
Nov. 6—Life Under the Sea (Educational)....
Nov. 13—The Legend of the Eagle (Dr.)..... 925
Nov. 21—Hands Across the Sea in '76 (Am.-Dr.) 2000
Nov. 23—Portguguese Centaurs (Military)..... 600
Nov. 23—The Automatic Lighter (Com.)..... 400
Nov. 28—Miss Masquerador (Am. Com.).....1000
Nov. 30—The Five Daughters of Mr. Durand (Com.) .....
Nov. 30—Gussy's Congratulations (Com.).....

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Oct. 7—Barcelona (Scenic) .....
Oct. 14—Secret of the Underground Passage (Dr.) .....
Oct. 21—His Fidelity Investigated (Com.).....
Oct. 28—The Vicissitudes of Fate (Dr.).....
Nov. 4—The Actor as a Soldier (Com.).....
Nov. 4—Through the South of France (Sc.)...
Nov. 11—A Woman's Wit (Com.).....
Nov. 18—A Rendezvous in Hyde Park (Com.-Dr.)
Nov. 18—High Scotland (Scenic) .....
Nov. 25—The Theft of Mona Lisa (Com.).....

IMP.

Oct. 12—The Better Way (Dr.).....1000
Oct. 16—Uncle Pete's Ruse (Com.-Dr.).....1000
Oct. 19—The Aggressor (Dr.).....1000
Oct. 23—The Biting Business (Dr.).....1000
Oct. 26—The Waif (Dr.).....1000
Oct. 30—His Dress Shirt (Dr.)..... 800
Oct. 30—A Few Minutes With Steeple-Jack Lindholm (Topical) 200
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Nov. 16—Breaking the Seventh Commandment (Dr.) 1000
Nov. 20—From the Bottom of the Sea (Dr.)..2000
Nov. 23—Executive Clemency (Dr.).....1000
Nov. 27—Uncle's Visit (Com.).....1000
Nov. 30—Over the Hills (Dr.).....1000

LUX.

Nov. 24—Bill and Bertie Get Married (Com.).. 325
Nov. 24—A Passing Cloud (Dr.)..... 658
Oct. 27—Bill, His Wife and the Water (Com.) 455
Oct. 27—Bertie and His Rivals (Com.)..... 472
Nov. 3—Bill and the Bear (Com.)..... 554
Nov. 3—Tommy's Camera (Com.)..... 393
Nov. 10—Bill Taken for a Ghost (Com.)..... 426
Nov. 10—The Diversions of a Nursemaid (Com.) 495
Nov. 17—Saas Grund, a Village in the Alps (Sc.) 295
Nov. 17—The Mystery of Beaufort Grange (Dr.) 695

NEW YORK MOTION PICTURE CO.

BISON.

Oct. 20—A Warrior's Treachery (Dr.).....
Oct. 24—A Noble Red Man (Dr.).....
Oct. 27—An Indian Hero (Dr.).....
Oct. 31—The Cattlemen's War (Dr.).....
Nov. 3—A Young Squaw's Bravery (Dr.)....
Nov. 7—A Race for a Bride (Dr.).....
Nov. 10—Wenoma's Broken Promise (Dr.).....
Nov. 14—The Winning of Wonega (Dr).....
Nov. 17—The Ranchman's Mother-in-Law (Com.-Dr.) .....
Nov. 21—The Broken Trap (Dr.).....
Nov. 24—White Fawn's Escape (Dr.).....
Nov. 24—A Bad Man (Com.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Oct. 11—The Little Chimney Sweep (Dr.)....
Oct. 14—Tweedledum's Monkey (Com.).....
Oct. 14—Tweedledum and One of His Tricks (Com.) .....
Oct. 18—The Conversion of St. Anthony (Dr.)
Oct. 25—Salambo (Dr.) .....
Nov. 1—Judas (Dr.) .....
Nov. 8—Dolly's Doll (Dr.) .....
Nov. 8—Tweedledum's Motor Car (Com.).....
Nov. 15—The Convict's Song (Dr.).....
Nov. 22—The Golden Wedding (Dr.).....

ITALA.

(By N. Y. M. P. Co.)

Oct. 7—Foolshead a Model Guest (Com.).....
Oct. 14—(See Ambrosio this date.)
Oct. 21—Foolshead Quarrels With His Sweetheart (Com.) .....
Oct. 28—Toto and the Dummy (Com.).....
Oct. 28—The Rearing of Pheasants (Edu.)....
Nov. 4—Foolshead's Holiday (Com.).....
Nov. 11—A Victim of Competition.....
Nov. 11—The Effect of a Racket (Com.).....
Nov. 18—Foolshead, a Professor of Innocence (Comedy) .....
Nov. 18—The Life of Bees (Edu.).....

MAJESTIC.

Nov. 26—The Courting of May (Com.).....
Dec. 3—Love Heeds Not Showers (Com.).....
Dec. 10—The Ultimate End (Dr.).....
Dec. 17—Little Red Riding Hood (Dr.).....

NESTOR.

Oct. 28—Mutt and Jeff Discover a Wonderful Remedy (Com.).....
Oct. 28—Dippy Advertises for a Pup (Com.)...
Nov. 1—Big Noise Hank (W. Com.).....
Nov. 4—Mutt and Jeff and the Lady Stenographer (Com.) .....
Nov. 4—The Suit Case Mystery (Com.).....
Nov. 8—A True Westerner (Dr.).....
Nov. 11—Desperate Desmond Almost Succeeds (Com.) .....
Nov. 15—The White Medicine Man (Dr.)....
Nov. 18—Mutt and Jeff and the Unlucky Star (Com.) .....
Nov. 18—That Kid from the East (Com.)....
Nov. 20—His Vacation (Com.).....
Nov. 22—The Cowboy Pugilist (W. Dr.).....
Nov. 25—Desperate Desmond Pursued by Claude Eclaire (Com.-Dr.) .....
Nov. 27—Happy Hobo's Help (Com.).....
Nov. 29—When the West Was Wild (Dr.)....
Dec. 2—A Western Feud (Dr.).....
Dec. 2—The Scheme That Failed (Dr.).....

POWERS.

Oct. 17—Yarn of a Baby's Shirt (Com.).....
Oct. 17—First Mail by Aeroplane (Topical)..
Oct. 17—Headline Acrobats (Com.).....
Oct. 21—The Awakening of John Clark (Dr.)..
Oct. 24—John Baxter's Ward (Com.).....
Oct. 24—The Little Brown Calf (Dr.).....
Oct. 28—The Revenue Officer's Last Case (Dr.)
Oct. 31—Apples and Destiny (Com.).....
Oct. 31—The Progressive Book Agent (Com.)..
Nov. 4—The Pride of the West (Dr.).....
Nov. 7—Mobilization of the American Fleet (Topical) .....
Nov. 11—For the Tribe (Dr.).....
Nov. 14—When First We Met (Dr.).....
Nov. 14—The Tell-Tale Parasol (Com.).....
Nov. 18—The Old Leader (Dr.).....
Nov. 21—Rivals (Com.) .....
Nov. 21—Views of Montserrat, Italy (Sc.).....
Nov. 25—Jug o' Rum (Dr.).....
Nov. 28—Too Much Injun (Com.) .....
Nov. 28—The Lineman and the Girl .....
Dec. 2—The Wanderer's Return (Dr.).....
Dec. 2—Views of Lake Como (Scenic).....

RELIANCE.

Oct. 14—A Narrow Escape (Dr.).....
Oct. 18—The Trapper's Daughter (Dr.).....
Oct. 21—Divorce (Dr.) .....
Oct. 25—The Empty Crib (Dr.).....
Oct. 28—The Test of a Man (Dr.).....
Nov. 1—A Mix-Up in Suit Cases (Com. Dr.)
Nov. 4—The Greater Love (Dr.).....
Nov. 8—Marriage (Dr.) .....
Nov. 11—The Track Walker (Dr.).....
Nov. 15—The Moonshiners (Dr.).....
Nov. 18—The Injustice of Man (Dr.).....
Nov. 22—Helpless Man (Dr.).....
Nov. 25—A Daughter of Italy (Dr.).....
Nov. 2—A Happy Thanksgiving (Dr.).....

REX.

Aug. 31—The Torn Scarf (Dr.).....
Sept. 7—Picturesque Colorado (Scenic).....
Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.).....
Sept. 28—The Derelict (Dr.).....
Oct. 5—Lost Illusions (Dr.).....
Oct. 12—Chasing a Rainbow (Dr.).....
Oct. 19—Her Sister (Dr.).....
Oct. 26—A Breach of Faith (Dr.).....
Nov. 2—The Tale of a Cat (Dr.).....
Nov. 9—Saints and Sinners (Dr.).....
Nov. 16—The Return (Dr.).....
Nov. 23—The Price (Dr.).....

SOLAX.

Oct. 11—He Was a Millionaire (Com.).....
Oct. 13—His Mother's Hymn (Dr.).....
Oct. 18—A Corner in Criminals (Com.).....
Oct. 18—A Lover's Ruse (Com.).....
Oct. 20—His Better Self (Military Dr.).....
Oct. 25—Percy and His Squaw (Com.).....
Oct. 27—For Big Brother's Sake (Dr.).....
Nov. 1—Following Cousin's Footsteps (Com.)..
Nov. 3—A Heroine of the Revolution (Dr.)....
Nov. 8—An Interrupted Elopement (Com.)....
Nov. 10—Grandmother Love (Dr.).....
Nov. 15—Baby Needs Medicine (Com.).....
Nov. 17—Only a Squaw (Dr.).....
Nov. 22—Husbands Wanted (Com.).....
Nov. 24—The Will of Providence (Com.-Dr.)..
Nov. 29—A Troublesome Picture (Com.).....
Nov. 29—Life On Board a Battleship (Com.)..
Dec. 1—A Revolutionary Romance (Military)..

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Oct. 13—The Tempter and Dan Cupid (Dr.)..
Oct. 17—The Early Life of David Copperfield (Dr.), Part I.....
Oct. 20—The Satyr and the Lady (Dr.).....
Oct. 24—Little Em'ly and David Copperfield (Dr.)
Oct. 27—The Jewels of Allah (Dr.).....
Oct. 30—The Loves of David Copperfield (Dr.)..
Nov. 3—Their Burglar (Dr.).....
Nov. 7—The Missing Heir (Dr.).....
Nov. 10—The Last of the Mohicans (Dr.).....
Nov. 14—The Higher—the Fewer (Com.).....
Nov. 17—A Mother's Faith (Dr.).....
Nov. 21—A Master of Millions.....
Nov. 24—The Baseball Bug (Com.-Dr.).....
Nov. 28—The Tempest (Dr.).....
Dec. 1—Beneath the Veil (Dr.).....

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Oct. 2—She Never Knew (Dr.) .....
Oct. 6—The Goose Girl (Dr.) .....
Oct. 9—His Second Wife (Dr.).....
Oct. 13—Society Hoboes (Com.).....
Oct. 16—The Lost Kerchief (Com.).....
Oct. 20—The Man Who Came Back (Dr.).....
Oct. 23—The Drummer Boy of Shiloh (Dr.)....
Oct. 27—Flower of the Forest (Dr.).....
Oct. 30—The Van Osten Jewels (Dr.).....
Nov. 3—At Daisy Farm (Dr.). .....
Nov. 6—A Coward's Regeneration (Dr.).....
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Nov. 17—The Two Rooms (Dr.).....

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Nov. 13—Dooley's Scheme (Com.)..... 530
Nov. 13—Won Through a Medium (Com.).... 467
Nov. 16—Through Darkened Vales (Dr.)..... 999
Nov. 20—The Miser's Heart (Dr,).....
Nov. 23—Resourceful Lovers (Com.-Dr.).....
Nov. 23—Her Mother Intereferes (Com.).....
Nov. 27—Sunshine Through the Dark (Dr.).....
Nov. 30—A Woman Scorned (Dr.).....

EDISON.

Nov. 14—Ludwig from Germany (Com.).....1000
Nov. 15—The Living Peach (Com.)..... 600
Nov. 15—The Y. M. C. A., Silver Bay, Lake George, N. Y..... 400
Nov. 17—The Ghost's Warning (Dr.).....1000
Nov. 18—The Story of the Indian Ledge (Dr.).1000
Nov. 21—Life In the United States Army (Edu.)1000
Nov. 22—The Bo'sun's Watch (Com.).....1000
Nov. 24—Home (Dr.) 1000
Nov. 25—A Perilous Ride (W. Dr.).....1000
Nov. 28—The Lure of the City (Dr.).....1000
Nov. 29—The Troubles of A. Butler (Com.)..1000
Dec. 1—Pull for the Shore, Sailor (Dr.).....1000
Dec. 2—A Man for All That (Com.-Dr.).....1000

ESSANAY.

Nov. 14—Hubby's Scheme (Com.).....1000
Nov. 16—President Taft at San Francisco (Topical) 1000
Nov. 17—The Point of View (Com.).....
Nov. 17—Excess Baggage (Com.).....1000
Nov. 18—The Cattle Rustler's Father (W. Dr.).1000
Nov. 21—Too Much Turkey (Com.).....1000
Nov. 23—Old Fidelity (Dr.).....1000
Nov. 24—At the Stroke of Twelve (Dr.).....1000
Nov. 25—The Desert Claim (W. Dr.).....1000
Nov. 28—A Football Hero (Dr.).....1000
Nov. 30—Little Red Riding Hood (Fairy Dr.).1000
Nov. 30—'Twas Ever Thus (Comedy).....1000
Dec. 1—The Quinceville Rattle (Com.).....1000
Dec. 2—The Mountain Law (Dr.).....1000

GAUMONT

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Nov. 11—Manresa, a Spanish Town (Sc.)..... 200
Nov. 14—Jimmie and His Country Uncle (Com.) 820
Nov. 14—The Outskirts of Paris (Sc.)..... 164
Nov. 18—The Reckoning (Dr.) 875
Nov. 18—A Trip to Saxony (Sc.)..... 150
Nov. 21—The Sealed Confession (Dr.)..... 900
Nov. 21—A Stone Quarry in Saxony (Sc.)..... 75
Nov. 25—The Escape from the Dungeon (Dr.).. 825
Nov. 25—Cave Homes on the Canary Isles (Sc.) 180
Nov. 28—A Busy Cupid (Com.)..... 758
Nov. 28—Review of the Austrian Army (Sc.). 232
Dec. 2—The Promoter (Dr.).....1140

KALEM.

Nov. 15—The Desert Well (Dr.) 1000
Nov. 17—The Fishermaid of Ballydavid (Dr.).1000
Nov. 20—Dan, the Lighthouse Keeper (Dr.)..1000
Nov. 22—How Texas Got Left (Dr.).....1000
Nov. 24—The Temptation of Rodney Vane (Dr.) 1000
Nov. 27—The American Insurrecto (Dr.).....
Nov. 29—Among the Irish Fisher Folk (Edu.).
Nov. 29—The Franciscan Friars of Killarney, Ireland (Top.) .....
Dec. 1—How Betty Captured the Outlaw (Comedy) .....
Dec. 1—A Glimpse Into the Yellowstone National Park (Scenic).....

LUBIN.

Nov. 16—A Newsboy's Luck (Dr.).....1000
Nov. 18—A Romance of the 60's (Dr.).....1000
Nov. 20—My Brother Agostino (Dr.).....1000
Nov. 22—The Ranchman's Daughter (Dr.)....1000
Nov. 23—A Blind Deception (Dr.).....1000
Nov. 25—His Brother's Double (Com.).....1000
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Nov. 30—A Nicotine Conspiracy (Com.).....1000
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Nov. 2—Mexican as it is Spoken (Com.)..... 590
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Nov. 16—The Miser Miner (Com.-Dr.).....1000
Nov. 23—An Oil Country Romance (Dr.).....1000
Nov. 30—The Reason Why (Com.).....1000
Dec. 7—A Western Girl (Dr.).....1000

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Nov. 8—An Eye for an Eye, or the Last Days of King Henry III of France (Dr.).1000
Nov. 15—The Hindu Jewel Mystery (Dr.)....1015
Nov. 22—Guy Fawkes or the Gunpowder Plot (Dr.) 1010
Nov. 29—The Mysterious Stranger (Dr.)..... 610
Nov. 29—Salt Industry In Sicily (Ind.)..... 372

PATHE.

Nov. 16—Western Postmistress (Dr.).....1000
Nov. 18—The Reporter (Dr.)..... 990
Nov. 20—Pathe's Weekly No. 47 (Topical)....1000
Nov. 22—A Pinch of Snuff (Com.)..... 680
Nov. 23—Cowboy Life (Dr.)..... 770
Nov. 24—Two Daughters of Havana (Dr.)..... 600
Nov. 25—The Lost Necklace (Dr.).....1000
Nov. 27—Pathe's Weekly No. 48 (Topical)..1000
Nov. 29—Incendiary Indians (Dr.)..... 745
Nov. 29—Glimpses of San Francisco (Scenic).. 250
Nov. 30—Oh! What a Thanksgiving Day (Com.) 775
Dec. 2—Bear Hunt Romance (Dr.)..... 990

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Nov. 21—Cain and Abel (Dr.)..... 600
Nov. 21—The Grouch Cure (Com.)..... 395
Nov. 22—The Bari Tribe (Egyptian Soudan Novelty) 310
Nov. 23—The Kloday Equilibrists (Nov.)..... 210
Nov. 24—Comic Games in Singapore (Nov.).. 350
Nov. 28—Romance of the Mummy (Dr.)..... 700
Nov. 28—Picturesque Hungary (Scenic)..... 290
Nov. 30—A Life-Saving School in Australia (Educational) 220
Dec. 1—Rover is Jealous (Com.)..... 560
Dec. 1—Capturing Polar Bear Cubs (Adv.).. 290
Dec. 1—Examination of the Stomach by X-Rays (Educational) 150

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Nov. 17—A Spanish Wooing (Dr.).....1000
Nov. 20—The Convert of San Clemente (Dr.,..1000
Nov. 21—The Night Herder (Dr.).....1000
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Nov. 24—In Japan (Edu.)..... 270
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Nov. 28—The Telltale Knife (Dr.).....1000
Nov. 30—An Evil Power (Dr.).....1000
Dec. 1—In Japan (Scenic)..... 500
Dec. 1—Seeing Cincinnati (Scenic)..... 500

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Nov. 21—Wistaria (Dr.) 1000
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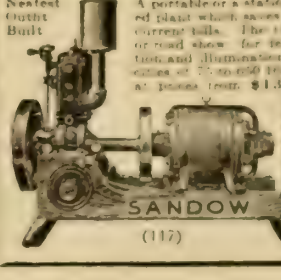

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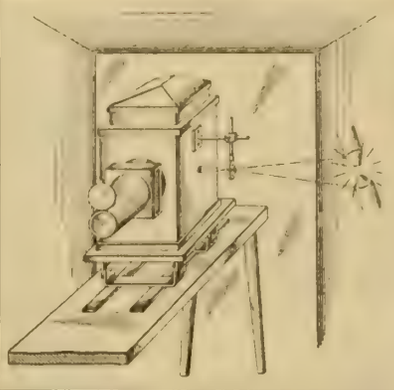

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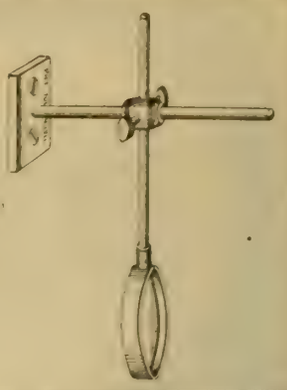

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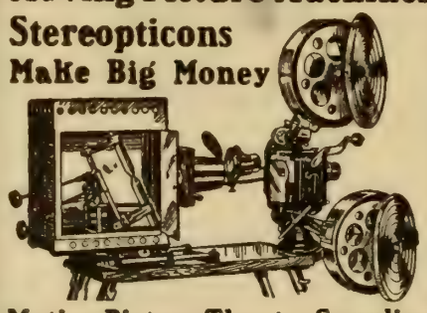

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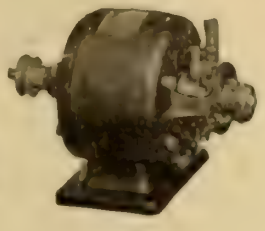

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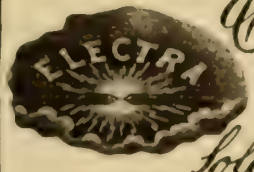

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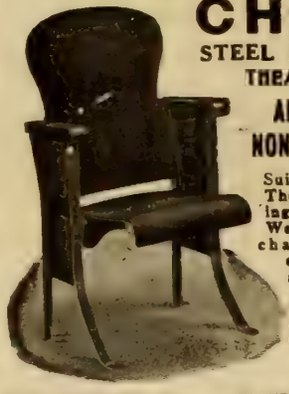

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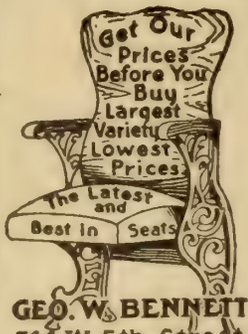

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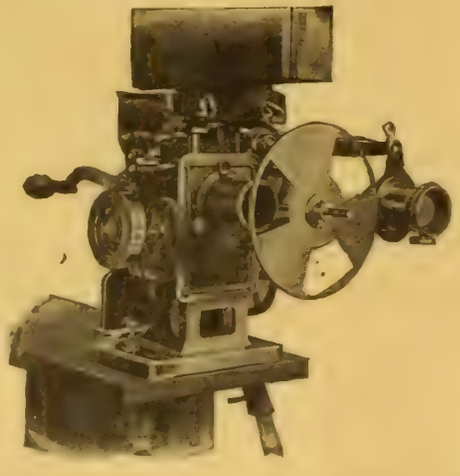

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MOVING PICTURE WORLD

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Scene from "The Awakening of John Bond" (Edison).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

Let us help decorate your lobby for the holidays—Mail us the coupon in the lower left-hand corner

THE THANHOUSER

"GREATEST DECEMBER"

Say "THANHOUSER" to the Exchange Man NOW for

The Lady From the Sea
Ibsen Psychological Study
(Rel'd Tuesday, December 12)

CINDERELLA!
Greatest Film Fairy Story
(Rel'd Friday, December 22)

"SHE"
Rider Haggard's Mystery Masterpiece in 2 Gorgeous, Mystifying Reels
(Rel'd Tuesday, December 26)
No. 2, Following Tuesday

Three One-a-Month Features Released All In One Month

An All-Comedy Week in the "Greatest December!"

Released Tuesday, Dec. 5

COMEDY!

THE NEWSY AND THE TRAMP

became fast friends and the friendship was of mutual benefit. The tramp put forth a protecting hand in behalf of the newsboy, who needed it, and the newsboy reciprocated by joining his protector's hands with those of the prettiest, wittiest little schoolma'm in all

"The Newsy and the Tramp"

the county. This the newsy largely brought about by introducing a new version of The Handwriting On the Wall! The version is given in a way that makes you laugh.

Released Friday, Dec. 8

COMEDY!

BROTHER BOB'S BABY

wants the milk bottle. Poor Billy Batch has to lay down a good hand at the club to go and feed his brother's baby on a Pennsylvania Railroad train—while the mother, who has missed the train, frantically telegraphs instructions on how bachelors

"Brother Bob's Baby"

should take care of children. Can you beat it? The brother does! He flees while the fleeing is good, and his gyrations entertain you mightily.

An All-Comedy Week in the "Greatest December!"

TO BOOST YOUR BUSINESS

Thanhouser Co., New Rochelle, N.Y.
Send me FREE Lobby Decorations for your "Greatest December" features. I am / am not getting "The Thanhouser News."
Name_____
Address_____
Exchange_____
CLIP AND MAIL *THIS DAY*

We bunched our best and biggest features in one month and made possible our GREATEST **DECEMBER**

12 (Tues.) LADY FROM THE SEA
22 (Fri.) CINDERELLA
26 (Tues.) "SHE"—2 reels
(No. 2, following Tuesday)

THANHOUSER COMPANY
New Rochelle, N. Y.
Sales Company Agents for U. S. and Canada

FOUR-A-WEEK ESSANAY

"Rah - rah - rah - rah - rah - rah - RAH! ESSANAY".

BOOK THIS BIG "RAH-RAH" COLLEGE FOOTBALL PHOTOPLAY

RELEASED TUESDAY, NOV. 28TH

A FOOTBALL HERO

(*Length, approx.* 1,000 *feet.*)

A college drama featuring a big football match between two big university elevens.

Our THANKSGIVING DAY Release

The first of a series of child's fairy stories.

RELEASED THURSDAY, NOV. 30TH

"LITTLE RED RIDING HOOD"

(*Length, approx.* 600 *feet.*)

With Eva Prout as "Little Red Riding Hood." An elaborate production.

RELEASED WITH

"'TWAS EVER THUS"

(*Length, approx.* 400 *feet.*)

A witty little comedy absurdity that will tickle the young ladies.

RELEASED FRIDAY, DEC. 1ST

THE QUINCEVILLE RAFFLE

(*Length, approx.* 700 *feet.*) A good comedy, novel in plot.

RELEASED WITH

"THE GIRL IN THE CAB"

(*Length, approx.* 300 *feet.*) A short "mystery" story with a big surprise finish.

RELEASED SATURDAY, DEC. 2ND

THE MOUNTAIN LAW

(*Length, approx.* 1,000 *feet.*) A story of "moon-shining" in the Kentucky hills.

Ask for All Essanay Posters - - - - Get On Our Mailing List

Essanay Film Mfg. Company

521 First National Bank Building, Chicago, Ill.

OFFICES IN

LONDON : : BERLIN : : BARCELONA

DEC. 9th, DESPERATE DESMOND ABDUCTS ROSAMOND

NESTOR

Oldest and Best — *"The Worth-While Film"* — Always a Feature

MONDAY
Nov. 27, 1911

3 WORTH-WHILE NESTORS A WEEK

Happy Hobo's Help

COMEDY
844 Feet

A delectable comedy of exquisite charm and rare worth that ***black-balls the blues*** and fills life with warm sunshine. ***GET IT!***

3 WORTH-WHILE NESTORS A WEEK

COMING!

Monday, Dec. 4th—JUST TWO LITTLE GIRLS—A Veritable Film d'Art

Scene from "WHEN THE WEST WAS WILD"

Wednesday, Nov. 29, 1911

When the West Was Wild

Western Drama ***Length, 950 Feet***

A thrillingly sensational Western replete with the sort o' stuff that fetches and holds the crowds. A ***real reel riot of thrills.*** Don't hesitate! ***GET IT!***

Wednesday, Dec. 6th

STRUCK GOLD

A Golden Feature

Saturday, December 2, 1911

A Western Feud

Short and snappy Western comedy—bigger and better than most full reel pictures.

Mutt & Jeff's Scheme that Failed

A Mutt & Jeff episode that will not fail to create hearty laughter. ***GET IT!***

Don't Fail to Get This Worth-While Comic Split Reel

Scene from "A WESTERN FEUD"

Saturday, Dec. 9th, DESPERATE DESMOND

DAVID HORSLEY, BAYONNE, N. J. SALES CO., SOLE DISTRIBUTORS

ÉCLAIR

ECLAIR FILMS AMERICA

Read AMERICA TICKLED! **Read**

ECLAIR proudly exhibits the following Testimonials, one from an Exhibitor and the other from an Exchange. They speak for themselves. The former ordered posters and booklets in advance and the latter purchased two copies of the film, together with the largest quantity of posters ever placed for a regular release in the history of films. Both these men are *live* to the core, and the Exchange man is noted for being extremely critical. The originals of these communications are on file at the office of the Moving Picture World and were received by Eclair on Wednesday, November 22, one day after release date.

TELEGRAM

WESTERN UNION TELEGRAPH CO.

Fort Wayne, Ind., Nov. 21. *Rec'd Nov. 22*

Eclair Film Co., Fort Lee, N. J.

HANDS ACROSS THE SEA an immense success greeted by rounds of applause. Hundreds of people turned away.

SPRAGUE GREEN, Mgr. Lyric Theatre.

STANDARD FILM EXCHANGE

Eclair Film Co. *168-172 W. Washington St.*

Ft. Lee, N. J. *Chicago, Ill., Nov. 20, 1911.*

Gentlemen: I just saw the two reels of HANDS ACROSS THE SEA run off. There were present with me several good picture critics, including one of the official police censors of Chicago. All of us watched the picture closely in its every detail.

I want to compliment you upon this production, and no production of the kind that I have ever seen begins to compare favorably with it. I say this with a knowledge of the fact we have had some very excellent productions. You have simply given us that which is most desirable and needed: QUALITY. It is a great picture and I am glad to own a print of same.

Hoping you will continue the good work, I remain,

Yours very truly, *STANDARD FILM EXCHANGE,*
Joseph Hopp, Pres.

COMING ECLAIR RELEASES

Tuesday, December 5

In Humanity's Cause

An American Drama

Tuesday, December 12

THE Musician's Daughter

A Heart Story

Thursday, December 7

There Fell a Flower

(Comedy) Life & Customs in Piemont. (Educational)

Thursday, December 14

Her One Day's Dream

Japanese Drama

Get on Our Big List

ECLAIR FILM CO. *GENERAL OFFICES AND STUDIOS* **Fort Lee, N. J.**

BRANCHES THROUGHOUT THE WORLD

Yankee Doodle and Our Navy

CHAMPION SPLIT REEL

RELEASED MONDAY, DEC. 4th, 1911

In this 2nd Edition of

MOTHER GOOSE

the nation's youth are given a brimming measure of a twenty-minute interesting photo-study, the study that is being agitated the country wide by America's foremost Educators.

"Uncle Sam"

THE INDIAN FORTUNE TELLER

Released December 6th Is a Western

The story is Western in theme and locale. Special and attractive lobby sheets can be obtained free for Mother Goose features by simply dropping us a card.

Sold Through Motion Picture Distributing & Sales Co.

THE CHAMPION FILM COMPANY

MARK M. DINTENFASS, General Manager

12 EAST 15th STREET, NEW YORK CITY

SILVO KURTAIN KOAT

Makes a complete silvered screen for the small sum of $6.00 (sent C. O. D.) We also make the only Film Cement which works without scraping on either inflammable or non-inflammable film and holds tight.

Ask your dealer for TIGER CEMENT

KURTAIN KOAT CO. 2107 W. Lake St. CHICAGO, ILL.

Will You Let Them ALL In If They Promise to be GOOD?

Great Scott! why **shouldn't** we break our necks, if necessary, to make good pictures? The encouragement you've given us in the past few weeks is wonderful. Orders from exchanges for our 2,000-foot submarine picture (released Monday, Nov. 20) have shattered all records for films made in America. And the orders for our regular "Saturday Split Imp" are beginning to pile in already! Thousands of exhibitors have written us, saying they'll be glad to get three Imps every week and will feature them as long as they are good. How about **you?** Three Imps are knocking at YOUR door. Will **YOU** let them ALL in if they promise to be **GOOD? Answer!**

"THE DUMB MESSENGER"

(Copyright, 1911, Imp Films Co.)

A cleverly concocted story of a gentleman burglar, a wealthy woman and a crooked butler. Staged and enacted in the Imp's best manner. Released Monday, Dec. 4th. Do you suppose you'll get it?

"TONY AND THE STORK"

(Copyright, 1911, Imp Films Co.)

Your favorite King Baggott assumes the role of "Tony," and helps put over one of the most delightful little stories we've ever sprung. Released Thursday, Dec. 7th. Do you suppose you'll get it?

"OUR SATURDAY SPLIT"

(Released SATURDAY, Dec. 9)

The first 600 feet are devoted to "Her Birthday" (copyright 1911), the kind of comedy that has helped build up the Imp to its unquestionable leadership. The other 400 feet are devoted to some remarkably interesting views of the Interscholastic Cross Country Road Run held Saturday, November 18th, under the auspices of Columbia University. The two together form **the ideal split reel**, the kind you have been clamoring for. Do you suppose you'll get it?

IMP FILMS COMPANY

CARL LAEMMLE, Pres.

102 W. 101st Street, New York N. Y.

CHRISTMAS HINT!—Why not give away a lot of those clever Imp A.B.C. Books to your patrons at Christmas time? Will make a hit and won't cost enough to talk about. Write at once for reduced price proposition!

GET THESE FACTS DOWN FIRMLY IN YOUR MIND:

P. A. POWERS.

¶ A man or organization can do no better than his best.

¶ Since my plant at Wakefield burned down, I have been doing my best, but that best has been under the most nerve-racking conditions imaginable.

¶ All this time, though, I've been sawing wood. I have long aspired to lead them all, and when the task of building a new plant faced me, I determined to do the job so that this ambition would be realized.

¶ I set to work determinedly, forgetting the value of the dollar. I just reached out for the best men and things, and paid the price asked like a major. Then I put in my time to see that I got good value for my money.

¶ I got it—and bigger value than I expected. I'm now in proud possession of the first

DUPLEX STUDIO

in the business. My acting and mechanical staff is now complete, and I'll give you details regarding it in a few days.

¶ Then watch Powers Picture Plays, and if they don't surprise you, write—and roast me; I'll deserve it.

Release for Tuesday, Dec. 5th

A Split Reel

"The Little Thief"
(Comedy-Drama)

"The Order of Big Horns"
(A Fraternity Burlesque)

For Saturday, Dec. 9th

A Full Reel Feature

"Two Men and a Girl"

IT'S A DRAMA, AND THE KIND YOU'LL LONG REMEMBER

POWERS MOTION PICTURE CO., 511 W. 42nd St., New York City

Beginning Monday, December 18th, SOLAX will release three-a-week. A feature will be released on that day. Watch advance notices.

3 3

Learn to swear three-times-a-week

"By the rising Sun, I want a Solax"

Released
Wednesday, Nov. 29
A Split Reel

A Troublesome Picture

An animated canvas plays havoc with the slumber of a successful business man.
On the same reel is shown

Fun on Board U.S.S. Vermont

Showing the antics of the tars

Released
Friday, December 1

A Revolutionary Romance

A picturesque military drama of 1775, reflecting vividly and with fidelity the atmosphere of that romantic period.

Solax

EXHIBITORS AND EXCHANGEMEN
Uphold Solax with smiles of contentment.
They know the secret of our popularity.

Solax Company, *Congress Avenue FLUSHING, N.Y.*

SALES COMPANY Agents in U. S. A. and Canada

CATCHY ADVERTISEMENTS

often bring temporary results, but permanent success is achieved only in pursuance of honest business methods, by living up to the words and letters of our advertisements, giving honest values and the best of service to sixty-two exchanges throughout the United States and Canada.

The wonderful increased sales indicate with certainty that hundreds and hundreds of exhibitors are finding out the truth of it every day.

MODESTY IS A VIRTUE

We dislike to appear egotistical, but cannot refrain from stating frankly that what we advertise we fulfill.

Evidence of this is demonstrated by a personal review of our weekly program on the screen.

WEEKLY PROGRAM

MONDAY—Imp, Comet, American, Champion, Nestor, Solax starts Dec. 18th.
TUESDAY—Thanhouser, Bison, Powers, Eclair, (Amer.)
WEDNESDAY—Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY—Rex, American, Itala, Imp, Eclair.
FRIDAY—Bison, Solax, Thanhouser, Lux, Comet.
SATURDAY—Powers, Itala, Great Northern, Nestor, Reliance, (Republic starts Dec. 9th), Imp starts Dec. 2nd.
SUNDAY—Majestic, Republic starts Dec. 10th.

Motion Picture Distributing and Sales Company

111 East 14th Street :: :: :: New York City

COMET

Released Monday, Dec. 4th

BILLY'S LETTERS

A COMEDY OF STAGE LIFE. WELL ACTED AND MOST EFFECTIVELY SET

Released Friday, Dec. 8th

THE DEAD CANARY

THE COMET'S ENTIRE STOCK COMPANY IS SEEN TO MARKED ADVANTAGE IN THIS POWERFUL DRAMA OF BUCOLIC LIFE AND LOVE

Through Motion Picture Distributing & Sales Co.

COMET FILM CO.
344 East 32nd Street NEW YORK

GREAT NORTHERN

Release for Saturday, November 25th

THE THEFT OF MONA LISA

A splendidly enacted comedy with a novel and interesting plot.
Length 824 feet.

Release for Saturday, December 2nd

THE PENALTY OF HER AMBITION

A strong and appealing dramatic production, depicting how a young couple's domestic happiness was restored to them through the devoting influence of their child.

GREAT NORTHERN FILMS CO. COPENHAGEN

THE OLD RELIABLE

Our lobby display is now ready for the trade. Write for circular.
All First-Class Independent Exchanges Handle Our Product
Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.
(NORDISK FILM CO. OF COPENHAGEN.)

A GAUMONT EVERY TUESDAY and SATURDAY

KOSMIK FILM

AN ECLIPSE EVERY WEDNESDAY

CURRENT RELEASES

Gaumont, Tuesday, Dec. 5

Jimmie Tricks The Landlady

Comedy. *About* 475 *ft.*

Pretending to be a palmist, he so mortifies the proud lady that she doesn't dare to collect the rent.

THE CHALLENGE

Drama. *About* 525 *ft.*

A clever story of a formidable lady fencer.

Eclipse, Wednesday, Dec. 6

THE LUCKLESS BANKER

Drama. *About* 1,002 *ft.*

Desperate at the death of his wife and the loss of his money, Campbell, the banker, goes to the gold fields of South Africa to regain his fortune.

Gaumont, Saturday, Dec. 9

CAMOENS, The Portuguese Shakespeare

Historical Drama. *About* 610 *ft.*

Living as a refugee in a dilapidated hovel, the great poet breathes his last, unhonored by his countrymen.

Important Scenes in Paris, France

Travelogue. *About* 320 *ft.*

Advance Announcements Free. Write to

GEORGE KLEINE

166 No. State St., Chicago, Ill.

LICENSED BY THE MOTION PICTURE PATENTS CO.

THE HOUSE OF

SELIG

RELEASES A QUARTET OF BOX-OFFICE MAGNETS EACH WEEK!

Dec. 4 **A DIAMOND IN THE ROUGH** *Dec. 4*

A dramatic love story of unusual power, interwoven with an interesting study of human nature.

Dec. 5 **A Frontier Girl's Courage** *Dec. 5*

A charming Western drama, full of adventure, color and emotion — excellent.

Dec. 7 **THE MAID AT THE HELM** *Dec. 7*

A TRUE-TO-LIFE TALE OF THE SEETHING GALE AND BRINY DEEP.

Dec. 8 **THE PLUMBER** *Dec. 8*

A rapidly moving, humorous comedy of human nature—about 600 ft., on same reel with ***A DAY WITH A CIRCUS.*** An exceedingly interesting subject—about 400 ft.

COMING ON THE WAY — **COMING**

SOON TO BE RELEASED

Cinderella *IN THREE REELS WITH* **Mabel Taliaferro**

NOTE: See Jas. McQuade's Review in this issue of the World

COMING SELIG'S GREATEST MASTERPIECE **COMING**

WATCH — LOOK — WAIT — LISTEN

THE SELIG POLYSCOPE COMPANY

20 EAST RANDOLPH STREET, CHICAGO, ILL.

SEND YOUR NAME IN AT ONCE — BULLETINS SENT FREE

VITAGRAPH

"The Politician's Dream"

Monday, November 27th

"Funny dope." He dreams he is elected Mayor of New York. Wakes up and finds his pipe is out. "Believe me," Bunny is a "scream" in this laugh producer.

John Bunny

Rose Tapley

"The Freshet"

Tuesday, November 28th

You can't hold it back. It carries everything before it, and you find yourself drawn into a vortex of heart interest with a thrill of palpitating contemplation.

"The Voiceless Message"

Wednesday, November 29th

A strange story of a little deaf mute who leads her kind and loving foster parents to learn the sign language, which is the means of saving them from robbery and possibly death.

Adele De Garde

Maurice Costello

"His Last Cent"

Friday, December 1st

It is a lucky penny, and brings good fortune and a wife to an unfortunate and deserving young man. It will bring good luck to the exhibitors who include it in their programmes.

"The Husking Bee"

Saturday, December 2nd

To the tune of "Money Musk" and "Turkey in the Straw" the boys and girls gather at the husking bee, and the old folks join in. There's more fun in the scenes and jollity of this picture—well, it would be a shame to miss it.

Lillian Walker

FIVE A WEEK

Next Week		Next Week
"SAVING THE SPECIAL"—Powerfully dramatic		Monday, December 4th
"THE HYPNOTIST" "A SLIGHT MISTAKE"	Two of the funny kind	Tuesday, December 5th
"THE BLACK CHARM"—An Indian legend		Wednesday, December 6th
"WAR"—Military Drama		Friday, December 8th
"HIS WIFE'S SECRET"—Well told and acted		Saturday, December 9th

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

LUBIN FILMS

4 REELS A WEEK

Released Wednesday, November 29 **Split Reel**

An Actor in a New Role

This roaring farce pictures the adventures of a stranded Thespian who turned book-agent. He was thrown out often but always bobbed up again. You bet, he sold the books. Length about 600 feet.

The Crab Industry

An educational film showing how crabs are caught, cooked, packed and shipped. Excellent photography. The final scene shows an ancient "cullud pusson" devouring a big crab. Length about 400 feet.

Released Thursday, November 30 **Length about 1000 feet**

A Nicotine Conspiracy

In which the God of Love is assisted by My Lady Nicotine. A dandy plot, splendidly interpreted. It will increase the popularity and prestige of your house.

Released Saturday, December 2 **Length about 1000 feet**

Western Chivalry

Oh, this is a peach! In order to win Ethel, Burt had the cowboys dress up as Indians and attack the automobile in which were Ethel, her father and her fiance, dear Harold. Brave Burt (!) rescued them and grateful father bestowed the fair Ethel upon him. It's the best love-comedy produced in a long time.

Released Monday, December 4th **Length about 1000 feet**

A Head for Business

How the young artist with the aid of his sweetheart turned a $40,000 trick on his hard-headed business brother. Full of the vital human emotions. Throbbing with life and action. They'll surely like it.

4 REELS A WEEK

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. Fifth Avenue **London: 45 Gerrard St., W.** **Berlin: 35 Friedrich Str.**

THE BEST FILMS TO BE RELEASED
during the
Week of Dec. 4th, 1911

Dec. 5th—
"The Secret of the Confessional"

Dec. 6th—
"Hobo Luck"

Dec. 7th—
"The Poisoned Arrows"

Dec. 8th—
"Eva's Faithful Furniture"

Dec. 9th—
"Her Little Slipper"

TRADE MARK

Thomas A Edison

Win or Lose?

It's up to you, when you start in the motion picture business, whether your show will be a winner or a loser. It depends on your first move—on the kind of machine you buy.

A good machine will send your show booming along to success—but a cheap machine will knock it higher than a kite.

Get the best machine first—

THE EDISON KINETOSCOPE

TRADE MARK

Thomas A Edison

Pay the slight difference in cost and avoid the risk of failure.

The Edison projects the clearest, steadiest pictures, it doesn't eat up your profits on repairs and it will outlast any other motion picture machine. If you're going in business to stay you'll want the Edison sooner or later. Get the Edison first.

Write to-day for complete particulars and copy of the Edison Kinetogram.

Scenes from "THE AWAKENING OF JOHN BOND"

EDISON FILMS

TUESDAY, DECEMBER 5th

"THE AWAKENING OF JOHN BOND"

Produced in Co-operation with The National Association for the Study and Prevention of Tuberculosis

CAST.

John Bond, a Politician ..... Bigelow Cooper
His Bride ..... Miriam Nesbitt
Nellie O'Brien ..... Mary Fuller
George O'Brien ..... Harold M. Shaw
The Younger O'Briens ..... Philip Tannura, Kathleen Coughlin
Treasurer of the Tuberculosis Committee ..... Joseph M. Levering

Nurses, Officers on board the yacht, Politicians.

Our film contribution of this year to aid in the sale of Christmas Stamps and to help the fight against tuberculosis. The story is dramatic, while the educational value of the film is enormous.

WEDNESDAY, DECEMBER 6th

"JOHN BROWN'S HEIR"

CAST.

John Brown ..... John R. Cumpson
His Uncle ..... Robert Brower
His Cousin ..... Edward Boulden
His Aunt ..... Alice Washburn
Her Daughter ..... Elsie McLeod
The Maid ..... Bliss Milford
A Newspaper Editor ..... William Wadsworth

A Western comedy. Through mixing two newspaper accounts, the relatives of John Brown, who had just "struck it rich," believed that he was at the point of death and they all suddenly became very fond of him indeed. The end is laughable in the extreme.

FRIDAY, DECEMBER 8th

"THE HEART OF NICHETTE"

CAST.

Mlle. Nichette ..... Camilla Dalberg
Dr. Reynolds ..... Marc McDermott
A Waif ..... Edna May Weick
Her Drunken Father ..... Charles M. Seay

Members of the Parisian Ballet and Orchestra.

This is a distinctly novel story, and shows life in its extreme contrasts. The great-hearted dancer saves the life of a little child of the tenements by taking the whole "Parisian Ballet" to her squalid room. There is a real heart tug in it.

SATURDAY, DECEMBER 9th

"THE DAISY COWBOYS"

CAST.

Millie from the East ..... Mary Fuller
Her Uncle ..... Wadsworth Harris
Her Aunt ..... Mrs. Wallace Erskine
Cowboys ..... John R. Cumpson, William Wadsworth, Edward O'Connor, Edward Boulden

When Millie visited the ranch, and all the cowboys fell in love with her, a practical joke was gotten up on her particular admirer. But the joke recoiled on the makers. It is a good Western comedy.

COMING: BEST COMEDY EVER:

"AN INTERNATIONAL HEARTBREAKER" — Release Date December 13th

THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

KALEM

MOLLY PITCHER

A page out of U. S. History. An incident in the battle of Monmouth

Released Monday, December 11th

NORMA FROM NORWAY

A Norwegian Story

Beautiful sea coast scenery and strong dramatic situations make this a most attractive production

Released Wednesday, December 13th

BILL'S FLUTE

An Exciting Western Production

Kalem Genuine Western Portrayals Always Draw Big Houses

Released Friday, December 15th

SPECIAL MUSIC *for* ARRAH-NA-POGUE

We will supply you with a complete piano score and four piece orchestration for this feature film for 50 cents, postage prepaid

3 halftone electros (2½ inches wide) for either The Colleen Bawn or Arrah-Na-Pogue 50 cents each, postage prepaid

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.

86 Wardour St., LONDON, W.

BERLIN, 35 Friedrich Str.

ANNOUNCEMENT No. 6

READ WHAT IS SAID ABOUT THE

Simplex

THE PEER OF ALL

MOVING PICTURE MACHINES

Galveston, Texas, Tribune, Friday, Sept. 29, 1911.

"The Hulsey series of moving picture theaters of Galveston has shown its intention of co-operating with the city in every possible means to insure against the arising or spreading of fire by procuring eight "fool and fireproof" picture machines. They are the first of their kind in the South. The only danger, practically, that can befall a moving picture theater is a film fire, and the fact that the same is shown from the rear of the theater is a constant source of danger. With the Simplex machines, two of which are being installed in each of the Hulsey theaters, this is impossible even through carelessness of the operator."

"Another feature with this latest innovation in the moving picture world is the arrangement of the shutter which is so connected with the machine as to almost wholly obviate the eye worry, so often met in moving picture theaters."

Denver, Colo., Oct. 6, 1911.

SIMPLEX SALES AGENCY, 23 E. 14th Street, N. Y.

Gentlemen:—We requested the Chief of the Fire Department of Denver to send a representative to this office to inspect the Simplex machine. He complied with our request, and the examiner reported to the Chief that the Simplex machine was the ideal device for projecting motion pictures. Fire Chief Owens stated that he would recommend to the City Council that the various picture shows in Denver adopt this machine. We have been advised by the Chief's representatives that he would request the Insurance Company officials to call at this office and pass their opinion on the Simplex as a safety, fireproof machine. Yours truly,

WM. H. SWANSON FILM CO.,
By H. T. Nolan, Manager, 145 W. 45th Street, New York.

PRECISION MACHINE CO. SALES AGENCY, 23 E. 14th Street, N. Y.

Gentlemen:—The Simplex machine was inspected by the Canadian authorities, and they pronounced it absolutely fireproof. They stated that on account of the fireproof construction of the machine they may recommend that the booth be dispensed with entirely, and that the machine be installed on a platform so that the operator will be in full view of the audience at all times, and anyone can see whether he is violating any fire regulations. Yours truly,

E. H. MOZART, Monopole Film Company.

"Just the machine this department has been looking for."
N. Y. City Official Inspector, Bureau Water, Gas and Electricity.

SIMPLEX OFFICE, 23 E. 14th Street, New York City.

Gentlemen:—Since we first exploited the moving picture as an amusement attraction sixteen years ago, at the Eden Musee, we have used many projecting machines. Money has been no object to procure the best results, and, as a consequence, we have the reputation of showing the clearest, steadiest and most satisfactory pictures in the country. The new "Simplex Projector," the first one of which was operated here, and has been steadily used for the last three months, is undoubtedly the best machine we have ever operated. EDEN MUSEE AMERICAN CO.,

E. J. Crane, Manager.

SIMPLEX SALES AGENCY, 23 E. 14th Street, New York City.

Gentlemen:—We have just installed one of your "Simplex" projecting machines, choosing it after an exhaustive examination of all other makes. For absolute perfection and precision, coupled with extreme simplicity, it is everything that can be desired—a fact when TESTING films to determine the accuracy of perforation and printing machines of the UTMOST importance.

Yours truly, THE "REX" MOTION PICTURE MFG. CO.,
573 Eleventh Ave., New York.

MANHATTAN SLIDE CO., 124 E. 14th Street, New York City.

New York, Boro of Brooklyn, Oct. 3, 1911.

Gentlemen:—The "Simplex" Moving Picture Machine that I bought through you is undoubtedly the best projector we have ever used in Prospect Hall. After using the other machines, I cheerfully state that the "Simplex" is decidedly the best and gives us entire satisfaction.

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Facts and Comments

ON another page we print in full a letter from a lady who writes from Santa Cruz, California. We believe that the views expressed in the letter represent pretty accurately the attitude of the better elements in the population toward the moving picture. It has taken time and unremitting effort to win the friendship of this most valuable element, but the results, which are now appearing simultaneously in various parts of the country, show that the labor has been well repaid. What our correspondent says about pictures and actors is the idea of thousands of others who are regular patrons. The spirit of toleration and sympathy, which runs all through the letter, is in marked and pleasing contrast to the ignorant invective, which has not yet fully died out among the intelligent classes. Women have always been the staunch friends of the motion picture, and to gain a recruit of the social standing and intelligence of this writer is a matter for congratulation. We could name many women to whom the industry owes much in the exhibiting as well as in the manufacturing branch, but their modesty, one of the most becoming ornaments of the sex, will not allow us to give them public credit. They prefer to work quietly, and the satisfaction that comes to them from the consciousness of good work well done is their best and only reward.

* * *

THE western sheriff, the cowboy and the Indian continue in the centre of the moving picture. We observe in the list of last week's releases such familiar titles as "The Ranchman's Daughter," "The Ranchman's Mother-in-law," "The Eastern Cowboy," "Cowboy Life," "The Halfbreed's Daughter," "The Girl and the Sheriff," "The Desert Claim" and "The Desert Well." This list might easily be further increased with titles suggestive of sheriff, cowboy and Indian. In the name of the eternal fitness of things has not this cowboy-Indian obsession gone far enough? What is the reason of it all? Do manufacturers find it easiest and cheapest to work their "Western" plant, or do they imagine that two-thirds of the population are dime-novel-reading boys between the ages of ten and sixteen? For years and years now we have had a perfect riot of these "Wild West" things with no intermission or closed season of any kind. It is a law of nature that the very best become tiresome, if there is too much of it. In the homely phrase of the day, "Too much of a good thing is bad." Seven at least out of every ten patrons are tired of "Blue Eagle" and "White Eagle" and "Yellow Eagle" and "Black Wolf" and of the sheriff and his connections, such as the "Sheriff and the Outlaw," "The Sheriff and the Cowboy," "The Sheriff and the Hobo," and so on ad nauseum. The breathing, interesting life all around us and the treasures of the past are too often ignored to continue this procession of impossible, stilted, melodramatic, stereotyped men and women. Give the public just a little rest.

* * *

AN exhibitor writes to THE MOVING PICTURE WORLD defending the delineation in moving pictures of such characters as "Alkali Ike," a fictitious gentleman of Western origin fiercely addicted to chewing tobacco with all the habit implies. Says our correspondent: "Supposing a character does chew tobacco and spit; is he the less enjoyable and true to nature?" The answer, gentle friend, in both cases is NO. Of course there may be people who enjoy the constant companionship of a chewer and spitter of tobacco, but we have never met any such. We still believe that the habit of chewing tobacco is filthy, disgusting and altogether reprehensible. If "Alkali Ike" has other lovable qualities, his fondness for masticating the fragrant (?) weed detracts from them and is distinctly not enjoyable. Nor is "Ike" true to nature in the proper sense of the word. Even in the sense in which our correspondent uses the word there is no such truth to nature as would be fit for reproduction in moving pictures. A pig-sty in that sense is "true to nature," and worse things are "true to nature," but the inborn decency of mankind bars the reproduction of such things on the stage or in any public place.

* * *

THE decision of the United States Supreme Court sustaining the law which was designed to protect literary property, and declaring a filming of copyrighted books and dramas to be such a "public representation" as to fall within the purview of the statute, is not, as the theatrical press agent is eager to assure us, a "blow to the manufacturers of moving pictures." The Kalem film, "Ben Hur," was made in the extreme infancy of the industry, when things were in a chaotic and unsettled condition and sensationalism was the order of the day. Little attention was paid to the protection of the copyright. There has been a most radical change since then, and manufacturers now would, in the great majority of cases, respect the code of ethics in the world of literature even if that code were not reinforced by the law of the United States. If the manufacturers really want a story or a drama, protected by the law of copyright, they have, as a rule, no difficulty in acquiring the right to film the subject. They have shown themselves both willing and able to pay for the filming rights of a copyrighter production.

*

The film makers are not, however, in any sense of the word or to any appreciable extent dependent on their ability to acquire the filming rights of copyrighted subjects. Slowly but surely there is developing a new school of competent scenario writers who understand thoroughly the needs of the film producer. These needs are peculiar and require special study, and cannot be successfully supplied without some degree of practical experience on the part of the scenario-writer. With the growth of a new school of moving picture playwrights, and with the vast materials which the fiction, the literature and the history of the world afford, it is not likely that the manufacturers are in any danger of running short of plays.

* * *

THE functions of criticisms and of sensible and justifiable censorship as well, have in all civilized communities been exercised by the press almost from the century in which printing was invented. Today, when the press is in a more highly developed state than ever before, it is more than ever before the representative of that public opinion which is the tribunal of last resort in all mat-

ters pertaining to the theatre, the literature and all public affairs. It may be fairly claimed that public opinion has delegated its critical and censorial functions to the press and that the common concensus of the press ought to be the final verdict, except in extraordinary cases. This being so, all efforts to censor and criticise motion pictures in other quarters must be looked upon as a failure of jurisdiction. The papers that devote part of their space to the reviewing and criticising of motion pictures and, in a much greater degree THE MOVING PICTURE WORLD, have attended to the censorship and criticism with fairness, justice and thoroughness. The tendency of all criticism has been toward the inculcation of higher ideals. We have never hesitated to apply the scourge when the protection of public decency seemed to require it. It seems to us that THE MOVING PICTURE WORLD and other papers, even if they only devote part of their space to the motion picture, ought to be recognized as the most proper and powerful censors and critics by the various boards and civic and reforming bodies that believe themselves called upon to censor the pictures. A National Board of Censorship is impossible, except on stationery, for there is no authority in the federal constitution for national censors. Their verdict may be set at naught by the constables or village board in the most obscure corner of the land. By this we do not mean in any way to detract from the well-earned prestige of the present Board of National Censorship, whose work has been conscientious and has on the whole been endorsed by public opinion.

Pennsylvania Exhibitors Win Victory.

They Escape Proposed Tax of $500 by Decision of Philadelphia Court of Common Pleas.

Moving picture men throughout the Keystone State are rejoicing over the decision of Judge Staake of the Court of Common Pleas of Philadelphia. The decision which was handed down Tuesday afternoon, November 21st, is to the effect that the Act of 1907, assessing a yearly tax of five hundred dollars on certain places of amusement does not apply to moving picture theatres, whether such theatres run only pictures or pictures and vaudeville together.

Credit for the victory is largely due to the efforts of Mr. J. Louis Breitinger, a member of the legislature from the Nineteenth District in Philadelphia, and attorney for the Exhibitor's League of Pennsylvania. Mr. Breitinger had prepared a test case, in which the legal status of the moving picture entertainment was submitted to the court. The question was whether the defendants in the action, Donnelly and Collins, were the owners or lessees of a building the whole or part of which is used for theatrical or operatic entertainments or for the exhibition of museums. Mr. Breitinger contended that the moving picture places, such as conducted by his clients, could not be held as giving theatrical or operatic entertainments within the legal definition of the terms. He also pointed out that the moving picture places have to pay a hundred dollars license fee to the city each year, and that under the circumstances they could not be called upon to pay the additional five-hundred-dollar tax provided in the Act of 1907. In his opinion Judge Staake cites a previous decision made in the State courts of Pennsylvania to the effect that "a moving picture show is not in any proper sense of the word a theatrical entertainment." Occasional acts of vaudeville, the judge adds, do not alter the general character of the entertainment. Judgment was accordingly entered for the defendants.

Pictures for Churches

By W. [illegible]

IT is characteristic of the popular ignorance, so assiduously fostered and promoted by the yellow press, that any proposed use of the motion picture for purposes higher than amusement is regarded in a spirit of surprise and wonder and gives occasion to startled comment. Thus every priest or pastor who seeks to make practical use of the cinematograph for churchly ends is sure of a press notice, in the course of which such phrases as "a startling innovation" and "a departure from time-honored methods" are pretty sure to occur.

It seems that recently in a large city of the New England States "the first Baptist church took the initiative in determining the value of moving pictures as a modern method of religious work." Quoting further from the paragraph before us, we learn that "a series of motion plays were exhibited before a gathering of church officials, educators and laymen." Two pictures were mentioned, "Eugene Wrayburn," the filming of a well-known episode from Dickens' story, "Our Mutual Friend," and "The Work of the Red Cross Society."

The attitude of this church toward the motion pictures is deeply interesting because typical of that of many churches in all denominations. There is an unmistakable desire to welcome the picture and to make it an aid and ally of the church. Even where sound sense is still obscured by prejudice there is a disposition to learn more about the possibilities of this new educative force.

We welcome this interest and promise to do all in our power to keep it alive and lead it to practical results. THE MOVING PICTURE WORLD aims to be the medium through which churches as well as schools may call upon the cinematograph as probably the most effective aid in communicating knowledge and creating religious sentiment.

It is but fair and proper to say in connection with this topic that at least four manufacturers have devoted considerable time and effort to the making of pictures with a religious coloring: the Pathes, the Gaumont, the Edison and the Vitagraph. The Pathe Passion Play, despite some minor deficiencies, has demonstrated its worth and has in numerous instances received the praise of ministers of various denominations—no small matter, when you remember that in modern Christianity ministers seem as fond of disagreeing as doctors. I mention as typical religious films of the other companies, Gaumont's "The Blind Man of Jerusalem," Edison's "The Burning of Rome" and Vitagraph's "Life of Moses." As far as quantity is concerned I believe the Vitagraph merits the palm, having probably turned out more religious and semi-religious pictures than all the other manufacturers put together.

With no desire to detract from the merits of any of the pictures named, it is doubtful whether a majority of them could reasonably expect the unqualified approval of the christian churches. The production of a religious picture, correct in its costumings and settings, historically accurate and imbued with the proper spiritual atmosphere is a task of gigantic proportions. A picture which is to stand the test of scholarly criticism cannot be made without the assistance of scholarly minds well versed in history, especially in ecclesiastical history. When I speak of historical knowledge in this connection I do not mean merely a recollection of dates and names, but that deeper knowledge, which means a thorough understanding of the heart and spirit of a past age.

Needless to say, when I speak here of religious pictures I mean to be understood as speaking of pictures specially and solely used for churchly and even denominational purposes. As far as the general public demand for

pictures of religious tendencies is concerned I believe that to be amply satisfied by the present supply. These latter may be crude and theatrical, but it would seem absurd to apply the standards of higher criticism to them. When we deal, however, with pictures for the exclusive use of churches the situation changes. If the best possible is to be produced—and nothing less than that is worth while—the churches must exchange their destructive work for constructive effort and share the burden with the manufacturers. They must become builders instead of critics. Of course, even if they gave their best and ripest scholarship, it would be of little use without the practical knowledge of the manufacturers. The day may come when the film maker will unite in one person or at least in one studio all the requisites for the production of splendid religious pictures, but even to such an optimistic enthusiast as the writer of this article, that day appears to be in the distant future.

An intelligent director of a little more than average education may with the assistance of competent scholars who need by no means be ministers, produce a series of pictures absolutely correct in every detail and acceptable for church purposes. Mutual helpfulness and toleration and respect would be indispensable. In determining the scope of such pictures or the length of any given series the advice of the scholar and historian should be controlling. In the time arrangement, in the developing and emphasizing the dramatic moments the director's word should be paramount. A rational division of labor would ensure good results.

If a genuine demand for religious pictures, to be used by churches alone, really exists, it should make itself known in no uncertain manner. The churches themselves control the situation, the possibilities of the cinematograph are at their disposal.

As to the question above propounded, "Is it possible to make the motion picture an important factor in religious work?" there can be but one answer. From time immemorial art, even in its crudest form, has been the friend of religion. In the days of ancient Greece, when the human mind was in its zenith, art and religion were one. The picture, the statue, the temple, were the sacraments of the pagan religion. Even Christianity has not disdained to use art, especially the picture, the statue and the temple in the unfoldings of its doctrine, its ritual and its worship. Indeed, medieval christianity has given the world painters greater than those of the days of Pericles and sculptors scarcely inferior to Phidias.

All the eloquence of the painting is united with the plastic beauty of the statue in the motion picture—the motion, the most important factor in impressing the senses and the memory super-added thereto.

Of course we have had no Correggio or Rembrandt or Michael Angelo of the motion picture, but who shall say that we never will have them? When I ponder over the marvelous progress of this industrial art, candor compels the statement that many a manufacturer has grown with his task and has risen to his opportunities. The word "impossible" is becoming obsolescent in all things connected with the cinematograph.

While a Republican candidate was addressing a crowd before the court house in Barbourville, Ky., and entertaining them with moving pictures, all (10) of the Knox County prisoners escaped through a hole in the rear wall. We tremble when we contemplate the set-back this episode will give the moving picture.

A party from Otsego, Mich., wearing blue goggles and plaid neck comforter, has been looking around Goshen, Ind., with the idea of investing in a moving picture show.

SCENARIO WRITING TAUGHT BY MAIL.

Eleven Lessons.

By W. S. B., With Apologies to E. W. S.

In starting your efforts as a scenario writer, go to the nearest post office and purchase one hundred dollars' worth of stamps. If for any reason you stop in or near the middle of your career, you will be able to exchange Uncle Sam's tinted heraldry without loss back into buttons, which will surely help to keep the wolf at a distance. Next buy the standard works on Vegetarianism, studying the food values of prunes, rice and nuts. Try to get the back number of the New York World showing how to live comfortably on 12 cents a day and make an annual saving for purchase of an automobile and the cancellation of your second mortgage.

If you live in New York City or any other large town move out and take up your residence in the interior of New Jersey or Connecticut, where a whole house may be rented at $10 a month or less. The acquisition of a typewriting machine with an extra supply of ribbons and extra thin paper will complete your working outfit. We advise buying a Bible, the "Book of Job" will be found appropriate and cheerful reading by the writer of scenarios.

Before starting to write your first scenario, carefully study the family tree of the various scenario editors, directors, producers and principal actors and actresses. If you can discover and prove relationship with any of them either through yourself or your wife your prospects will brighten at once. If you fail to discover any kinship, except such as is derived from our common ancestors, Mr. and Mrs. Adam and Eve, formerly of Paradise, try to get into personal touch with such moguls as above named.

Now write your first scenario and send it to any manufacturer you like, as soon as it comes back with the rejection slip, read carefully such printed or typewritten advice and directions as the editor may have seen fit to put on the slip. Carefully thereafter follow these instructions. If you are counseled to write "clean and snappy comedies," write them. Don't ask what he means by "clean and snappy comedy," because he would never answer you any way. In the next lesson we will show you what to do with your first check. If you ever get one.

FLICKERS.

We are accustomed to the lay press referring to reels as "rolls," but the Pittsburg Dispatch scribe who calls a reel of film "a coil of views" is entitled to the coffee cake for this session.

* * *

Those world series baseball pictures have not been overly popular with certain bugs who bet their money on the Giants.

* * *

Since the Supreme Court decision against adapting copyrighted plays into photoplays, it becomes an open question as to whether George M. Cohan has actionable grounds against Mark Dintenfass for plagiarizing the American Flag.

* * *

In accordance with a municipal ordinance all picture houses in Marietta, Ohio, will have to be periodically fumigated. Strangely enough the residents do not see any personal reflection in this. Still it could be worse. There are some places in New York where the audience ought to be fumigated one by one as they pass in. How would it be to give a free bath with every ticket?

Elite Theater, Great Bend, Kans.

The Child

By Louis Reeves Harrison.

I WAS not astonished to read a broad-minded editorial in one of the leading dramatic papers referring to the photoplay as an educator of the public in appreciation of the drama, but now comes one of the great New York dailies with over a page of editorial opinion on the moving picture as the great educator of the future, "in development of the mind and stirring the imagination," though it could have been better put "through developing the mind by stirring the imagination." It is a pleasure to read opinions from such sources unaffected by prejudice in the place of attacks on moving pictures based on a few harmful ones shown. I have listened to flings from actors on the stage expressing contempt for exhibitions which suit millions of our people, but those same actors deride the public they are compelled to entertain in order to make a living, and there is always something shallow if not offensive about the man who tries to give an impression that he is superior to his work. It is easy to get the measure of an individual who tries to lower his fellow-men by self-laudation, especially one who decries those who furnish him with bread and butter. There are tens of millions of intelligent people in this country and millions of them are going every day to the picture shows. That the papers have been slow to recognize the new art as a tremendous factor in our daily lives is due to stupidity, but not to that of the public. That some of the more progressive periodicals are recognizing the importance of photography in education is a cheering sign of enlightenment.

It is of high importance to each one of us that we eat, sleep and have clothes to wear, but little else that we do besides providing these is of importance to the world except as it relates to the future and especially to the men and women of the future—the children of today. We all say that we love them; there are times that we do as a matter of instinct and times that we do not from selfish reasons. There are times when I feel like kicking the stuffing out of the kid who keeps kicking the back of my chair in the theater, and then the baby squalls at the most exciting moment when the Indians are coming, but those minor details have little to do with the question. If we are progressive and generous we like to see others progress with us, and if we are broad we like to see humankind benefited that happiness may be more equitably and widely scattered. The men who founded this nation were broad and generous, and moving pictures are telling us more effectively than literature of their nobility of character. The men who fought our wars and the women who gave up what they valued most in the world during those times of trial are shown to us in the photodrama as nowhere else—lest we forget. It is a good thing for us to look into the lives of other people, to see how they suffer and struggle, in order to keep us human and sympathetic, and every playwright, producer and actor who contributes to a true story pictured on the screen reveals something of himself therein that adds to its value. I have seen people who would not like to have it known how unfamiliar they were with the Bible, whose knowledge of it was really limited to a few verses lisped in Sunday school, watch a drama of sacred history as if it was a revelation to them. Travel pictures are as yet crude, lacking explanatory text and not selected with great care, yet they are both fascinating and instructive. The moving pictures are teaching *us* in a thousand ways—what a marvelous factor they are destined to become in the education of the child!

A great Frenchman says that societies only have the criminals they deserve, meaning that a criminal is not a type but a result. An enormous number of criminals come from no especial class, but from circumstances imposed on them in childhood when it is easiest to correct refractory dispositions or relegate a hereditary degenerate to medical attendance. Much that is regarded as faulty if not wicked, such as lying, stealing, and deception, is a provision of nature for the weak in a struggle for existence where survival is due to artifice rather than strength. Children showing such qualities in a marked degree often become fine lawyers or politicians if left alone, or may have their characters so modified by exterior influences as to take up some respectable occupation in mature life. Organized society of intelligence is now protecting itself against crime by prevention rather than punishment, hence the outcry against pictures designed to make crime heroic. Photoplays encouraging crime are severely censured, and justly when it is considered how new is the art. "Get-Rich-Quick-Wallingford," showing the attractive side of swindling on the stage, "Leontine and Company," in the Saturday Evening Post, portraying crime as a high art, and the efforts of daily papers to put a halo of interest on the head of every political boss, desperate murderer, or decadent title-hunter in the land are beyond censorship because they are time-honored institutions. To teach crime in the picture is an outrage, to present it in attractive colors on the stage or in the papers is business.

It has probably occurred to more than one man that the word "criminal" is rather loosely applied to the individual who gets caught with the goods, but, however that may be, the relation of the child to the criminal is now exciting a vast amount of attention among intelligent people, and moving pictures cannot escape being considered as an influence on both because of the accessibility of the low-priced exhibitions. But it may have occurred to others that the criminal who is not driven by desperation to acts against society has the child's natural quality of intense egotism implanted for self-preservation. The man who is over-impressed by his usefulness to himself, who is so lacking in consideration for others that his distinguishing characteristic is uselessness to the world, is just as much in need of the educational influences of moving pictures as the child or the criminal, as he is a sort of a cross between the two, entertaining a jealous hatred of enlightened men and the sole creature impressed with his own importance when he acquires wealth. Such men are more dangerous than criminals because of the false success they achieve while unaware that man has emerged from an individual into a social existence, ignorant that they owe as much as has been given them, and creating criminals by narrow-minded cruelty and oppression. We do not want our children to grow up like the meanest examples of society as it is now constituted, and I think the trend of photoplays more than those of the stage is towards exalting what is brave, manly, generous and noble.

Plays of that kind invariably receive the applause of our American children, showing that the material for splendid men is in them, notwithstanding the paternal examples set before them. The child is all right, and this young art should be in such close sympathy with the child that they will grow up together, superior to the present product and a credit to the nation of their birth and development.

Reviews of Notable Films

"CINDERELLA" (Selig).

SEVERAL months ago William N. Selig resolved to spring a delightful surprise on the young folks far and near during the joys of Christmas and the New Year's tide. He knew that the merry jingle of the bells of Santa Claus would harmonize sweetly with the prance of the hoofs of the tiny, mettled steeds attached to the fair Cinderella's gilded coach, and so he set about the big task of presenting the story of that fabled darling in pictures.

But where was he to find the Cinderella? It would have been an easy task, indeed, to find a tinselled beauty that would meet the requirements of the role, as presented in

Mabel Taliaferro as Cinderella.

pantomime, but to discover the one who, in addition to a petite graceful body, and pretty girlish face, had the talent to impersonate the original to the life was indeed difficult. There was just one little lady in the country that could fill the bill, and that was Miss Mabel Taliaferro.

Mr. Selig had heard that Miss Taliaferro on several occasions had expressed the wish of being given the chance some day to appear in a dramatic presentation of "Cinderella," as she believed the pretty story lost much of its realism by the customary pantomimic treatment. He immediately got in touch with the lady and arrangements were made for her engagement. In the meantime the story of "Cinderella" had been specially written for the production by Henry K. Webster, and afterwards adapted and produced by Colin Campbell.

Over five weeks were occupied in the production, and three hundred people were employed. The subject has 99 scenes, and these make three full reels.

One feels the weight of responsibility in reviewing this great filmed subject, lest through oversight much that is meritorious and praiseworthy may escape notice. After seeing the three reels run off, twice in succession, I can vouch that the scenes grow on one by repetition. There is such a wealth of settings, both outdoor and interior; such a great variety of properties and costumes, selected with the utmost care, so much of action and heart interest throughout these 3,000 feet of film that one cannot possibly take in at one sitting more than a small fraction of the actual values.

Always prominent throughout, and holding one with heart grips is the Cinderella of Mabel Taliaferro. She is a distressful, coy, hoydenish, mischievous, adorable bit of femininity, this Cinderella, that Miss Taliaferro has created. Just

Scene from "Cinderella" (Selig).

watch her when she takes another look at the ring given her by Prince Charming. How those eyes grow soft at the memory of the giver, and how the face lights up with a hope that chases away the specters of her grim surroundings! With what maidenly simplicity and innocence does she take farewell of him at the first meeting place, and with what delicious reserve does she tease him at the royal ball, in the palace! Then how sweet the surrender she makes on the balcony, when she permits the first kiss, just before her face becomes clouded with horror, as she catches sight of the great town clock, about to toll the hour of midnight! It is all delightfully real, and, when the producer, by clever dissolving scenes, introduces us to the fairy godmother and to the wonders wrought by her, we view it as a mere matter of course, because our hearts are full of the wrongs of the helpless girl and we are of the opinion that she deserves the utmost that a miracle can work in her behalf.

T. J. Carriagan is an excellent Prince Charming. His expression of love is as deep as a spring and as soft as velvet.

In his disguise as a milk vendor, he keeps one amused all the time he is in the camera's field, and little mirthful incidents follow in his train that greatly heighten one's pleasure.

The two stepsisters and the stepmother are ably sustained by Josephine Miller, Olive Cox and Lillian Leighton. The

Scene from "Cinderella" (Selig).

latter is especially strong and does not mince matters in her cruel treatment of the motherless Cinderella.

Little Baby Griffin is about one of the sweetest fairy godmothers that anyone could have, and I can see in imagination the great, fascinated, bulging eyes of millions of tots as they see her appear and disappear magically in the glowing kitchen, where she makes a beautiful coach out of a pumpkin and prancing little horses out of tiny white mice.

These films are ones to swear by, my friends, exhibitors. Matinees for children should be widely advertised. The grownups will enjoy them equally as well. By all means, if your house will permit it, show the entire three reels at one exhibition. Ten cents should be charged for admission, and the show will be cheap at that.

The date of release of "Cinderella" cannot be stated at this writing, but it will be announced in due time.

THE LADY FROM THE SEA.

An Adaptation of the Ibsen Play by the Thanhouser Co. Reviewed by W. Stephen Bush.

QUITE irrespective of the merits of this film, which shall presently be considered at some length, it is meet to say just a word about the play and its presentation at the Lyric in this city. The Moving Picture World on divers occasions has recorded its emphatic dissent from the philosophy of Ibsen and would recoil with the proverbial horror from the thought of trying to film such plays as "The Pillars of Society" and "The Ghosts," and would with a bitter sob even prefer a "Western drama." The savage and intolerant criticism of the "Lady from the Sea," however, we cannot allow to pass without a challenge.

The dramatic power of Ibsen and his technique are no longer subjects of controversy in the literary and critical world. In "The Lady from the Sea" Ibsen displays his ripened dramaturgic faculties and yields nowhere to that strange penchant for the purely morbid and repellant, which alone threatens his claim to be numbered in the first flight of dramatists.

Now a word as to the story of the play. It centers about a girl, who had been familiar with the sea from her childhood—if indeed one may speak of a mere mortal becoming "familiar" with a mysterious and pitiless element. In all ages men have credited women with intuition, the possessing of a sense-like faculty by which they can understand or at

Cinderella in the Magic Coach—Scene from "Cinderella" (Selig).

least communicate with nature more easily than men. Now imagine the sensitive soul of a little girl, brought up by the sea, among the tragedies of the ceaseless waves, in the solitude of a lighthouse. Is it strange that her mind takes on a pensive hue? If such a state of mind can be brought in conflict with the accepted conventions of society, it is surely possible to create dramatic situations of supreme interest. What is there improbable or dramatically incompetent in her meeting another child of the sea, a mysterious and magnetic stranger, as he appeared to the fancy of the "Lady from the Sea"?

The "ring-marriage by the sea" may have an element of weirdness about it, but who will say it lacks fascination and dramatic interest? What finally is more probable and more satisfying, both dramatically and ethically than the end? The woman wants to cast off the evil influence on her mind not through seeking the protection of her husband, but through the exercise of her own free will. If Ibsen had ended the play by having Dr. Wangel come forward at the critical moment and exclaim melodramatically "Avaunt, she is my wife," the thing would immediately have dropped with a dull thud to the level of the Desperate Desmond school of drama

Scene from "The Lady from the Sea" (Thanhouser).

and we would presently have looked for a cigarette in the mouth of the mysterious stranger. The triumph of sanity over threatening moral unsoundness is none the less dramatic and convincing, because it comes as the result of the absolutely untrammelled will of the wife.

In no reel of motion pictures has the superiority of the cinematograph to the speaking stage been demonstrated more forcefully than in this Thanhouser production. Indeed, the criticism aimed at the play is completely disarmed by the film, for the manufacturer has made the most of his opportunity to show the influence of the sea over the girl's mind and soul. In the play we never see the lighthouse, and never have a chance to prepare our minds for the mysterious marriage by the sea. What we only hear in the play, we actually see in the film and the supreme moment of the yielding of the girl's heart to the power of the stranger is sure of its effect. The seascapes shown were perhaps lacking in the weird fascination of the Norwegian fjord, but they were well-chosen and created that atmosphere of mystery so essential to the full development of the dramatic moments in the story. Some of the best actresses on the European stage have essayed the role of Ellida, the "Lady from the Sea," and it has taxed their powers to the utmost. The task of the player on the silent stage, though by no means a light one, has made easier because the film shows what she was in the days of her early youth, it develops her character gradually and we seen every important step in the development take place before our very eyes. The very first scene strikes the keynote of the play—a girl under the spell of the sea. The story then runs on with commendable clearness and swiftness and the climax is finely rendered. The scene showing the restless, though now married Ellida, reading in the garden, while the returned stranger is pushing his way through the hedges is of singular beauty and has caught the spirit of the dramatist with striking success.

The part of Ellida is well taken. The combination of moodiness and wilfulness, of which in the early part of the story the character of Ellida is composed, has been understood and brought home to the spectator, and the latter hardening of the girl's will when she resists the power of the murderous sailor and finds peace on her husband's

Scene from "The Lady from the Sea" (Thanhouser).

bosom after freeing herself by an effort of her own individuality was portrayed with skill. Dr. Wangel solved the problem of his part by a sensible and logical subordination of his part to the central figure; he begins to dominate the situation only in the very last moments, a fact which was intelligently seized by the actor. The last scene is strong and rounds out the play most satisfactorily. The Thanhouser Company deserve great credit for filming such a subject with such success. The moving picture public is sick unto death of the conventional and the monotonous, more so perhaps even than the theater-going public. A departure from the beaten path is a service to the industry at large.

"IN THE GRIP OF ALCOHOL" (C. G. P. C.).

THIS new C. G. P. C. film is destined to fill a large place in applied cinematography. As a drama of life it is of intense interest and will hold an audience spellbound while it forces home the truths of its powerful lessons. From an educational standpoint it will prove a most thorough teacher of the havoc and ravages of alcohol. As a factor in moral life it will be welcomed and supported by all who are interested in the redemption of all drink-cursed people; while from a religious standpoint it is a sermon at once illustrative, eloquent and convincing. While the scene is French in conception, it is universal in its application, as no matter under what guise the alcohol may appear, its blighting and cursed effects are everywhere the same.

In the beginning a bright home of father, mother, son and daughter are happy in the prosperity and love of a home free from any evil taint. Returning from business, the husband and father is persuaded against his will to take his first drink, under the innocent guise of a social glass. While playing an equally innocent game, unaccustomed, however, to the strength of alcohol, he is soon under the brain-beclouding spell, which is the first common effect of the evil agency. It is a sad scene when for the first time the otherwise happy home receives its master in the pitiable condition of a drunkard. The astonished wife and frightened

children present a picture which, if the story went no further, should give rise to a bitter feeling of contempt for that which can so quickly change a man and a home from peace and happiness to misery and despair.

The fatally fascinating influences of the insidious evil which everyone knows "grows upon what it feeds and feeds upon what it grows" holds as in a vise the now rapidly changing man. From time to time the mark of debauchery is plainly visible on the face of the husband, while the lines of care and anxiety disfigure the wife, and the dread disease

The First Stage: The Victim Loses His Situation.

of tuberculosis (the twin demon of alcohol) makes its appearance as it marks the younger child for its own. Losing his position, the downward steps now become leaps. Poverty and misery grow apace, while the craving knows no stopping or even halting place. Years pass by, marking the downward progress, only hindered once by the help of a brother, who leaves money to pay the owing rent, which is confiscated by the drinking husband and spent among his boon companions.

Dispossessed from one home after another, the family is finally found dwelling in abject poverty with its attendant miseries, yet never once is there any evidence that the evil influence of alcohol is abated. On the other hand, its ravages

The Second Stage: Dispossessed and Destitute.

increase; the man becomes an object at once pitiful and repulsive: the faithful wife and mother, as she nurses her dying child, are a strong appeal to all that is to be found in the human heart, to pray for a speedy deliverance from this cruel curse which claims so many victims and destroys so many homes. The end must come; alcohol is relentless; its victims pay the extreme penalty, the innocent suffering with and for the guilty. Returning home in his usually intoxicated condition, the drunkard finds his wife and daughter dead, but only partially realizing the occasion, he, as is usual, returns to the cup and is soon lost in that delirium from which few return, and whose end is the asylum and the grave. The whole story is told without exaggeration, yet with painful truth. The maker has served humanity by this portrayal, as without doubt the pictures may righteously be expected to prove an overpowering enemy of the enemy of

The Climax: Starvation and Death.

man. It must of necessity have required great ability to produce this film. One of the most capable French actors takes the part of the unfortunate man, and his realism is such as to make his portrayal a benefaction to his fellows. "In the Grip of Alcohol" will render a large service to humanity, as wherever it is produced it will prove a destroyer of a curse and become a blessing in its turn.

THE YOUNG PEOPLE.

What to do with and for the boys and girls has always been a problem in the curriculum of life, and probably always will be. Every head of a family knows how the question assails him at every turn. Every educator experiences a diversity of conditions which must be met. When all conditions are reduced to the minimum they are simplified into but two clauses—protection from prejudicial influences, and the cultivation of higher ambitions; to the securing of these ends all legislation of the home, school or public welfare is directed.

The relationship of the young people and the moving picture is in a state of agitation. It is well that it is so, because proper agitation is the inward working of agencies unseen for the outward solution of a problem. Of the many plans put forth none have yet appeared which in any way can satisfy the requirements of the time. The statement made in the New York World that the moving picture people "want the children admitted under any conditions" is a libel upon as good a body of people (if not better) than those who publish newspapers unfit for children to see and read, while no law intercedes or prevents. No sane person wants the same "liberty of the picture" if such liberty should in any way savor of the "liberty of the press" when that vaunted cry is used to make sacred the unholy precincts of a questionable journalism. To such, then, should come the apostolic reminder: "Use not your liberty as a cloak for maliciousness."

The moving picture people desire that the children shall receive the benefit of the greatest educator the world has ever known, but that they shall receive those benefits free from "prejudicial influences" and with a tendency to cultivate the "higher ambitions in life." So far as the pictures are concerned, there are those which children ought to see, with emphasis on the "ought"; there are also those which children should not see; with the explanation concerning these latter that they are pictures beyond the conception or interpretation of an immature mind, and not because of anything improper. Under these conditions it is a question of pictures rather than of children, for it is conceded ALL children must see pictures, but all pictures must not be seen by children; how this can best be brought about will be the subject of another article under this head soon again, when the writer (while not claiming to solve the problem) desires to put forth some ideas which may help in the present agitation to bring together the children and the pictures in a proper manner.

A Gaumont film showing the herring fisheries of Bologne is acceptable to young people who delight in such scenes, which make real to them that which, while familiar in name, is unknown in practice. To become acquainted with conditions under which even the common herring is caught is a lesson readily followed by all, as this and kindred pictures have so often proved.

Education and Science

PICTURES IN THE SCHOOLS.

It is perfectly natural to expect that in New York the first great step in educational cinematography should be realized. For several nights last week free exhibitions of educational moving pictures were given in Brooklyn schools; so pronounced was the success that it seems fitting to say that a beginning has been made which will know no end.

The attendance varied from twelve hundred to nineteen hundred, according to the size of the auditoriums used, in each case the full number of seats being used, and still larger buildings could have been filled. Every proper care was taken to observe lawful conditions. Parents accompanied their children; authorities used every safeguard, so that any mishap seemed impossible. The pictures shown included suitable dramatic, natural history, literature, historical and scenic or travel pictures; each picture, while entertaining, imparted knowledge, so that if ever learning was a "bitter pill" to the laggard scholar "trudging unwillingly to school," it is now so "sugar-coated" with attractions that it is readily "swallowed."

What changes! Not only has school become attractive, but unwilling children are converted into eager students; but there are other conversions to be recorded. Many "wise acres" who saw only the need of critics in the moving picture, are becoming its warmest adherents. That a great impetus has been given to educational moving pictures cannot be denied, and it should be noted that this is not a simple experiment to be tried and forgotten; it is a carefully planned course covering eighteen weeks, and is destined to spread from the few centres selected to the whole of the great city of New York. While great credit is due to all who made the great development possible, it is only just to say that to Madame Dolese, of the General Film Co., belongs the greater measure of praise for so assiduously laboring to bring about this success. That the example of New York will spread all over the country goes without saying. It is enough to record that the moving picture in the school is now an established and permanent feature.

IMPORTANT EDUCATIONAL ADVANCES.

As predicted by some and desired by many, the educational adaptations of the moving picture are both many and increasing. Everywhere this growth is manifest, until it has become a common feature of every class of magazine to chronicle this marvelous development.

A leading woman's magazine has gone so far as to publish articles on "How to See the Moving Picture," thereby indicating that there is an advantageous method of attending the moving picture theater with profit. Periodicals of an educational or semi-educational character are directing the attention of their readers to the helpful features of the moving picture, while newspapers everywhere are universally noticing the growth and adaptability of educational cinematography.

The universal dissemination of knowledge is one of the most important factors in advance education. No paper or magazine, however worthy, is found everywhere. Here, however, the picture has triumphed, from learned city centers to remote hamlets the same pictures are shown. In this respect probably the greatest educational factor in the world today is the weekly and monthly film of world wide events. So valuable and popular have these subjects become that it is a question if (despite the millions who enjoy them) it is not incumbent upon authorities in educational matters everywhere to make it compulsory for young people to see them. Newspapers are not always suitable reading for the young, but the picture method of imparting current knowledge is invaluable. During the last three months important events in every civilized country have been portrayed, in which have appeared the rulers of those countries. Such pictures cannot fail to impart knowledge with a breadth and depth that is immeasurable.

The most recent and instructive educational pictures are those illustrating the growth of plants and the use of the X-Ray apparatus; these latter must give a great impetus to studies in nature and science, and nothing has yet appeared more helpful to the student or teacher.

SCENICS AS EDUCATIONAL SUBJECTS.

The Pathe film illustrative of the Island of St. Kilda, off the extreme northwest coast of Scotland, is an extremely interesting and instructive one. This lonely island, separated from advanced and present day advantages on account of its isolated position and storm-tossed coasts, is peopled by a race of sturdy Scotch, who are almost a law unto themselves. Picturesque in their ruggedness, the cliffs and promontories speak the sturdy habits of a people solely dependent upon their own natural resources for their maintenance.

The capturing of birds with a rod and line like fishing is a novel and unique picture, as is also the collecting of birds' eggs for food from the recesses of a perpindicular mountain-side suspended by a rope, illustrating probably the most hazardous food-collecting exploit in the world.

To see and know this extraordinary island and its people is to be acquainted with one of the most important parts of civilized Britain which remains the same from generation to generation in the beauty of a natural isolation as complete as if it were thousands of miles from any other portion of the world, or even like an inhabited planet.

EDUCATIONAL TOPICS.

A civic club in Cincinnati has become so interested in the educational value of moving pictures that they propose asking all exhibitors in the city to increase the number of educational films. This commendable action is the outcome of a lecture delivered by an eminent professor on the value of the moving picture as an aid to civic, industrial, commercial and scientific advancement. It would be well if everywhere this plan were followed out; it cannot in any way be detrimental to the amusement feature of any program; indeed, positive proof is daily forthcoming of the appreciation shown by all intelligent audiences when such a program is presented.

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Agreeably with our opinion that the moving picture should become an auxiliary to the church services and not a part of them, the Montclair Presbyterian church trustees have, after a most successful experiment, decided that Sunday night is not the proper occasion for a cinematographic display. This decision is wise and in accord with what has been said on these pages, the church service and the exhibition have each their own place and function and cannot profitably be mixed; yet they may with great good be used separately and conjunctively by any church desiring lasting good and not a passing sensationalism which always causes "the last state of things to be worse than the first." We desire the lasting good of both the church and the picture.

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The time is not far behind us when the moving picture was looked upon as an immoral thing; no criticism or language was too severe in the mouths of some men and upon the pages of some papers. What a change has come in so short a time! It now appears that in Washington, D. C., the educational authorities are going to use the moving pictures to illustrate a "Course in Moral Training." The so-called immoral agent is really the true moral teacher; its evil lay only as it was either misused or misjudged; in proper hands it is a benefactor, and under proper opinions its reputation is increasing in higher and broader value, until it is now a rare thing to note even the slightest adverse criticism, while its commendations are legion.

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Capt. F. E. Kleinschmidt has returned to this country, via Tacoma, Wash., from the Northland. He has the most elaborate series of photographs and motion pictures ever snapped in Arctic regions.

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When the land show opens at the Chicago Coliseum there will be one new feature never before used in such an exhibition and for the installation of which the credit belongs to L. W. Hill, president of the Great Northern Railway. Mr. Hill will make the country traversed by his railway famous by moving pictures which he has had taken of it, and which will show opportunities to prospective home-seekers.

Observations by our Man About Town

I HAVE been writing in various ways for several years past in behalf of the motion picture. I have taken the risk of being called anything without brains, because in my desire to further the progress of a profession I have had an inextinguishable desire for justice. Time and again have I had the effrontery to ridicule, challenge and defy the great daily press of the greatest metropolitan city of the world. I must confess that my zealousness frequently led me to make some queer maps. At times I declared the newspapers were influenced by an impending loss of advertising revenue. At others I declared that actors who saw their jobs slipping away were influencing the daily papers. Sometimes I would say that managers of big theaters were afraid of the pictures.

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Now, right in face of all I have said and the existing circumstances, I will declare that everything that has been claimed for the motion picture is sustained. In doing this I quote the daily press. For instance: Sunday World, November 19, 1911.—"Of 15,000 thespians, 5,000 are at liberty. All over the country theaters are turning to moving pictures or are 'playing pictures' once or twice a week." If there is not a prejudice on the part of the dramatic profession against the motion picture, or photoplay, can anyone doubt the earnest effort of some inspired newspaper writers to create it?

The past two weeks in the old Knickerbocker town has been most exciting to the photoplay exhibitors because the horde of reformers, who only move when occasion arises, found it convenient to get busy. It appears that the exhibitors prepared, or had presented, a bill before the Board of Aldermen, a bill which would enable the picture houses to increase the seating capacity from 299 to 600. The bill also provided for the admission of children under the age of sixteen after school hours and before supper time. Holy smokes! What a furor that did create in the sanctified, Tammanyfied, Fusionized hamlet of Manhattan. There was certainly an awful time about it. The Women's Municipal League was put in the foreground with the courageous help of Rev. This and Canon That, who would never have known that any iniquity existed in the borough if the ordinance had not been proposed. The people opposed to the 600 had planned well, but they lacked a logical argument. True a house containing 600 people will harbor more iniquity than a house seating 299, but "How are we to account for tolerating the lesser evil." Somebody with a brilliantly coated mind hit upon the idea: "The pictures are not properly censored." This phase of the question clouded all other issues. Charges and countercharges were precipitated and the public lost sight of the real issue.

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I make this declaration: There are more subsidized people outside the ranks of the motion picture business than there are in any branch of the business itself; that by periodical spasms of so-called reform movements the motion picture people have been obliged to meet measures that in other avenues would be termed as pure oppression and blackmail.

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The motion picture business has, to an extent at least, taken the young and old from the saloon, the gambling den and the house of ill repute. A five cent piece has many a winter night provided a shelter for some poor devil who saw no pictures show in past years. Five cents will last no man long in a saloon, even in the poorer quarters. In that time there is a chance that his mind may be diverted from that channel through the nickel.

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I read an article the other day which stated that "court and clergy attack moving picture ordinance." The clergymen, all, had fancy names, but there was not a word to show that any of them had left their comfortable home to personally investigate the places they denounced. They all speak of what has come to their knowledge and speak of what they know. If this statement is not true they have been guilty of prejudice and also of injustice to the people who are legitimately in the business. Why is it that a certain proprietor of a moving picture house on East Houston Street was allowed to continue in business for a period of four years after repeated fines, when the short cut to a solution of the problem was a cancellation of his license? What were all the societies for the prevention of crime, the eminent divines and the learned jurists doing during this continued period of transgression? What are they doing today? Why do they not root them out—the transgressors, the evils of society—and give the legitimate man a chance?

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I will tell you why. Most of the people who lend their names in support of these moral upheavals are not personally acquainted with the facts, but depend upon the reports of people who depend upon the treasuries of certain societies for a living.

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The exhibitors asked for an ordinance which would increase the seating capacity of picture houses to 600. The semi-vaudeville people opposed this. The exhibitors also asked for permission to admit children under 16 years of age at hours that would not infringe upon the school hours, or the domestic regulations. The existing ordinances provided that the seating capacity of such places shall be restricted to 299. The first fight was started on something that was not even mentioned in the ordinance—the censoring of films. Since that time the influence of the clergy has been invoked to express opinion through the press about children being admitted to the show. The "nigger in the wood pile" is the man who is out for the money and could not compete with a picture show that could be given if the exhibitor could seat 600 people.

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I know of no papers in the country that have more vigorously opposed the motion picture shows than those controlled by the Hearst company, and it is with the most delightful gratification that I note the change of heart. I quote from the New York Sunday American editorial of recent date:

"Attacks on the moving pictures are based on prejudice. As well attack the printing press because harmful books are published as attack moving picture exhibitions because harmful pictures are shown.

"Public intelligence, public educators and public showmen should develop to the highest possible point of good use the moving picture."

The Editorial continues in a most vigorous manner in the exemplification of the superiority of the motion picture as an educator and declares that, beyond any question, moving pictures will do in the future a work greater than has been done by all the books written in all the long history of education.

LATHAM LOOP PATENT IN COURT.

In the United States Circuit Court, Judge Hand presiding, argument was heard on Wednesday and Thursday of last week on the Latham Loop patent. The case was The Motion Picture Patents Company against the Independent Moving Pictures Company of America. Messrs. Kerr, Page and Cooper appeared for the prosecution and Messrs. Kenyon and Kenyon for the defense. In reserving his decision Judge Hand said that it would be at least two months before he could find the time to go over the mass of evidence presented by both sides.

The Latham loop patent, as our readers may know, was issued in 1902 and is important in that the use of the loop it provides for in the film is necessary in all intermittent moving picture cameras and projecting machines. Mechanisms for continuously moving the film have at different times been evolved, but the intermittent mechanism is almost universally used and is generally admitted to be the most perfect in its results. Hence the final decision, whatever it may be, is anxiously awaited by the whole trade.

The Picture in the Insane Asylum.

By Our Washington Correspondent.

Now that motion picture apparatus has become an essential in every well regulated insane asylum as an accessory in providing entertainment and amusement for the patients, it is interesting to note the experiences of the officials of the Government Hospital for the Insane, in Washington, more commonly known about the capitol as St. Elizabeth's Asylum. In this institution these pictures as a means of amusing the insane wards of the government, have been in use a year, and the management is now making its plans to use them during the coming winter season.

The results attained at Uncle Sam's big hospital where the insane from the Army and the Navy are cared for, where the total number of patients is generally over 2,000 and where the variety of mental ailments covers a wide range, are believed to be typical of conditions existing in other similar institutions.

There has gone forth a popular idea. more or less indefinite and of mysterious origin, that in some way motion pictures could be used to cure some forms of insanity. As far as can be ascertained, the views of the government psychopathists are that there is nothing to this theory. But this fact does not in any way depreciate the commercial opportunities for exploitation of films in asylums. On the contrary, it may be said on the authority of the officials of St. Elizabeth's that the pictures have come to be the most important means of amusing their patients that they have been able to provide. In a word, they have become indispensable. The consensus of opinion is that theatricals are not nearly as effective. The pictures naturally present a wider field of opportunities for diversion than do the theatricals, no matter how worthy of consideration the latter may be.

For presenting its picture shows and theatricals, the hospital authorities have built a commodious theater of brick. During the summer no attempt is made to keep the patients indoors any more than is absolutely necessary. Hence the theater is closed. But as Thanksgiving rolls around and the weather becomes such that the asylum inmates must be kept indoors, social affairs and entertainments are introduced into the routine. Once a week—Friday evenings have thus far been chosen—the theater is thrown open and the inmates assemble for their weekly portion of amusement. The hospital is fortunate in having an excellent electric light plant. This is used to operate the motion picture machine and regularly employed electricians are in charge of it.

The laws of the District of Columbia are very strict as to precautions against fire, and the hospital authorities have provided all reasonable safeguards against possibilities of a fire panic. To one of the medical experts of the institution has been assigned general supervision over the theater, including the choice of films and other matters. In a word, he acts as a kind of censor. Approximately five reels are used each Friday evening. The films are rented from local sources. The theater has been in operation a year and judging from the opinions expressed by the officials, its work has been most successful. A great many observations have been made, from which can be drawn conclusions as to just how effective the films have been.

The questions naturally arise: What kinds of films have been used, and what kind seems to have been most successful in affording genuine amusement to the great variety of abnormal minds that are gathered together in this big institution?

These were the questions that your correspondent put to the physician in charge of the theater. He declared without the least hesitancy that he had found the comic films best suited to his purposes. There was no chance of mistake in the choice, he declared. Other kinds of films were used, presenting romantic, grotesque, spectacular and moral-problem subjects—even travel pictures were used quite extensively—but none of these kinds achieved the success, he believed, that fell to the comics. And the reason for this, as he explained, lies in the general mind characteristics that are peculiar to insane persons.

With the insane, and particularly with the chronic insane—and many of the patients of St. Elizabeth's may be put in this category—the impressions reflected on the mind are fleeting. It has been found that the finer emotional feelings have been to a great extent destroyed. The ability to appreciate love, sorrow, the affection of family ties and so on, has been greatly nullified.

Hence it is that a series of pictures which embody merely amusing incidents or foolish situation more readily appeal to St. Elizabeth audiences. The patients burst into violent laughter at such things as a man falling over a barrel, a small boy sticking a pin into his elders, a fat woman routing all comers with a broom, or a mischievous individual sousing a perfectly dignified gentleman in a fountain of water. At each of these incidents they laugh heartily. As fast as a new situation of this kind projects itself on the canvas, the one that went before has been completely forgotten. Whether the situation has any logical connection with any preceding ones, does not appear to make much difference. It is the mere incident, crude as it may be, that forces the laugh, so it follows that the more rapidly the incidents follow, the more the laughs and the more the enjoyment that the insane audience apparently gets out of the show.

This being the case, the physician censor busied himself to get films with comic subjects. His season was only well under way when he found the available supply of comics was not sufficient to meet the demand. He was therefore obliged to fill in with pictures, the subjects of which ran along other lines. The coming season he will again devote himself to the job of hunting up comics and hopes to find a larger supply than was obtainable last year.

As could be guessed from the foregoing statement of conditions, the pictures with romantic subjects did not appeal and the censor omitted them almost entirely from his selections when possible. The inmates were bored by them and took no interest. They showed no disposition to follow the unraveling of a plot, and the sublime moments in the picture story were to them the most ridiculous. At the moment when the hero and heroine were to be united and the romance consummated they would indulge in a sneering sort of laugh. Pathetic scenes fared in a similar manner. Situations where sorrow was tensest they greeted with a meaningless laugh or with indifference. For psychological reasons the censor found it necessary to bar all gruesome or mournful subjects. In this connection it is worth noting the behavior of the average insane person at times when they might be expected to show signs of grief. The hospital authorities say that their patients on being informed of the death of a father, mother, brother or some near relative, generally remark that "it's too bad," but evidence no other mark of emotion. This gives an idea of how they regard such matters when portrayed on a picture.

Pictures of magic and fairies were the censor's second best bet. The patients seemed to take much interest in sudden disappearances, transformation of grotesque figures and the like. A set of films entitled, "Alice in Wonderland" pleased them, particularly the doings of the fairies therein. Series showing the importance of moral problems or the development of every day questions had to be tabooed. The audience found it quite impossible to draw any moral lessons from what they saw or take any interest in the solution of any practical problem. Travel pictures held their attention fairly well. What little imagination they possessed they seemed to be able to employ in the appreciation of the beauties of natural scenery. Color pictures were also used, but the addition of the color element seemed to have no particular result worth mentioning.

This brings the matter to the point where it can be asked if there is any possibility of the motion picture being used as a cure for the insane. It has long been the theory that the abnormal mind may be restored to more normal channels through the demonstration of simple problems. The experts on insanity have found it useful to teach their patients to solve simple puzzles. As the patient progresses these puzzles are made more complex. The puzzles referred to are the mechanical devices such as are common in the nursery and are used to amuse children. By patiently repeating the solution of the puzzles it has been found that the patients develop a certain amount of normal reasoning power. Some of the hopelessly insane women at St. Elizabeth's have been taught to do a kind of embroidery work.

Now the question is, could this form of pseudo instruction be transferred to the instrumentality of motion pictures. The psychopathists confess their inability to see how it could be done. The necessity for repeating the demonstrations ad infinitum, they fear, preclude the possibility. Yet they admit that some mechanical genius will some day be able to find a way.

Here is a phase of the motion picture business which, though commercially unimportant, would seem to bear promise of expansion in the future.

LAUGHLIN.

A novel entertainment to uplift the standard of amusements in Hyde Park, Mass., and bring profit financially, has been inaugurated by the First Congregational church. The church society has rented its old building to be used as a motion picture house and has appointed a committee to act as censor of the films.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

FOLDERS appear to be the favorite method of booming films the country over. C. B. Skiff, who manages the Bijou theater, Negaunee, Mich., sends in a snappy little folder with pages 3½ by 5¾. It is on white paper with blue on the cover and black inside. Mr. Skiff writes:

"I have taken a great deal of interest in your series of articles on 'Advertising for the Exhibitor' now running in the Moving Picture World, and am enclosing sample of folder that I am getting out each week. I vary the front page reading matter, though I always retain the line 'The Home of Good Pictures.' I find that this is as good advertising as any and by judicious distribution brings results. In addition to the folders I use the daily papers to boom any particularly strong picture that I may have, using the liner system rather than display advertising, and feel that here I can get better returns for my money in that way. There is no question but what if more managers would adopt some of the suggestions that you have set forth they would find a substantial increase in their box-office receipts. I trust that we may look for a continuation of the series in The World."

The Value of a Trademark.

In many points in his advertising Mr. Schiff shows that he knows his game, and his insistence upon "The Home of Good Pictures" is proof that he appreciates the value of a trademark. The line is not of the flamboyant "best show in town" type, but it is more quietly effective and it sinks in. In the minds of the patrons it is established that the Bijou is the home of good pictures and the name instinctively suggests the "billing matter." This combination of changed copy with a fixed line offers the ideal layout for the front page, always provided that the type does not crowd the page. In the Bijou folder the catchline is set in a fairly clear Old English beside a cut of the house front, the two occupying the top third of the page. The line might profitably be set in a cleaner face that will throw the sentence into prominence, for Old English has no place in effective advertising when a more attractive face may be had that will be instantly legible. The new copy announces in a heavy gothic "Something about six great films," a line that catches the eye and holds the attention of anyone remotely interested in the films. An underline reads: "Watch the crowds," but this might profitably be replaced by the line which is used on the letterhead: "Photoplays Exclusively." That is an appeal to anyone who likes good pictures, and it is a sign that the manager intelligently trusts to perfect projection to make his appeal, instead of bolstering up a poor projection with cheap vaudeville.

Getting Cuts Right.

In one point Mr. Skiff might better the appearance of the page and this is in the cut. Like most photoplay theaters, the Bijou has an outside lobby and this means that when the photograph of the front is taken the part covered by the overhang is in the shadow and obscure. When a cut is made the fault of the photograph is magnified, and after a few small runs the shadows become stopped up until it looks as though a black cloth had been draped behind the supporting columns. The Bijou cut is kept clean, but at best it is muddy looking, because the shadows stop up.

All of the larger engraving plants have a staff of artists who retouch cut copy to bring out all the details. There is an extra charge for painting up the photograph, but the charge is moderate and it is well worth while. Not only does it produce a better cut, but the cut lasts longer, since the lines are more deeply etched. Cuts may be improved by direct etching, but if the photographic copy is first touched up the greater part of the re-etching may be saved and the photograph preserved that it may be used over and over again. Where much cut work is done, it is an economy to hold the original cut and have electros made from this as they are needed.

Six-Reel Matinees.

Mr. Skiff is using the double length matinee recently advised in this column and his phrasing is so clear and well defined that it is given here for the benefit of others:

MATINEE for
Ladies and Children
SATURDAY at
3 O'Clock Sharp.

Six Reels of Pictures. :-: :-: :-: :-:
:-: :-: :-: :-: :-: One Show Only.

The most serious drawback to the double matinee is that the people may be led to expect the same program in the evening, but the "One Show Only" disposes of this objection and the matter is left clear. The double show is a useful business getter in a theater of any size, but it must be clearly explained that the double allowance is shown only at the matinee.

Another good line in the Skiff billing is "Program subject to change, although the management makes all possible effort to present same as advertised." This is necessary where the program is received by express.

Liners Are Useful.

The use of liners in place of a massed display advertisement is an excellent plan in a small town. Two and three line readers scattered through the paper are more effective than the two-inch display in the advertising column. The display advertisement is all right for the man who is looking for some amusement and who turns to the advertisements to see what there is offered, but a snappy phrase in the news columns is more effective since it gets the man who is not looking for amusement but who is interested in some film through the reader and decides to see it. Effective liners are not easy to write, but a little practise will generally enable the manager to condense his thoughts. Condensation is the aim and the two-line reader should carry the thought of the ten-line paragraph.

Do not deal in generalities, but be specific. Do not say, "A fine show at the Bijou to-night," but rather, "Black Arrow, the massive photoplay spectacle, at the Bijou to-night. You shouldn't miss it." Better still would be: "Stevenson's 'The Black Arrow' has been done into a massive photoplay. At the Bijou to-night." Lines like these are scattered through the paper. It is the usual custom to specify that the readers shall be equally distributed through the reading pages, and not more than one to the column. This provides for a good display.

A Classy Isis Card.

From the Isis Theater, Denver, comes a yellow card printed in blue, a combination that throws up the type rather better than would a black. The house title is run down the front page instead of across, which permits a larger type being used and the name fairly yells at you. The rest of the matter is well proportioned and most of it is set in type that suggests special lettering instead of regular font type. In addition to the address the front page merely announces:

Souvenir
Complete Weekly
PROGRAM
Beginning Monday
November 6th, 1911

The back page is given over to the Bee, a sister house, and here a three and a quarter inch "B" carries an "e" within each of the loops to spell out the name. Part of the advertising runs: "The best mechanical effects possible to produce everything but talking. The pictures will do the talking if you will watch them close at the Bee." Most exhibitors fail to give proper attention to mechanical effects—projection and sound effects—either in their advertisements or exhibitions.

Snappy Sentences.

Only a line or two is given each reel, but the salient points are caught up and told in a line. "The most realistic and spectacular outdoor combat ever pictured" announced "The Black Arrow" and "Some trick work adds in making this comedy out of the ordinary" piques the curiosity as to "Willie Wise and His Motorboat," which are borrowed from the Edison notice. It is seldom that the title alone will have the fullest effect. Some little bragging must be done and the bragging will not be effective unless it is carefully planned. To overboom is fatal, since the cry of "Wolf!" grows stale, but it is possible to make people want to see almost any picture if it is attractively described. It frequently happens that the manufacturer's advertising will carry a line that can be made over, and it does not always happen that the right line is the one played up in the original advertising. Read the ad. and the story of the film and anything else you can get hold of, then make a choice of the line that will suit your clientele best. If you can't find the right line, write one yourself, and don't select the first thing that comes into your head. Work out a dozen and then select the best one of the lot.

Some Press Work.

Facts, Redlands, Calif., prints a press notice from the Grand that begins: "'Through Fire and Smoke' is one of the finest moving pictures ever made, showing the usual heroic deeds done for love," etc., and goes on to explain that the Selig film was made during an actual fire in Los Angeles. Suppose that it had started more like this:

"The entire Los Angeles fire department assisted the Selig players in the production of 'Through Fire and Smoke,' the exterior pictures having been made when the big department store of Byrne Brothers was destroyed by fire. It is the first instance of an actual fire being used for motion picture purposes, and the novelty adds to the effect of the dainty love story that is carried in the film." Get the reader in the first line and you can hold him. Don't take chances on losing him with that "the finest picture ever made" stuff. He has read that before, but the fire department idea is new.

An Atlanta paper starts off with the statement that two first-run Licensed pictures will be shown at the Vaudette, and then gets around to "A Southern Soldier's Sacrifice," one of the subjects, in the third line. Down in Georgia that title is more important than the half appreciated fact of first run and should have started the story.

The National, in the same town, does the same first-run stunt and wastes more space to say that they will be "the most interesting of the entire series of subjects shown during the past few days"—a line that means little or nothing. There was a good chance for a flying start in "Percy and His Squaw." Suppose that it had started:

"It wasn't leap year, but when the squaw saw Percy, the willieboy from the East she didn't wait to propose to him; she just annexed him, and Percy had a tough time persuading her that perhaps his paleface fiancé might object. He managed to do it, but not until Mrs. Sunshine had led him a merry chase that is funnier to the spectator than it was to poor Percy. It is one of the two first-run pictures that will be shown at the National on Wednesday, the other being—" etc.

Get Used to Writing.

It is going to be a little hard at first to change from the hackneyed to the original, but it's not one-tenth as hard as it seems and one does not have to be a trained press agent to at least better the cut and dried formal announcement that will be skipped by all save those who are so interested that they would go to the theater anyway.

Up in Utica a live manager found that one of the characters in the Edison "Three Musketeers had been a leading man with a local stock company. He didn't announce "Another great film at the Majestic," but gave the headline to "Jack Chagnon in Moving Pictures" and roped in every matinee girl in town. And, by the way, "The Three Musketeers," "The Two Orphans," and "Hal Chase's Home Run" is "some show" for one program. Of the "Two Orphans" they use the catchline "nearly a mile of film," which argues an interesting display.

If you've something to brag about, **make a noise.** Don't merely tell the regulars what you have. Get after the chap who never comes and coax him in. That's what press work really means.

The Personal Appeal.

And remember that advertising is not confined to stuff in type. Your projection, your program, your house and the house management are all advertisements, good or bad, and it does not avail you much to get the people in if you can't hold them after you get them.

Between the writer's workshop and the Brooklyn Bridge are five picture theaters, all five-cent houses. In two of these the management is alert and attentive. They make the most of what they have to offer. The other three are carelessly conducted and make no appeal.

Just beyond the Bridge is a ten-cent house where conditions are excellent, but the other night an inquiry as to the possibility of seeing a specified Lubin print released the previous day brought a vague reply that intimated that the house held back first runs in order that it might offer a balanced program. It might possibly have made a hit with some rural visitor, but a man who seems to know about first runs and dated service is not to be put off with romancing like that, and a request for specific information that could have been met with a definite answer merely resulted in a gust of hot air that blew a regular customer out of the house for keeps.

That sort of thing is not advertising. It's just plain foolishness. The man who runs the five-cent house does not use first-runs, but he doesn't try to fool his patrons by announcing that he runs the Vitagraph Monthly for August in November because it fits better in the program then. He freely admits that he would prefer a later issue, but he gets the August because that is what he pays for. That's good advertising because the patron does not go away wondering if he looks as much of an ass as the exhibitor seems to take him to be.

THE MOTION PICTURE IN CHINA.

According to a report from China published in a recent issue of the Daily Consular and Trade Reports, nearly every town and port in the Southern part, as well as the Northern, boasts of at least one cinematograph theater and as many as five and six.

The smallest town in the Empire, Swatow, now possesses two picture houses and four or five traveling shows. Such cities as Peking, Tientsin, Shanghai, Hankow, Hongkong and Canton, support several motion picture theaters, and quite frequently have traveling shows come in town.

Most of the films exhibited in these various theaters are second-hand films which are furnished by a large French Film Exchange of Honkong, and are of a dramatic and historical nature. The only agency for the rental of American films in the Far East is located in Manila.

The London Correspondent of the "Manchester Guardian" states that a large London cinematograph syndicate has concluded negotiations with the Chinese government by which it will have the privilege of organizing and supplying films for an extensive circuit of motion picture theaters throughout the whole of China. The capital is being provided by local mandarins, and the theaters will be entirely in Chinese hands. The other part of the arrangement is that the syndicate is to be given the right to take films in any part of China, and to have special privileges of taking records of religious and social ceremonies which hitherto were quite unattainable.

SECOND MARRIAGES.

Besides an epidemic of elopements there seems to be a plethora of second marriages in the studios of the film makers, so that it is becoming a question as to which is the greater evil.

The frequency with which a young lady has two lovers, one of whom she marries only to be widowed within a too often short space of time, leaving the way open for the return of the other suitor who always marries his former sweetheart to "live happily ever afterwards" is becoming painful. "None wed the second but who kill the first" was a harsh denunciation from our old friend Shakespeare upon the second marriage problem, and, while it is easy to conceive an occasion when circumstances may bring about a second marriage, and that to a former lover, the pictures now before the public are often so loose in tone as to suggest mentally, at least, that none wed the second love without first killing the first love. A very careful avoidance of both physical and moral violence is clearly and creditably shown, so that no censorship can criticize; nevertheless, there is a sentiment of a higher nature to be observed in the recesses of a sacred love which should neither be debased or sensualized. As with the easy way adopted by elopers in the elopement scenes, so, too, there is too easy a transition from widowhood to the second marriage. Nowhere more than in the love story is it easier to cross that invisible line which lies within the soul of all young observers or readers; it is here that the delicacy of treatment is most needed; whoever succeeds in rightly interpreting that occasion produces a life portrayal at once creditable and worthy; whoever fails opens the door to a condition most unfortunate to the minds of young and sentimental people.

W. H. J.

The Song and the Singer

By CLARENCE E. SINN.

E. CLINTON KEITHLEY, whose portrait adorns this page, is professional manager for the Forster Music Co., Suite 60, Grand Opera House, Chicago. Mr. Keithley is a few other things yet besides. For one thing he is the composer of one of the coming song hits of the year: "A Garland of Old Fashioned Roses," which is published by the Forster Music Co. E. Clinton says the sales are extremely encouraging; near one hundred thousand sold in the month just past, and the song has had no real advertising to speak of; been off the press only about four months. A beautiful set of slides has been prepared by Scott & Van Altena for the "Garland of Old Fashioned Roses" and the promoters are expecting to make this song one of the big successes of the season of 1911-'12. Dale, Devereaux and Grae Sisters are featuring the song in their musical tabloid, "In Pajama Land." They are now playing through the East. Miss May Bolen, who is at the Empress Theater, this city, week of October 23, is also using the "Garland of Old Fashioned Roses" with pronounced success.

A new number has been added to the Forster catalog, which is from the pen of Walter Wilson and is entitled, "I Want to Hear a Southern Tune." The lyrics are by Bob F. Sear and R. Jackson; the song has a catchy, "rag" swing, though of a sentimental character, and should hold its own among numbers of a like nature.

The Harold Rossiter Music Co., 145 N. Clark Street (Randolph Building), have entered the season with a list of good songs. They are concentrating their efforts particularly upon those which have already made good and are now being rapidly pushed to the front among the best sellers. Look over this list of titles; if any of the songs are not in your repertoire you are that much loser: "Down in Melody Lane," "I'm Awfully Glad the Girl I Had Has Found Another Beau," "Barnyard Rag," "When Rubenstein and Mendelsohn Play the Wearing of the Green," and last but emphatically not least, Leo Friedman's new ballad, "Years, Years Ago." All are good songs in the Harold Rossiter catalog, but this Friedman ballad is worthy of particular mention. When I say it is as good as anything Leo Friedman ever wrote, I am not giving my own opinion only, but the opinion of all who sing it and hear it. "Years, Years Ago" is destined to shine among the brightest of Leo Friedman's jewels—and he has never handed us a "rhinestone" yet. These songs are being handled in tip-top manner by the Harold Rossiter staff, which includes the following: Monte Howard, who is featuring the songs in the Jones Linicke and Schaeffer houses in Chicago; Orpheum Theater week of Oct. 16th. Mr. Milton Weil at the Casino last week met with success using "Down in Melody Lane" and "Years, Years Ago." Mr. Max Reinold, at the Circle Theater, is putting in some telling licks for the good of the Harold Rossiter songs. Mr. Ralph Madison, the big man with the big voice, is a new recruit to the "boosting" force of this house and is making good. Mr. P. F. Powell, who is well known to the music world, has joined the Harold Rossiter staff as an outside plugger and is bringing home the bacon. Taking it all in all, the business outlook for this house never looked more promising. Tom Mayo Geary says so, and he ought to know. Tom is manager for Harold Rossiter, you know (or if you didn't, you know now) and he is so busy he makes a live trolley wire look like a piece of travel rope. I got the little boy five skinned seven ways for Sunday. It took me two weeks to get a little out of information out of him (he was willing enough, he said, but didn't have time) and finally I had to back him up in a corner and extract it with a corkscrew. Tom tried to be sick last week, but didn't even have time for that, so he is back on the job once more to the immense satisfaction of all but the doctor.

MR. E. CLINTON KEITHLEY,
Professional Manager for Rossiter Music Co.

M. Witmark & Sons are in line with their usual bunch of good numbers. Can anybody remember when they did not have a line of the best? I can't, and I remember the firm for more than twenty years when I used to call at the little old office in New York for "professional" copies. That little office didn't resemble the building the firm now occupies, but it was a haven for the "troopers" (I was on the road then), where Witmark Senior and the sons always gave us welcome and always sent us away with a collection of sure-fire songs. Times have changed, but the firm of M. Witmark & Sons are still dealing in "sure-fire" goods. Calling at their Chicago branch in the Schiller Building, I found Ascher B. Samuels in the professional department, wearing an expansive smile and a busy look. (He had on some other things, but I don't remember now what they were.) He told me that: "Ernest R. Ball, King of Ballads, was in the city last week on a short visit, and brought with him several new numbers. They include 'Let Us Have Peace,' 'Good-bye, My Love, Good-bye,' 'If All My Dreams Were Made of Gold,' and 'I Want a Regular Pal for a Gal," which has all the elements of a winner."

The songs now being pushed by M. Witmark & Sons are in capable hands as usual. The "Empire Singing Four," who are playing around Chicago for a few weeks, are putting over easily the new Irish ballad, "For Killarney and You." This is destined to be as popular as "Where the River Shannon Flows," and that was some noticeable.

Spencer & Spencer are playing the Doyle circuit and report their biggest applause coaxer is "Todolo Man." Their dancing and closing song is "Dixie Daisy Dear," both from the Witmark catalog. This team played the Congress Café last week. The Lenzes (at the Century last week) have been featuring Ernest Ball's great ballad; "In the Garden of My Heart," but have replaced it with the new song by the same writer, "Good-bye, My Love, Good-bye." They say it looks just as good as its predecessor. McDonald & Genereaux, "the Scotch lassie and the funny little man," have just returned from a trip over the Hodgkins circuit, where they used "Bonnie, My Highland Lassie" and "Nation's Best Battles." They are leaving this week to play return engagements, when they will replace the above songs with "Mother Machree," and "I Love the Name of Mary." Bobby Hardy and Josephine McIntyre put over one of the big hits of the bill at the Plaza last week singing "Ragtime Love," and the new conversation song, "When Sunday Rolls Around." Jean Massey is making a host of friends with her clever violin playing and singing. She is singing "If All My Dreams Were Made of Gold" and at engagements filled in this city is nightly forced to respond to several encores. Ward & Carlisle at the Ashland are using "Dixie Daisy Dear" with success. Alice La Mar at the Congress is making good with "Mother Machree" and "For Killarney and You." Clucas & Jennings at the Monroe find winning num-

bers in "Ragtime Love" and "Todolo Man." Frank Titus, "The Musical Coon," is getting the applause with "In the Garden of My Heart."

Knight & Dever, who are playing the Orpheum time also, were callers at the Witmark office a few days since. After looking over the new ballads they decided to use that tried and true winner, "In the Garden of My Heart."

Callahan & Rettow, in a neat singing, dancing and talking act are putting 'em over with "If All My Dreams Were Made of Gold" and closing their act with the big song, "Baby Rose."

Mayo & Vernon, at the Apollo last week, will play all of Hamburges' houses before leaving Chicago. They are using the two new rag hits, "Ragtime Love" and "Todolo Man," and are going big with both numbers.

Rae Samuels ("Kid Ragtime Samuels"), whose portrait appeared in these pages a short time ago, has attracted the attention of the Western Vaudeville Association, who are always on the lookout for talent, originality, versatility and clever folks generally. They found it all in one package when they discovered "Kid Rae," for she is certainly a live wire though a modest one, if what I hear is true; they say she was doubtful as to whether she could make good when she was offered the big time. If she really did underrate her ability, her friends didn't. Anyhow, the "Ragtime Kid" makes her début into the big time next week and will play the Orpheum circuit of theaters extending from coast to coast, the longest booking possible to give anyone. She will feature the sensational song hit, "Honkey Tonkey Monkey Rag" (Thompson Music Co.). Good luck to you, "Kid!"

Thos. J. Quigley, the lyric tenor, and general manager for Carl Laemmle's music house, left a void in this man's town which will be hard to fill, when he went to New York to take charge of that end of the business. A letter received from him last week said: "The big song we are featuring just now is 'Mine,' which is illustrated by the Levi Company. These slides can be obtained with a spotlight feature which will not necessitate the using of anything but the regular set of slides, which are so constructed that they throw a spotlight on the singer at the same time."

RANDOM SHOTS OF A PICTURE FAN.

The best people are becoming fans, the rank and file of our army get new and and distinguished converts every day. When you find the leading thespians of the day in enthusiastic attendance, such lights as the original "Get-Rich-Quick Wallingford" and Charles J. Ross sitting right beside you in the temple of the photoplay, you feel that the stock of the moving picture is soaring. I spoke to both these stars of the speaking stage a few days ago in an out-of-town theater while the operator was putting the next reel into the magazine and they just love the picture and predict all kinds of great things for it. "Praise from Sir Hubert is praise indeed."

What funny notions some managers and exhibitors have. I wandered into a photoplay theater the other day and between vaudeville and moving pictures, they showed a short series of slides they called a "Travelette." These particular slides were supposed to show life in Turkey. The so-called "explanatory" slides were in bad English, poorly spelled, and the pictures were ill-selected. I had a feeling of being taken from an express train on board of a canal boat, showing stereopticon slides in a moving picture house. The day for such things has gone; even the fine and meritorious travel pictures today are moving pictures.

"A Night in an English Music Hall" might not unsuitably be followed by a newer vaudeville sketch called "A Morning in an American Moving Picture Palace," unless stricter watch is kept at the door and alcoholic gentlemen ("souses" in the parlance of the day) are absolutely barred. Not long ago I sat in a so-called "model" moving picture house and just as I was comfortably settled this slide was shown on the screen:

Disorderly or Drunken Persons Will Be Turned Over to the Officer.

I was mentally congratulating the management on its heroic plan to keep order, when the courteous usher asked me to get up and let a tall, blond, freckle-faced brother pass into the next seat. The "brother" was in an advanced stage, his breath chokingly redolent of cheap whiskey. He lunged rather than sank into his seat, his hair was rumpled and his navigation bad. Neverteless, he had passed the scrutiny of a fierce-looking "bouncer" at the gate. He was, happily for me and some women patrons nearby, a mild and peaceful patient and soon woke the echoes with his hearty snores. I have no statistics and no personal experience on which to base a conclusive test of sobriety, but something should be done to check this evil. What is a "special officer" for, if he cannot shut out men with uncertain footing and a too certain breath.

Fans are wondering how the Kalem Company managed to turn all those strange photographic and other tricks in their reel, "The Lost Freight Car." One of the fans I know, looked at the picture three times, determined to solve the mystery and wanted to tell me his solution in great detail. I advised him to write to Mr. F. H. Richardson, who can solve pretty nearly every moving picture mystery and then I fled. If I had not caught a car just in time, my friend would have pursued me into the privacy of my home. When your dyed-in-the-wool fan gets to talking on such subjects, nothing short of a swift injection of morphine will stop him.

In their reel, "The Trail of Books," the Biograph people have uncovered an unusually clever little actress, a child of seemingly not more than four or at the most, five years of age, who must be a perfect delight to the director, who has her in charge. I do admire the children in a Bio film. They are sweet, natural and human. In other companies the child is almost invariably the "chee-ild" of the melodrama, acting like a wound-up doll. I will make an exception; in a Lubin film, "From the Field to the Cradle," there is in the last scene a baby surely not older than seven or eight months. He, or she, has nothing to do but show delight at the sight of a bottle of milk and then struggle for it. The baby rose to the occasion and the way it clutched the bottle and started in to drain it made all the ladies in the audience break out into delightful ahs and ohs. More anon.

P. F.

"LIVE" ADVERTISING FOR EXHIBITORS.

Essanay Evolves Unique Idea.

Mr. G. M. Anderson.

This cut of Mr. G. M. Anderson, together with a very interesting feature news story, is being loaned to exhibitors of motion pictures for use in their local newspapers. All that the Essanay asks in return is a letter or "O. K." from the editors of the papers and marked copies of the papers in which the cut and article is printed.

The story is a live one. It "most photographed man in the claims that Mr. Anderson is the world," is seen by 300,000 people daily and that his face is almost as familiar to the people of this country as that of President Taft's. Mr. Anderson has appeared in more photoplays than any other motion picture actor, having begun as an actor and producer when the first motion picture was made in this country.

Mr. Anderson originated the first "cowboy" character in motion pictures and has been seen as sheriff, prospector, cattle thief, bad man, sky pilot and other roles too numerous to mention. The photoplays in which he appears are shown in North and South America, Great Britain, Germany, France and Spain, in South Africa, Australia and the Philippines.

"DANTES INFERNO" IN BOSTON.

A Two-Weeks' Engagement at the Grand Opera House.

A moving picture entertainment at high prices in one of the largest theaters of Boston, attended with such success, that the engagement had to be extended for two weeks, is pleasing news for the friends of quality.

Messrs. Feighery & Place, controlling the state rights for Massachusetts, presented the Inferno in a manner befitting the literary and intellectual centre of the country and were rewarded with a well pronounced success, business having increased rapidly from day to day.

The performance was given under the direction of W. Stephen Bush, who also delivered the lecture. Some of the best-known newspaper critics of Boston characterized the production and the method of presenting it as a revelation in moving pictures and gave it more space than any moving picture entertainment had ever had in the press of Boston or anywhere else. Arrangements for an early return engagement were made in the middle of the first week of its stay at the Grand Opera House.

CHICAGO LETTER.

By Jas. S. McQuade.

A CHANGE that promises much for the future of the moving picture is noticeable in the recent attitude of several prominent Chicago dailies. Considerable space is devoted in the Sunday issues to stories of films, of the magazine type, profusely illustrated. The Tribune devotes one full page every Sunday to reading matter of this kind, on the product of some one of the Chicago manufacturers. Besides, in the dramatic and editorial section of the same paper, a department on moving pictures and makers is conducted by Gene Morgan.

As has been frequently announced in the columns of The World, the daily press hitherto has shown a disposition to be hostile to the moving picture. The new policy adopted by the Chicago press is, therefore, all the more welcomed. A larger view is being taken of the importance of the moving picture and of its assured future. The great progress made throughout the country during the present year, in the construction of larger picture theaters and in the increase of admission prices points to a time in the near future when these houses will be a source of revenue to daily newspapers.

In many cities of large population, where advertising rates are high, exhibitors are already paying for space in Sunday and other issues of the dailies, to bring their programs before the public. Chicago exhibitors have done nothing, as yet, in that direction. Messrs. Wm. N. Selig, George Kliene and Geo. K. Spoor, for the manufacturers, have taken a full page space on several occasions, in the Sunday issues of leading Chicago papers. Would it not be wise policy for Chicago exhibitors to club together for a certain space, from time to time, in the Sunday papers that are now rendering splendid service to the moving picture?

Reciprocity, even in a small way, on the part of exhibitors would tend at least to show their appreciation. And it is due to the dignity of the moving picture, at this time, that it shall not be the recipient even of eleemosynary assistance. Render unto Cæsar the things that are Cæsar's. This is a timely subject for the immediate consideration of the Chicago Exhibitors' Association.

Wants Charges Proved.

An Associated Press dispatch from Galesburg, Ill., that appeared in The Republic, St. Louis, Nov. 16th, reads as follows:

"During the civic conference by the State Federation of Women's Clubs this afternoon on 'The Girl Amusement Question,' Mrs. Phillip N. Moore of St. Louis, president of the National Federation, made a plea for a Federal law to regulate river excursions.

"She spoke of the temptations that befell girls who receive such low wages that they are forced to accept questionable invitations for amusement.

"'The moving picture shows lead many young girls to their downfall,' stated Miss Minnie Starr Grainger, President of the Illinois Federation."

The Republic is to be commended for the discernment and good sense shown in the headings given this dispatch. Instead of indulging in the customary sensational flings given the moving picture on such occasions by the daily press, that publication headed the article as follows: "Mrs. Moore Hits Excursions. Declares They are Grave Temptations to Working Girls."

The World is indebted to Mr. G. G. Gibson, president of the Gibson Furniture Company of St. Louis, for drawing immediate attention to the foregoing article. In his letter accompanying the clipping he writes: "Would it not be well to have someone interview Miss Grainger and have her give ONE case that she can substantiate? Dollars to doughnuts she can't do it!

"I have been reading your valuable paper regularly for some years and have noticed how careful you have always been to caution manufacturers against making improper or suggestive pictures, and I cheerfully bear testimony as to how you have labored in season and out of season to make the photoplay or moving picture the wonderful, uplifting, elevating, entertaining and educational institution that it is—delighted in daily by many millions of the best, as well as the most intelligent people of the world.

"I have no doubt that Miss Grainger means well, but she has been misinformed. If she will attend some moving picture theater in her home town, I am sure she will withdraw the statement credited to her today. I write this so you may be able to correct the impression made."

That the moving picture has won many staunch friends and advocates of Mr. Gibson's type is evidence of its growing power and usefulness, of its benign tendency and influence, and of its high mission in the intellectual and moral development of the race. And it is gratifying and cheering to know that where a few well-meaning but illiterate people calumniate the moving picture, many men and women of intelligence are always to be found as its champions.

A strict and impartial investigation will reveal that moving picture shows are on a higher moral plane than the very best of the (so-called) "legitimate" and high-class vaudeville shows. The members of an entire household attend a picture show without any fear of offense being given, whereas, in many cases, only the worldly wise are considered eligible to attend certain fashionable attractions.

It seems so easy and so natural for some people who claim distinction for refinement and social standing to cast a stone at popular places of amusement. These people are usually fearful of visiting such places. They have such a horror of the common crowd! Yet, on occasion, ignorantly but without malice, they throw the weight of their influence and position against a cause worthy of their support.

Although it is not possible to interview Miss Grainger at the present time, as Mr. Gibson suggests, it is hoped that her eyes may fall on his letter in these columns. In the meantime, The World joins with Mr. Gibson in respectfully requesting Miss Grainger to cite one case that will substantiate her charge against moving picture shows.

Burning of the Western Film Exchange, Milwaukee.

Friday morning, Nov. 17th, about 10:30 o'clock, the Western Film Exchange, of Milwaukee, was burned out. News of the disastrous fire was wired to this city while the flames were still raging, and many messages were sent to the secretary and chief owner, J. R. Freuler, offering him assistance and expressing deep regret.

The leading Independent exchanges of the city came to Mr. Freuler's relief in a manner thoroughly characteristic of Chicagoans. While the ruins were still smoking, about 4 o'clock p. m., on the day of the fire, they had placed in Mr. Freuler's hands 400 reels of film, thus enabling him to continue serving his customers without a break. The World takes this opportunity to compliment and commend the assisting exchanges for their prompt and liberal action, and to express regret and kind good wishes to Mr. Freuler over his heavy loss.

As near as can be ascertained, the fire originated in the inspection room, but from what cause has not been learned. The Milwaukee papers state that an explosion occurred. But what caused the explosion is not forthcoming.

The exchange was situated in the Enterprise building, on Sycamore and Second streets. The damage to the building was $15,000. That it was a hot and menacing fire is shown by the fact that three alarms were sent in to the fire department.

Mr. Freuler's entire stock of films on hand, numbering 3,000 reels, was totally destroyed. The value placed on the films, according to Milwaukee papers, is $250,000. It was a total loss, as the goods were not covered by insurance.

Printed accounts of the fire state that Otto Goels, a shipping clerk, emptied the contents of a fire extinguisher on the burning films and that a series of loud explosions followed soon afterwards.

Assistant Chief Young had his hand badly cut by falling glass during the progress of the fire.

High Praise for Selig Picture.

The following letter was received by the Selig Polyscope Co. last week from Melvin G. Winstock, general manager of the People's Amusement Co., of Portland, Ore., which controls a large circuit of straight moving picture theaters in Oregon and Washington:

"We took the liberty of placing 'Lost in the Jungle' in the opening program of the People's Theater, a new photoplay house opened on Wednesday, November 1st. The new theater was erected at a cost of $125,000 and has been pronounced by the press and public to be the most perfect of its kind in the country, devoted exclusively to exhibiting motion pictures.

"This film was pronounced by those in attendance to be the most thrilling picture ever produced. Contrary to the usual manner, the film was applauded frequently throughout its exhibition. Pictures of this kind will help us to maintain a permanent hold on public approval, and we trust we

may receive many of this kind. Our company uses the entire output of the licensed makers, and features of this kind help us pay the film bills."

Chicago Film Brevities.

Mr. and Mrs. William T. Rock, of the Vitagraph Co., New York, spent Sunday, Nov. 19, with their son, Mr. John B. Rock, and his wife, on their way to California.

R. Prieur, manager of Lux, New York, spent several days in the city last week, making his rounds in film circles. While here, he visited the Selig plant.

Ralph Radnor Earle, representative of Pathe Freres, was in the city the early part of last week in the interests of his company.

Harry A. Spoor, the European representative of Essanay, will arrive with his wife in this city about Dec. 22nd, to spend the Christmas holidays with his parents and relatives.

William E. King, the popular leader of the Orpheum orchestra, became the happy father of a bouncing boy on November 5th. The World's congratulations to all concerned.

N. G. Caward, of Latham & Caward, former owners of the Metropolitan Theater, Owatona, Minn., was a visitor at the World office one day last week. The Metropolitan, which seats 1,200 people, was sold recently to Byron H. Schmidt, and Mr. Latham is now looking for a new location in a thriving city.

During his recent visit to the South, the Hon. Champ Clark traveled all the way from Dallas, Texas, to Lake Charles, La., on the invitation of Mr. Laglois, manager of the Dreamland Theater in the latter city. On his arrival, Mr. Clark was treated to an exhibition of a recent Selig release, entitled "Trips to Homes of Famous People." The theater was crowded when Mr. Clark arrived and when his picture was flashed upon the screen, the audience arose in a body and made enthusiastic demonstrations. The film also shows the Hon. Joseph Cannon, Vice-President Sherman and Senator Joseph Bailey. Mr. Clark was so well pleased with the film that he made arrangements to have it shown in his home town, so that members of his immediate family might see it.

E. A. Schultz, general traveling representative of the Enterprise Optical Manufacturing Company, writes from Minneapolis that Oscar Overby, of Rice Lake, Wis., is erecting a new fireproof theater in the latter city. The house will be named the Ideal Family Theater, and when completed will accommodate 500 people. The program will consist of three reels of licensed films and illustrated songs. The service will be furnished by the Twin City Calcium Film Company, of Minneapolis. Mr. Overby has purchased a 1912 model Motiograph machine from that company.

That moving pictures should be utilized in religious meetings if the Protestant Church is to keep pace in the march of progress was the declaration made Sunday, Nov. 5th, by Dr. Elduras Richmond, of Philadelphia, speaking on "Pictured Truth" before the District Sunday School Association in the New York Avenue Presbyterian church, Washington, D. C.

Dr. Richmond said that as Christ had taught by means of symbols, it was in no wise irreverent to utilize the various advantages of a moving picture machine to promulgate teachings of the Scriptures.

ESSANAY'S "MADMAN" A SENSATION.

The accompanying illustration is the last scene in the Essanay Company's great sensational melodrama, "The Madman." This fight in the balloon is said to be one of the most sensational and hair-raising scenes recently shown in pictures.

The Madman imagines he is a great actor and that his father is his worst enemy. The asylum authorities humor him in his whim and he is given wigs and material for beards and other disguises. One day he breaks out of the asylum, goes to his father's home, disguises as the father and nearly succeeds in killing the old man. He is pursued by the asylum guards and running across the fields comes upon a military balloon camp. Just as the balloon is cut loose the madman runs on, seizes a rope and goes up in the balloon.

The fight in the clouds is a thriller, but the balloonist, after a fearful encounter succeeds in overcoming the man and throws him loose from the balloon.

"The Madman" is to be released Tuesday, December 5th.

Scene from "The Madman," by the Essanay Film Manufac turing Co.

Pictures in Kansas City

Some two months ago, on a Sunday evening, I casually dropped to five or six motion picture theaters located in the bubbling metropolis on the Kaw, Kansas City by name. In a subsequent article I gave a few brief descriptions of the way in which pictures are exhibited in these houses. Some of my remarks must have been a little caustic, for I afterwards heard all about how the managers of the aforementioned houses pawed the air and called me a knocker, a dub, etc. However, with as much equanimity as I could muster, I passed over these retorts and decided to give the gentlemen another chance for praise. Last Sunday evening, in company with an old-time picture man, I made visits to four of the self-same houses in search of amusement and incidentally, house head management, if I may use the phrase.

To shorten a long story, I, in short (as Mr. Micawber would say), almost failed to find the first of the things I sought. At half past six o'clock I entered the Lyric on 7th and Main. The house was well filled with plain folk bent on diversion. They were certainly getting diversion enough. Five or six unshaded white lights were scattered over the auditorium lending a yellow-blue-green effect to the picture (on a cloth curtain). The operator was engaged in the process of burning up Champion's recent subject, "Shenandoah." Perhaps with sensible projection and a correctly lighted house, "Shenandoah" might be rendered passable.

Having projected Champion's first release and subsequent ones for almost a year after, I feel qualified or rather permitted to tell the Champion people the truth. They have put out some excellent productions, but this one is a letdown in every department. A Great Northern was thrown on the screen in this theater in the same slip-shod manner. Before, I had a word of praise for this house, but there's none coming to it this time.

Though the Lyric was giving four reels for five cents, I did not care to stomach but two. I met my exhibitor friend and we sauntered up to the Twelfth Street Theater. Three reels of new licensed pictures and a variety act composed the program. This is a very handsome house fitted up with the most modern equipment. The seating capacity is about five hundred, and ten cents admission is charged. A mirror screen and a new Simplex machine in the house indicate that the management is out for good projection. However, on this evening the operator had failed to take the lost motion out of the star and cam. In addition, the pictures were rushed through at the rate of twelve minutes per reel. If the Selig people could only have seen their "Lost in the Jungle" skurried over the screen, they'd have given up the ghost right then and there. By the way, for why did the Selig director allow such a flat ending to slip into this masterpiece? Nothing but a man standing in the foreground apparently raving over something. And at the end of such a series of thrilling incidents! A strong finish will, nine times out of ten, get a picture "over" even if the rest of the production is not so thrilling as the one mentioned.

However, to go back to the theater itself, there is too much light in the house despite the mirror screen. When the picture is off great shadows of varied intensities can be seen on the mirror. The handsome side lights have failed to cut off the direct rays, and as a result the picture is almost spoiled for a lover of good, white light.

The vaudeville launched after the pictures was of the usual ten cent class—full of fossilized "puns," besides being altogether too suggestive for a self-respecting person to sit through. We left in the middle of the act, disgusted. The Kansas City public has shown time and time again that when it wants vaudeville, it wants the best. When it wants pictures, it wants the best, and it does not want a combination of impossible variety stunts and poorly projected pictures. Twelfth Street Theater, you're new, so take notice.

We next hied ourselves over to the Palace Theater on Main Street. The management of this house, which also has control of the handsome Tenth Street Theater, was one that was especially aggravated about my former criticisms of the houses. The Palace was crowded to capacity when we entered. A new Biograph and Pathe made up the program for five cents. This house, like the Tenth Street, is lighted by the indirect system. While this is all very good, it is a hard proposition to get the best kind of a picture on a white wall, especially when the indirect lighting is a little overworked and not sufficient (seemingly) current is turned into the carbons. However, I have seen worse projected pictures than the Palace is putting on now. Whether their machine has been overhauled since my last visit or not, I can not say, but it is certain that the jumpiness was not so evident, nor were the pictures rushed through as if every minute were their last. The music, piano, was tiddlety-ding all the way through, displaying a lack of either "pep" or intelligence. After each picture is over in this theater, a nice, well arranged row of incandescents all 'round the curtain is flashed on. I presume this novelty is put on for the benefit of the various oculists in the city. Anyway, it's a cruelty.

At the Tenth Street Theater to which we went next, a remarkably fine program was offered, including Vitagraph's "Regeneration." The photography and acting of this picture admit of little criticism. No better mechanical work was ever put into a Life Portrayal. We were delighted for we expected to see more of the flashy photography of which my friend has complained so much of late. Whether due to hasty work and over-production or not, is hard to tell. But it is an indisputable fact the Vitagraph has, for the past few months, been releasing reels throughout the length of which flashes of white constantly appear. This fault was absent in "Regeneration," and it is to be hoped will remain so in the future.

Mr. Peetfish, the operator at the Tenth Street, must have taken a word to the wise, for he projected excellent pictures Sunday evening. His light and timing were both good, so here's to him. It would be well for a handsome house like this one is to secure a lens which will make the picture fit the frame, or else change the frame to suit. This defect and some more chewing gum music are at present Tenth Street's only drawbacks. The nice little lady at the "pianer" had picked up somewhere a triad of pretty little tunes and hummed away on them regardless of whether a scenic or an emotional scene was flitting past on the screen.

We slipped over to the Subway, on Walnut Street, and discovered a candidate—not for the M. P. Hall of Fame—but for the M. P. Dippy House. He's the trap drummer. And he can't blame the pianist, either. What did he do? Well, maybe his crime is excusable in the Subway, but Mr. Martin, to my mind, has here good material to work on. He, in addition to dropping about a dozen different objects (so it sounded), all the way from glass up to a brick, blew a combination engine-whistle-baby cry when the beautiful lady and handsome artist in Selig's "An Artist's Idyl" fell into the water. Now maybe he didn't pull off all those effects mentioned, but anyway, it SOUNDED like it—and the audience laughed at this artistic stunt.

The Subway's operator must not have read the Moving Picture World lately—nor the manager. If they had they would probably have taken my suggestion to heart. As it is, the whole left half of their picture is still out of focus—has been all fall, I presume. In addition to this, the flicker in the picture is very bad, so between the two our eyes were "on the blink" when we made our exit. Let me add that the trap drummer's use of the base drum and ratchet to represent the falling chair in Pathe's "Raffle's Caught" was very bad taste, but only in keeping with his interpretation of Selig's effort, "The Artist's Idyl."

I wish the Kalem people could have seen their "Colleen Bawn" exhibited as I saw it in the Aurora Theater in Lawrence. The fine points about this little house have been mentioned before. Mr. Dan Childs, whose interpretation of pictures is unassailable, did wonders for this production with beautiful old Irish music. The projection, as usual in this house, was excellent. The only fault to be found with these pictures is some dark photography and uneven tinting. However, these defects can be overlooked in view of their other perfect qualities.

The naval demonstration was the star attraction while it lasted. It was certainly some pumpkins and those who witnessed it will have something to tell their grandchildren and other people's grandchildren about. The newspapers gave it lots of space and told how this and that dignitary worked himself to a state of exhaustion to make it success, but not a word was mentioned about the men who dodged about the waters where the gigantic fleet was anchored to secure pictures that would make the affair a matter of picture history. They were there by scores. On shore, on water and war vessels. They certainly worked like beavers and, although their efforts failed to receive recognition from the press, the public will have an opportunity to appreciate their work. The newspaper men are supposed to have every resource at their command. In the naval demonstration the moving picture men had them distanced.

In closing I want to ask a question: Are the manufacturers to continue the use of the breathing-through-the reed-under water stunt as long as they have the loss-of-memory-and-recover suddenly gag? Three times within the past month has this novelty been used—twice in Kalem productions and once in Pathe. However, the use of this situation is only one example of many other situations and novelties which are worn to the bone every week in the year by the producers.

NELSON T. STEPHENS.

The New England Invasion.

By Henry.
Sketches by Hugh F. Hoffman.

WHAT promises to become a regular thing in moving picturedom was done by the Vitagraph Company during the week of November 13th. The plan of having a large body of moving picture exhibitors visit the studio is a good one from many points of view. It was first done by the Selig Company a number of weeks ago when two hundred visitors from Chicago and surrounding towns were entertained. But this undertaking by the Vitagraph concern is especially noteworthy for the reason that the guests came from a comparatively distant city and were transported in private cars. There were fifty-eight in the party, including special correspondents and photographers from some of the Boston papers. The list of names was published in The World last week. A grand good time had been arranged for the New England exhibitors by Mr. Charles L. Fuller, traveling representative of the Vitagraph Company, and none of the arrangements went amiss. From the time the train left Boston, the trip was a continuous joy-ride for all concerned. Out of charity we refrain from recording the details of the run from Boston to New York. Far be it from us to tip off any friends of ours for indulging their idiosyncrasies when the ship gets out of sight of land.

Frank Howard, the Bell-Cow.

After a safe but stormy journey the party arrived in New York and took forcible possession of the Hotel Imperial, headed by the only Italian band in America that did not embark for Tripoli. The grill-room was appropriated and regular guests who did not appreciate good music were forced to retire to their rooms by the intermittent blasts of the tuba player. By 1 A. M. there were a few cases of non-compos-mentis under observation in the psychopathic ward.

At 9 o'clock on the morning of Wednesday, November 15th, three large able-bodied sight-seeing cars were waiting at the Imperial Hotel, at which time quite a few of the visiting brothers were still in the feathers, dreaming sweet dreams regardless of their obligations to the Vitagraph Company. Upon these the hose was turned, but that is another story.

Ernest Horstmann, Olympia, Lynn, Mass.

The fresh air on the way to Brooklyn had a wonderful effect that was remarked by many. What meaning this had was not divulged within our hearing. At any rate, the invading forces arrived at the Brooklyn plant of the Vitagraph Company at hign noon. As they stepped from the touring cars into the mud, a moving picture battery was placed at an advantageous point and the pictures show the New England boys stepping very high with all the grace of trained kangaroos. As the party entered the studio grounds by the big gate, another moving picture camera caught the steady and dignified advance of the "amusement trust" of New England. The procession was headed by Frank Howard, holding the string of one of the Vitagraph's large dogs. The picture was extremely dignified until the dog spied a feline sitting in the right of way and promptly forgot his good manners when he dived for the black cat. Frank Howard, at the other end of the dog's rope, was looking in another direction and nearly had his neck broken by the sudden jerk.

The visiting members were royally entertained. They inspected every part of the Vitagraph plant and, many of them for the first time, had an opportunity to see just how moving pictures are made. During the tour of inspection the party was given an excellent luncheon by the Vitagraph Company who, in this, as in every other particular, spread themselves and spared no expense in giving the visitors a royal good time. "Pop" Rock, Stuart Blackton and Albert Smith personally conducted the visit and certainly made the boys feel at home. As evening shadows fell, the automobile party started back for the Imperial Hotel, where once again the Italian band made the welkin ring. At 10 P. M., with the band at their head, the boys marched down Broadway to Gane's Theater, at 31st Street and Broadway, and there saw themselves in the moving picture that had been taken of them earlier in the day. They perched themselves in the balcony and as the pictures were thrown upon the screen there were many ribald remarks and critical aspersions by the several exhibitors on their various peculiarities of steppage.

Joe Mack, Hub Theater, Boston.

There can be no doubt that visits of this kind are beneficial both to the manufacturer and to the exhibitor. Every exhibitor should know exactly how moving pictures are made. On the journey and during the visit the exhibitors had every opportunity to mingle and become better acquainted. Good feeling prevailed and organization was on the tip of the tongue a good part of the time. There is nothing better than a junket of this kind for exhibitors to get their minds off the details of business and discuss matters concerning their general welfare, and there is no doubt but that this trip of the New England exhibitors will weld them together in friendship and be productive of stronger organization.

W. H. Foster, Keith's, Boston.

The Vitagraph Company deserve a word of congratulation for their unselfish enterprise. Also a considerable amount of praise should go to Mr. Fuller, who organized the party and carried it through to such a notable success. Let us hope that more manufacturers will show the same enterprise as has the Vitagraph Company.

MOVING PICTURES AND THE CHURCH.

In telling his congregation of the good effects that might be realized from a moving picture show of a proper kind, the Rev. J. Whitcomb Brougher, at the Temple Baptist Church, Los Angeles, Cal., announced that as soon as possible a moving picture feature will be added to his church.

* * *

The moving picture machine is establishing itself as a part of religious services, but promises to receive a setback at the First Baptist Church, Topeka, Kan., on account of a failure of the collections to be large enough to meet the expenses of showing the pictures. This new departure in religious services has caught the popular fancy and is drawing large crowds, but the new members of the congregation evidently live on Tightwad Street.

* * *

Moving pictures of a character more generally elevating than those offered by the nickel and dime theaters of the city, courses of lectures along the line of Christian ministration to boys and men, may be given in Detroit churches and Sunday school rooms this winter if the suggestions of the local social service committee of the Men and Religion Forward Movement are carried out.

* * *

At a special meeting of the directors of the Young Men's Temperance Society, Allentown, Pa., it was decided to run moving pictures at their hall during the winter months.

London Letter.

By E. J. M.

"ARE films shown at English theaters to be subject to censorship?" is the question of the hour. Already one town (Blackburn) has decreed that all films must be submitted to the chief constable previous to exhibition and others are sure to follow. Special legislation is unnecessary because of the wide powers conferred upon local authorities by the Cinematograph Act (1909), which permits them to endorse the license with any restrictions they may think fit. At the same time it is hardly likely that the government will permit local licensing bodies to be at variation one with the other. It would therefore not be surprising if an act of Parliament were introduced to make censorship compulsory.

Most of the American films are of course produced in such a manner that they will satisfy the censor, but with continental subjects that is unfortunately not the case; and it is those films which are the cause of all the trouble. The daily newspapers are not helping matters either, for some of the correspondence from "A Father of Six" is obviously manufactured in the office. Nevertheless I am not going to pretend to defend those manufacturers who are short-sighted enough to produce films depicting murder, rape, theft and suicide. Such firms are reaping their just reward because all the better class of renters refuse to buy subjects that are not absolutely O. K.; but the trouble begins when certain of the smaller fry buy up anything that is extra vile and circulate it throughout the country, to the detriment of respectable theaters who would not dream of showing such subjects.

I am rather surprised that the two principal trade journals in London are scouting the idea of the establishing of a Board of Censorship. Surely they must realize that anything which will tend to uplift the picture theater in the eyes of the public is a desirable thing to have, and it would be a valuable asset to any exhibitor to be able to truthfully say "All films shown at this theater have been passed by the censor." Cinematograph theaters have been so persistently damned in the daily and weekly press during the last few years that one would have thought that any proposition which would confound the critics would be received with open arms.

After all is said and done the legitimate manufacturer, who takes a pride in his work and turns out clean, wholesome films, should have no cause to feel faint-hearted. It is the man with nothing to lose and everything to gain who releases the questionable stuff. And the sooner he is put out of business the better it will be for everybody.

The first Majestic release is distinctly good and the producers are to be congratulated upon the degree of photographic quality they have attained. But, please keep comedies a bit shorter. 1,000 is too much by 200 feet for this market. I am sure that sales would have doubled if the subject had been below the 800 mark. Surely it is more profitable to sell fifty copies each 750 or 800 than 25 at 1,000 feet. Most of the English, French and Italian comedies are less than 600 feet in length, at which they sell more than freely. Mind you, I am not taking it upon myself to lay down a doctrine, because you might not follow it if I did, but I give the hint for what it is worth.

Had a chat to-day with H. E. Aitken, president of the Majestic Film Company, who is here on a flying visit. He only arrived on Monday and is off again on Saturday, so that he will be back in New York almost before these lines are in print. Mr. Aitken gave me a lot of interesting news that is not for publication for the present, but he will have some interesting copy for the editor when he returns.

One and all, we in Europe offer our deepest sympathy with W. N. Selig in the trouble he has gone through, but we heartily congratulate him on escaping with his life. I saw E. H. Montagu, Selig's London representative, this morning and was glad to hear that he has just received a cablegram announcing that W. N. is progressing favorably, which is good news. To the wife and children of the unfortunate producer, Boggs, we also tender our sympathies. He died in the execution of his duty. One cannot say more.

H. A. Spoor has just returned from Berlin and is very enthusiastic concerning the prospects of the office which he has opened there. He says that some people tried to warn him off Germany, but he is evidently confounding the critics, for he assures me that he is already making a profit of the office,

Group of New England Exhibitors Entertained by the Vitagraph Company at Its Plant in Brooklyn, N. Y., Nov. 15.

and it has only been opened a matter of two months. Mr. Spoor tells me, however, that the class of subject that is in demand varies considerably from the generally accepted code of English or American morals that are usually incorporated in a film. For instance, the German will not pass any film that in any way strikes at the fundamental Teuton rule—AUTHORITY with a very capital A—consequently no film which in any way suggests a rising of the down-trodden is permitted. You may burlesque a working man, but you must not do the same thing of a policeman or soldier! On the other hand, there is more liberty in the moral code as between man and woman! Well, well! However, from what I know of Essanay subjects, I think they can fill the market pretty well without having recourse to either of the type of films mentioned.

The Cinematograph Defense League is dead. Formed some twenty-two months ago for the purpose of assisting exhibitors to fight the Cinematograph Act, it gradually dwindled away until at the last the meetings were hardly better than a farce. It would be uncharitable to discuss the reasons for its failure, though they were common property, but in view of the fact that a new association will probably arise in the near future it is perhaps advisable to let sleeping dogs lie.

Under title of "The Pictures," Markt & Co. are publishing weekly a smart little magazine containing Biograph, Kalem and Lubin film plots written up in the form of short stories. Priced at one penny (two cents), it is selling in large quantities. There is apparently a profit made on the magazine, so that the advertising value is obtained for nothing. Again, well, well!! Friend Nichols does not miss much.

A NEW STAR IN THE PICTURE FIRMAMENT.

Though not altogether unknown in pictures, Dorothy Gibson really owes her first and proper introduction to the picture-loving public to the Eclair Company, whose leading player she now is. We say "not altogether unknown," because Miss Gibson played in pictures before she joined the Eclair stock company; but the others failed to recognize her

Miss Dorothy Gibson.

charming personality to its full worth and, consequently, missed a "one best bet." As has been mentioned frequently, Miss Gibson's first claim to public notice was gained as the favorite model of Mr. Harrison Fisher, the popular artist. She is now destined to gain a much wider and more lasting reputation through pictures.

It is in comedy—high-class comedy—that Miss Dorothy is destined to shine; that she can shine with all her charming, winsome manner is sufficiently proved by her appearance in the coming Eclair comedy, "Miss Masquerader," to establish the truth of these prefatory remarks. "Miss Masquerader," let it be known, is the first comedy release by the American Eclair company of players and will follow immediately the more pretentious subject, "Hands Across the Sea in '76," reviewed at length last week. The story is very slight, though logical and consistently told, yet it serves its purpose in affording Miss Gibson an excellent opportunity to show us what she can do. In this she plays the part of a young girl who has become tired of being loved for her money and who wants to find someone who will love just her. She coaxes her uncle to take her to his country club in the disguise of a man, and in this way she mixes with the rest of the men until she finds one that suits her fancy. Her efforts in following up the advantage gained develop some very good comedy situations and give both photographer and players an opportunity to produce a succession of clever effects.

Especially noticeable is the reposeful work of Miss Dorothy. She has acquired the knack of expressing herself without excessive gesture or facial contortion, a failing so common among photoplayers and so distressing to those who view them. Miss Gibson is to be congratulated upon her singular ability and the Eclair Company upon having secured her services, for, if the pace set by "Miss Masquerader" is kept up, Eclair comedies and Miss Gibson will be prime favorites with the photoplay enthusiasts.

FRANK CRANE A COMET DIRECTOR.

Frank Crane, who became one of the best known of Independent leading men in the course of his year and a half connection with the Thanhouser Company, has joined the Comet work is being watched with interest by his many ad-

Frank Crane.

familiar to theatergoers during his long term with the Thanhouser Company than any other Independent actor, as he appeared in the New Rochelle pictures from their very first issue, and was the first Independent leading man to lecture on the pictures he appeared in. Directing is not a new business to Mr. Crane, who has prepared many vaudeville and stage productions and acted as a temporary director for Thanhouser last summer. But he becomes a permanent director with the Comet, and most of this brand of film will be from his hands. The first is "The Late Mrs. Early," released December 1st, and the second, "Just In Time for Dinner." Mr. Crane has conceived some new ideas relative to producing of The-Picture-As-It-Ought-To-Be, and his Comet work is being watched with interest by his many admirers among the Independent theaters men. Crane distinguished himself in the leading roles of such of the Thanhouser "classics" as "Uncle Tom's Cabin," "Ten Nights in a Bar-room," "Rip Van Winkle," "John Halifax, Gentleman," "Old Curiosity Shop," and "Silas Marner."

IMP INDUSTRIAL PICTURES.

Mr. Carl Laemmle, the president of the Imp Company, is an advocate of better film stories and believes the moving picture can be utilized to instruct the young. To that end he is making a commendable effort to obtain subjects along industrial and educational lines. Two very praiseworthy films are awaiting release at the Imp factory which will not fail to interest. One of of them consists of scenes on an American tea farm. The growing of tea is illustrated from the time of the sprouts to the packing in the boxes ready for market. Every stage in the growth and cultivation is shown, making a remarkable film. Tea is quite a national beverage and those who use it daily will be interested. Another film that is replete with information illustrates the growing, cultivating and marketing of cotton. The scenes shown take one through the processes, the cotton gin, the baling, hauling, weighing and shipping being done in excellent photography and fidelity to facts. The Southern darkies and their crude way of conveying the cotton to the gin and to the steamer furnishes types many have read about but have never seen. It is a film that will not only entertain but will educate. This subject will be released Saturday, Dec. 9.

Projection Department

Edited by F. H. RICHARDSON.

CONDENSER BREAKAGE.—So very many inquiries come in concerning the prevention of condenser breakage that it may be well to sum up, in one article, what is known on the subject. Let it be clearly understood, however, that there is no universal panacea for this evil. As a rule every individual case must be treated according to its individual circumstances.

Generally speaking condenser breakage is due to uneven expansion and contraction of the glass, though it may be chargeable to other causes, such as the lens fitting too tightly in a metal mount. This uneven expansion is greater when there is sudden change of temperature, but sudden change of temperature does not explain the matter altogether since the front lens, which gets pretty hot, is exposed to every vagrant breeze that blows. In general I am of the opinion, based on the last part of the foregoing sentence, that up to a certain degree of temperature there is slight danger of a lens breaking; beyond that heat it breaks readily. Just what that degree is I do not know.

Granting this to be true then one of the prime requisites to the reduction of breakage is that of keeping the temperature inside the lamphouse as low as possible. Where local law allows one to do so I would recommend that the entire back of the lamphouse be left open. There is absolutely no danger from fire by so doing. I would recommend that where this cannot be done a metal pipe be connected to top of lamphouse and run to a chimney flue, if convenient, or to the vent flue or to the open air. It would necessarily have to be equipped with a swing joint to allow of shoving the lamphouse over to the stereopticon. If this pipe is not installed then at any rate take great care to keep the screen in top of lamphouse hood perfectly clean so that heated air may readily escape. Avoid opening the lamphouse door immediately after cutting off the arc, particularly if heavy amperage be used. Never allow the breeze from the operating room fan to play directly on the lamphouse, or in such manner that a strong draft is created on the door side of the lamphouse. If there is ample ventilation in lamphouse have ventholes in condenser casing wide open. If lamphouse is closed tightly don't have too much ventilation in condenser casing. If lenses of same focal length are used front and back put front lens in back and new one in front in replacing broken lens. If a round metal mount is used, never put in a lens which fits tightly. Grind edge of lens off if necessary until there is 1/16 inch play, using a coarse grindstone for the purpose. Never allow a lens to fit very tight in any kind of mount. Some have had success or at least thought they had, by allowing new lenses to remain in the oven of the home cook stove for a week or two. Others place them in cold water and bring to a boil, allowing to cool off slowly. These schemes, while of doubtful value, may do some good and are not likely to do any harm, though one man did report that the cook stove plan broke half a dozen lenses for him. One correspondent reported stopping breakage by laying extra lenses on top of his lamphouse until needed. Many inquire if high priced lenses break less readily than cheap ones. There probably is a difference in favor of the higher grade article. They have. Beyond this I believe there is little can be said of value on the subject of Beyond this I believe there is little that can be said of value on the subject of condenser breakage.

MOTOR GENERATORS.—Mr. J. H. Hallberg, New York City, writes: "On page 546, Nov. 18, 1911, issue of the Moving Picture World, appears reference to a letter from the Western Electric Company, of Denver, Colo., under the heading, 'Field Regulation,' concerning the operation of projector arc lamps on motor generator sets, the generator end of which produces the current by which the projector arc is operated.

"I do not want to get into an argument with any one in connection with this matter, but through your courteous invitation in the last paragraph of the article, I feel at liberty to say something on the subject, particularly in view of my considerable experience as manufacturer and inventor of machines for this purpose; also there is another matter which leads me to say something at this time, viz.: the fact that you question the satisfactory operation of the projector arc on such a machine as described by the Western Electric Company. In this I sustain you for reasons set forth below.

"The projector arc, on direct current, burning without any enclosing globe, with proper quality and style of carbons, requires not less than 42 volts nor more than 60 volts potential drop across the arc proper. If the arc be maintained below 42 volts, the carbon points will not be properly consumed and especially on the negative carbon point there will be formed a cap of considerably harder substance than the carbon, and of much higher resistance, which will absolutely make it impossible to maintain a steady arc. While automatic lamps can be made to maintain the arc at between 40 and 45 volts, with an average of 42½ volts at the arc, it is practically impossible for an operator to manipulate a hand-fed projector arc lamp and maintain the arc within these limits. In view of the greater leeway necessary with hand-fed arc lamps, a voltage of 50 to 55 has been established as the standard for the potential drop across the arc on a projector lamp operating with D. C. When I say that 50 volts is required at the arc this does not mean that 50 volts from a constant potential electric circuit is sufficient for the maintenance of such an arc, because an electric arc is of such nature that for a given separation of the carbon points the resistance of the arc decreases as the amperes are increased. Now you understand that if there is a constant voltage on the system of about 50 or 55 and an arc is struck across this potential, it will represent almost a dead short circuit and the greater the amount of amperes the lower will be the resistance of the arc, hence if the voltage does not drop on the line the arc will increase to the limit of the capacity of the wires, which will ultimately melt.

Having stated that we are dealing in connection with an increase of current, it is evident that some means must be provided between the constant potential current supply and the arc which will act just opposite to the arc, in other words a resistance or an element of negative force must be introduced in series with the arc. This cannot be done without an increase of line voltage, and good practice is to provide at least 25 per cent additional voltage for the standing resistance or ballast, and as a general rule a 50 volt projector arc cannot be maintained on a constant potential supply delivering below 65 or 70 volts, but with 75 volts the results will be better.

"The foregoing refers to the operation on a constant potential dynamo driven by a motor forming a motor generator set, having an ordinary field rheostat in series with the shunt field winding for the control of

"Either 'Western Electric' is not familiar with the type of machine discussed in your column or else he has not clearly stated his case, because as described in the article in your department, your criticism holds good and his system will not work.

"If, however, a special generator is provided in place of the ordinary constant potential 55 volt generator, it is not only possible but very desirable to maintain the projector arc at 50 to 55 volts without any resistance in series with the arc. In this case the dynamo is not of the constant potential type, but rather of a constant current type; in other words it is a dynamo which will deliver a steady amperage at a varying voltage, somewhat similar in type to the old arc dynamo used years ago, some of which are still in service, for the control of 6.8 and 9.6 ampere open arc lamps operating in series. With such a dynamo it is possible to freeze the carbons and it is an actual fact that the load on the motor will drop to almost nothing when the carbons are frozen, but the moment you separate the carbons the load on the motor will be in direct proportion to the distance between the carbon points, making the ideal current controlling device, and at the same time current saver for projector arc lamps. The control is accomplished by making the dynamo with a shunt winding and a very large series or compound winding on the pole pieces, so connected, however, that the compound winding will oppose the shunt winding, thereby establishing a magnetic balance, the tendency of which is to keep the amperes quite steady at the arc irrespective of a normal increase or decrease of distance between the carbon points. If I may be pardoned for making the statement I want to say that the Hallberg Direct Current Economizer is of this kind, and has given excellent satisfaction during the past four years."

Mr. Hallberg, who certainly is entitled to respectful hearing on such questions as this, has set forth precisely the general view I have held. One statement made by San Diego, Cal., two weeks ago would seem, if correct, to clear up one point which had seemed to me to be an insurmountable objection to the use of a dynamo of any ordinary type without resistance. It appeared to me that the instant the arc resistance be removed by freezing the carbons, something was bound to happen unless some other form of resistance, such as field resistance, be instantly inserted. Surely, it seemed to me, at the very least there must be a terrific overload on the generator. San Diego, however, claims that under these conditions the shunt wound generator drops its voltage entirely. This would mean that at least the dynamo would not be injured, but it would involve constant liability to lose the arc entirely. I can readily see where and why a dynamo of the type suggested by Mr. Hallberg would, by the compounding counteracting the shunt, automatically take care of such a condition. I do know that competent operators who understand the machine and its care have reported excellent results from Mr. Hallberg's D. C. economizer.

Presumably Mr. Hallberg's letter will elicit reply. I would ask that those taking part in this discussion try to give exact reasons for their claims. It is not sufficient to say that thus and so produces this and that result. We want to know exactly, in detail, why those results are produced and we want it in plain language which the average man can grasp and understand, to the end that the greatest amount of good be done to the greatest possible number. Our thanks are due Mr. Hallberg for his excellent letter.

FILM SPEED.—Ottawa, Kan., writes: "How many minutes should it take to run a standard reel of 1,000 feet? In other words, to obtain the best results how many revolutions of the machine crank should there be per minute? Why do some pictures flicker more than others when all are run under the same conditions? Ought some pictures be run faster than others, or should the speed be uniform?"

Any flicker there may be is always more pronounced on light scenes than on dark ones. While I have called attention time and again to the matter of speed, and its vital importance, I will, for the benefit of our newer readers take it up again. Speed is of very, very great importance and a comprehension of this fact is absolutely necessary to do really fine projection. The operator "renders" a film, if he is a *real operator*, exactly as does the musician render a piece of music, in that, within limits, the action of the scene being portrayed depends entirely on his judgment. In the "Passion Play" he can make Peter act the part of a jumping jack and he can turn a horse race into a howling farce, by overspeeding and underspeeding. Generally speaking 17 minutes is the

average time for 1,000 feet of film. This by reason of the fact that normal speed is 60 turns of the crank per minute, that being the speed the camera is supposed to be run in taking the picture. However, the camera operator guesses at speed and doesn't always hit it very closely. I have timed a camera operator, without his knowledge, running nearly 70, and again as low as 50. Probably the speed will, taking one scene with another, average about 60. There is one rule, and one rule only, the operator must be guided by if he wishes to produce artistic projection, viz.: the action of the scene being portrayed. The one and only exception to this is scenic films, in which there are no moving figures. Take the "Passion Play" (Pathe), for example. It should be run right down to the limit of slowness. It is much more impressive thus. The scenes are religious and solemn and the figures should move slowly. To run at normal speed (60) would not bring out the full beauty and impressiveness of the scenes. To run at 65 or 70 would make of it a howling farce. Imagine the figure of the Saviour carrying the cross at a gallop. I have seen very near that same thing. I would cheerfully have paid five dollars for the privilege of heaving a brick into that operating room. It was a shameful debauchery of projection. On the other hand I have seen an automobile race appear utterly ridiculous by being run too slowly. I have seen a man falling who appeared to float down—underspeed. I have seen persons walking, having a floating motion, utterly absurd (too slow), and again with their legs twinkling along as though they were automatons. Watch the scene closely and by variation of speed bring out everything there is in it. No set rule applies. Only the application of brains to the matter of speed can properly render a film. That is one reason why the real operator never takes his eye from the screen. I have often changed speed half a dozen times on one film of 1,000 feet. Operators will do well to put in a film before or after the show, when no one is present, and note the difference in running a scene at various speeds. It requires rare good judgment to be able to correctly judge the speed which will produce the best curtain result on any average scene.

MACHINE TROUBLE.—Sioux City, Ia., writes: "I overhauled my Edison, Model B, and had some trouble. Put in all new parts, including bushings and new left hand side. The left side has no groove for the shutter to travel through. Had to cut off part of the shutter and now unless I thread just right there is travel ghost. The machine runs very smoothly since overhauling. California asks for spotlight. I use tin slides in my stereo slide carrier. Have several of different sizes."

That isn't what California is after. He wants a regular spotlight. As to the machine, you did wrong in cutting off the shutter. You will have to get a new shutter, price $1, and then file a slot, or groove, in the casting. This you can readily do and it will take care of the whole matter.

SEVERAL THINGS.—Anadarko, Okla., writes: "Place our show among the names of those 'just opened'—The Nusho Theater. We are the second show in this little city, which boasts about 3,500 population. Have a Powers 6, driven by a Kimble motor; A. C. 110 volts transformed to D. C. through a mercury arc rectifier. Seating capacity 300; throw 75 feet; picture 12 feet; aluminum screen. I want to speak a good word for both the Powers 6 and the rectifier. The other house is using practically the same amperage for lighting and for their projection arc, but they use a rheostat. Their bill for current average $35 per month. We have been open two weeks and the bill was $8.20, or at the rate of $16.40 per month. Some difference? That should speak well for the rectifier, I think. Also the other show has a patent screen costing $250, while mine is aluminum and yet my picture illumination is much the best. Still I am not entirely satisfied, as the screen seems to give a glaring effect—too bright. Wish you could give me a good formula for aluminum coating for screen. Noticed what you said about the set of books put out by the American Correspondence School, of Chicago. You were perfectly right in criticising them as you did. I just had them on trial and sent them back. In theory they are all right as far as they go, but as for learning real operating from them—nothing doing. I put in the best part of eleven years at the crank and if I could not use less words and tell more than do those books I would undertake to eat what I did write, paper and all."

I did give space to quite a few aluminum coating formulas, but what worked well in the hands of one man was a failure in the hands of another, so I discontinued it. Also there are now several good patent curtains on the market. Unquestionably the rectifier effects a large saving as against a rheostat. The books were as I described them. I was quite lenient in dealing with them, I believe. Ordinary aluminum coatings usually give the harsh, glaring effect of which you complain. They are brighter—yes, but the harsh effect is usually present.

INFORMATION WANTED.—Tyndall, S. D., writes: "Enclosed find check for copy of handbook. Am constant reader of the World, especially of the Department. Am using an Edison machine and it is beginning to buck. What causes the film to run loose and tangle up in the take-up magazine towards end of reel? It has only done so lately and the machine makes more noise than formerly. Can we use A. C. on the arc? Have D. C. plant of our own. Have tried A. C. and find the light is very dim. Would we have to have different lamphouse for A. C.? Voltage of both currents is same, viz.: 110. Do the Edison people make an outside shutter for their old machines?"

Plainly you are in need of the handbook, Tyndall. In all probability the film "runs loose" at end of reel, for the reason that you haven't enough tension on take-up. It is also possible the take-up belt is too loose. If belt is loose stretch tightly around pulleys and cut about ¼ to ⅜ inch shorter than when stretched by hand. The take-up belt pulley is split. A coil spring holds the two halves together under pressure. It is this that provides the friction to revolve the reel. Spring is held by a collar. Loosen screw and move this collar in a little, but only enough to take up all the film. Too much tension on the take-up is very bad. Just barely enough to take up all the reel is right. It will be well to take off the belt, remove collar and spring and pull off the loose half of the grooved pulley and examine the fiber surface. It may be the fiber is worn out or else soaked with oil. In either case get new fiber. You did not say how old machine is or what model. Probably the gears and cam and star are becoming worn and need renewing. You can use A. C. for projection, with same lamp, lamphouse and connections, but it is not nearly equal to D. C. You must use much higher amperage for given curtain illumination. See the handbook. Not knowing model of machine, cannot answer your last query regarding shutter. If it is an Exhibition Model I don't think they do.

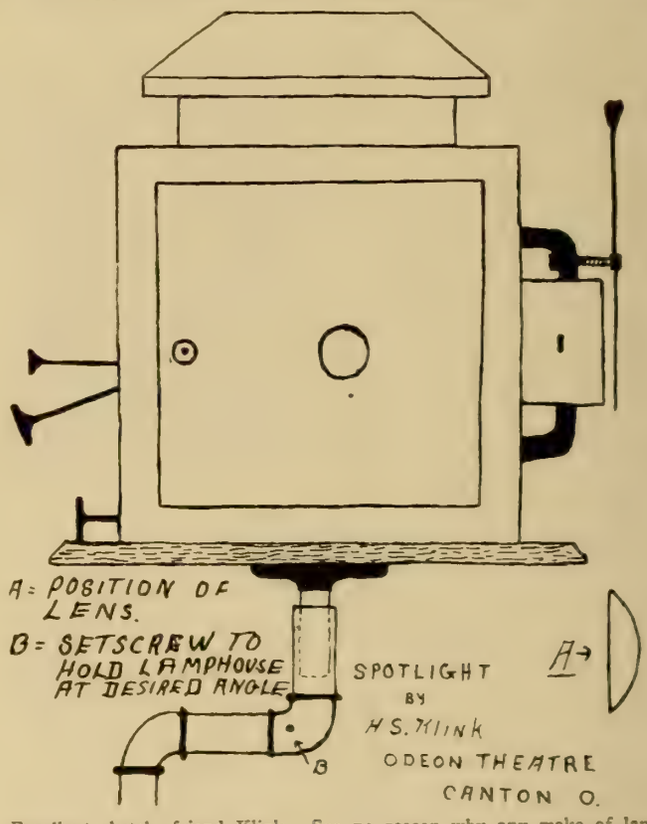
EMBRYO OPERATOR.—Philadelphia, Pa., is learning the profession of operating. Has position with an operator, but says his teacher's knowledge seems somewhat crude. Has handbook and says it is valuable and a great aid to him. Desires, when he qualifies, to apply for license and wants to know if I can suggest a list of questions that will be put to him; also suggest name of an elemental work on electricity.

My sympathy is with the man who is honestly seeking to learn, but I could not suggest a list of questions, nor would I do so for various reasons. Elemental works on electricity are legion, but I know of absolutely none of very much value to the learning operator. Perhaps you will get as much from "Modern Electrical Construction," Frederick J. Drake & Company, publishers, Chicago, as any one electrical book I know of. In examination you will be tested as to your practical knowledge of electricity as applied to projection, wiring, wires, etc., and probably also on motion picture mechanisms. You must know the size of wires and their capacity, the effect of resistance and how to hitch it up in various ways. In fact you must demonstrate to the examiners the fact that you are possessed of enough *bona fide* knowledge to successfully handle a projection plant.

SPOTLIGHT.—St. Louis, Mo., writes: "Replying to California: I have an old Powers lamphouse and lamp which I use for spotlight, at 1310 Franklin Avenue, this city. Throw is 90 feet. I get a round spot with a lens of 10 in focal length, 4½ inch diameter. My employer says it is the best spot ever used in his house. The arc is only about 6 inches from the lens. Same may be inspected at any time at above address."

Many thanks for the contribution, St. Louis. Comment is unnecessary.

ANOTHER SPOTLIGHT.—Mr. H. S. Klink, Canton, Ohio, writes: "Find enclosed sketch of Powers lamphouse I converted into a spotlight. Made mine several years ago and in remodeling the house some time ago it got smashed. Only wish I had another Powers lamphouse to make a duplicate. You only use one condensing lens, convex side toward screen. Doubtless something could be done with the Edison lamphouse by removing the cone. Use common condenser lens. No fear of breaking them. I used about 15 amperes on 105 feet throw. I used a Powers lamp. Stand is of water pipe and can be made any desired height."



Excellent sketch, friend Klink. See no reason why any make of lamphouse and lamp could not be used for this purpose, providing lamphouse be long enough or an extension be put on front to carry lens.

SOUTHLAND.—Montgomery, Ala., writes: "Have just moved from Abbeville, S. C., to this city. Change address of paper at once, as I feel lost without the World and the projection department. Can't get along without them. I have the best picture in the city—so they say, though we have a mirror screen to compete with. Use a No. 6, Edison lamp, 50 amperes of 110 volt D. C. Have seen a lot of poor projection in this section of the country, especially in the small towns. This is probably due to poor equipment and the fact that salaries are altogether too low to attract good operators. But it is not all bad. We have, here in the South, some excellent men who know their business from the ground up."

Address has been changed, but you gave no street address, therefore paper goes to Montgomery, Gen. Del. The South probably has its share of the very limited supply of really competent operators. Those of poor, or mediocre ability, are to be found everywhere.

MICA SLIDES.—Will department readers who have had experience with mica stereo slides kindly inform the editor, immediately, as to their opinion of mica as compared to glass for this purpose, setting forth reasons for their conclusions in detail, based on experience?

TROUBLES OF HIS OWN.—New York City writes: "(1) Can you tell me why condensers break continually in the Standard lamphouse? Broke two lenses in two years when using Powers 5. With Standard they break as fast as I can put them in. (2) Used to have best light in Harlem or the Bronx, but lost my crown about two months ago. Have large, blue spot in center of screen. Can remove same by placing lamphouse back, but then sides get very dark. Current is 110 volt D. C. Throw = 70 feet, 14½ feet picture. Use 1¼ inch M. P. lens and one 6½ and one 7½ condensing lenses, the 7½ next the arc. Have tried lenses of various focal length, but without beneficial result. (3) Operating room is grounded on negative wire and machine is grounded to operating room. Get full light with best lamp by touching one wire to positive carbon and other to lamphouse. By touching negative carbon and lamphouse I get half light. Don't believe this ought to be. (4) About once every show an explosion occurs in lamphouse, not like so much powder. There is a slight report and sometimes it lifts top of lamphouse. (5) Have Standard rheostat, tested at Standard factory on 117 V., pulling 26 amperes under test, on striking arc with new carbons. After crater was burned it delivered about 22 amperes. Here it blows a 30 ampere fuse about every ten minutes. On test another rheostat, of different make, supposed to deliver 25 amperes, did not blow the fuse with four carbons cut out. Standard people furnished another rheostat, which delivered 22 amperes with new carbons, these lowered to 17, under factory test. Same result followed when installed here, viz.: it blew 30 ampere fuse. (6) How long, in your judgment, will a new Standard machine last, running 9 hours a day, 7 of them at a 14 minute clip and two at a 6 minute speed per reel? Sundays and rush days at 7 minutes per reel? (7) Does a larger pulley on upper pulley of motor effect the motor by driving the machine faster? (8) Do you think three reels and a song per hour, stopping to thread up, is good policy to hold the crowd? (9) Why is it that with a Standard machine, with a side throw, one cannot get clear white light on stereo and at same time get stereo picture in center of screen? My operating room is just 48 square feet in area and for its size I believe has no equal in New York City. Have all necessary tools and do all my own work. One doesn't have to have a ten acre lot to be neat and clean."

Well, New York, you have certainly sprung a bundle of them. (1) The condenser breakage is not the fault of the Standard. Have had same complaint on all makes of machine. See "Condenser Breakage" elsewhere in the department this week. (2) You ought to use two 6½ inch condensing lenses with a 3½ inch projection lens, I think. Use ⅝ cored above and ½ inch solid carbon, not too hard, below. Using ⅝ cored below, with lower tip too far advanced, will frequently cause ghost, same being shadow of large lower tip. Think, however, trouble lies in wrong combination of lenses. (3) Suppose room is grounded to the neutral wire of a three-wire system. Under these conditions, the lamphouse being also grounded, you would get full light off the positive carbon. The "half light" on negative is a queer thing, but I think would be accounted for by the rheostat being on the negative wire, the ground thus forming a shunt past it to the neutral ground. The condition, while not the best, is permissible. I do not believe in grounded lamphouses.
(4) While I have never personally encountered such a proposition I am aware that, under certain conditions, and where lamphouse is poorly ventilated, gases generated within the lamp house have been known to explode, as you have described. Remedy is to keep vent screen at top and bottom, particularly at top, perfectly clean and free, so that heated air and gases may readily escape. (5) Something wrong with your dope, New York. You say a rheostat of different make did not blow the fuses. Presumably you mean one of same capacity. This proves trouble is not on the line. Unless the rheostat itself carries a heavy ground what you have said simply cannot be. If it only delivered 22 amperes on 117 volts, it certainly could not and would not deliver exceeding 30 amperes, as it would have to, to blow 30 ampere fuses, on 110 volts. (6) Depends on care and grade of oil used. Excessive speed will shorten the life of any machine. (7) Question is not clear. (8) You have already said you run a "seven minute clip." Seven minutes to a reel, allowing two minutes for change and six for the song, would result in six reels and song in an hour. Either you exaggerate or else the reels are very short ones. Seven minutes for a reel of 1,000 feet of film is at the rate of 143 feet per minute—not exactly impossible, but certainly not practical. In general, I have always held the speeding up proposition to be a foolish, penny-wise, pound-foolish policy. It is losing a dollar tomorrow to get a dime today. (9) I know of no good reason for such a condition with the Standard, or any other machine. Set your lamphouse on the stereo side and adjust the stereo lens. Possibly you have not got your lamphouse stop adjusted tight. The lamphouse may slide over too far, or not far enough. The side throw would have nothing whatever to do with getting clear light. It would distort the picture, the amount of distortion depending on size of picture and how much the machine sets to one side.

SMOKE.—Several letters have been received by the editor asking whether or not the smoke from the locomotive smokestack, in certain scenes, is apparently coming from or going into the stack of the engine.

I have looked this matter up and find that in certain scenes where the scene is taken with the locomotive running backward and then the film reversed, making the engine run forward, the effect of the smoke entering the stack is produced. This by reason of the fact that when the film is reversed the whole action is reversed, hence the smoke enters the stack, instead of leaving it.

FINED.—John Kamuda, an operator at the Star Theatre, Warren, Mass., either quit or got fired recently. He proceeded, according to newspaper report of trial, to disable the projection machine before leaving. He was detected, arrested, tried and fined. We are heartily glad to know of his punishment. There are no possible circumstances justifying an operator in doing anything of this kind. It is a mean, contemptible, cowardly method of "getting even" for a grievance, real or fancied. The man who cannot find some more manly method of playing even with one whom he believes has wronged him is too small a pimple to ever amount to much in the projection field or anywhere else.

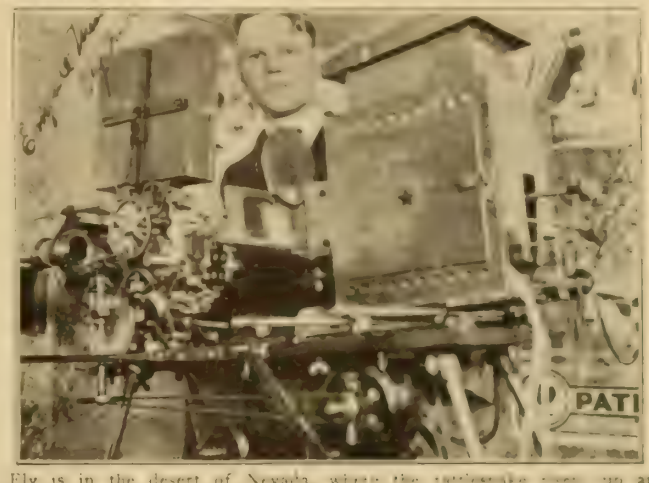
CORRECTION.—Both in the New York Operator's wage scale published October 14, and in the letter of notification sent out to managers by the Union, appears a slight error, viz.: One shift, two men, 12 noon to 11 P. M., should read 12 noon to 12 midnight. The scale which goes into effect next Monday, is as follows:

Matinee and Evenings	$22 per week
And One Hour for Supper	
Evenings Only	$18 per week
Evenings and Saturday and Sunday Matinee	$19 per week
Double Shift, 12 Noon to 12 P. M.	$18 per week each man
Double Shift, 1 Noon to 11 P. M.	$18 per week each man
Double Shift, 9 A. M. to 12 P. M.	$22 per week each man
One Shift, two men, 12 Noon to 12 P. M.	$22 per week each

And One Hour for Supper for Each Man.

Relief work at rate of one day's pay. (No Sunday rate to be cut) $3 per day. Relief for supper, 75 cents per hour. No changing of reels by operators, unless they have commutation tickets. This schedule to go into effect on November 27, 1911. William F. McVey, Recording Secretary.

FROM THE DESERT.—Ely, Nev., writes: "Have enclosed pictures of operating rooms and enclose small picture of mine, though could not get much of it in with the small camera. The machine is a Powers 6. Also have a Pathe Professional."



Ely is in the desert of Nevada, where the rattlesnake grows up and smiteth his enemy, the Indian Terror helps make things interesting, the tarantula skippeth about by the light of the moon and all things, including man, are dry. The photo is particularly interesting in that it shows what appears to be a unique form of motor drive and speed regulator combined. Detailed description of that device, accompanied by sketch, or close-view photo, is in order, Ely.

WAGE SCALE.—Springfield, Mass. Moving Picture Machine Operators' L. U. 186, I. A. T. S. E., are working under the following schedule of wages and condition: There is one thing I don't like about the schedule, however, viz.: the reference to a "booth." As long as we talk about "booths" we will have them. We want an OPERATING ROOM, not a "booth" or a "coop" or a "cage." Those terms suggest smallness. They are out of date. Operating room is the word, gentlemen. It is well to publish such scales, as it gives operators in other parts of the country an idea of what is being done in other sections. It also serves as a guide to other organizations in arranging their schedules. The schedule is as follows:

Section 1. All houses with seating capacity of 300 or less, said house running ten hours and using two operators, first operator to receive $20, second operator to receive $15; the working time of two operators to be six and five hours, an extra hour to be used in getting show ready and attend to cleaning of machines and booth. This work to alternate between the two men. All houses running ten hours using two operators, with a seating capacity of over 300, said operators, first operator to receive $20, second operator to receive $18.

Section 2. All houses playing two a day, with seating capacity of 300 or less, working time in said house not to be over eight hours; all houses with over 300 seating capacity, working time of said house not to be over seven hours; operator to receive $20 a week.

Section 3. All houses outside of Springfield, in smaller towns playing two a day, using one operator, operator to receive $18 a week.

Section 4. All houses in small towns playing only evenings and Saturday and holiday matinees, operator shall receive $16 a week.

Section 5. All special and Sunday performances to be $5; six hours to constitute working time. All over six hours, 75 cents an hour. All Sunday night performances of three hours or less, $3.

Section 6. All extra weekly hour work, 50 cents an hour. Six days to constitute a week's work.

Section 7. It is mutually agreed between the managers of all theaters and members of Local 186, M. P. M. O., that in case of a desired change by either party one week's notice is to be given, unless for incompetency, which would mean immediate discharge.

WHY PAY from 25c. to $2.00 per sq. ft. for patent theatre screens when you can make one yourself equal to the best for 7c. per sq. ft.? Write
THE HADFIELD-HALL CO.
WAUSAU, WIS., about it.

Comments on the Films

Licensed.

"PRESIDENT TAFT AT SAN FRANCISCO" (Essanay), November 16.—A topical film containing a very interesting panorama of San Francisco seen from the top of Lone Hill. It also has other views of the city—Market Street, the Cliff House, the Beach and it also shows the President turning the first spadeful of earth for the coming Panama Exposition. It is a good film and should please the average audience.

"THROUGH DARKENED VALES" (Biograph), November 16.—Eyesight, once burned out of human eyes, is probably gone forever and beyond help of any operation. The heroine of this picture was blinded by a flash and later cured by the operation. As in other pictures, her family couldn't afford to pay for it and it was performed at the expense of her lover. We have remarked more than once before while reviewing pictures like this, that the best optical operations can be had in America for nothing. In this case the girl's lover who paid for the operation had also gone blind from eye-strain, due to working over-time to forget his sorrow, because the girl had refused his love. The man whom the girl preferred refused to aid her in her trouble and the true lover, hearing of her need, devoted the money needed for his own operation to relieving the girl. Later, after very unconvincing delays, the girl finds this true lover and determines to be his eyes for thence. In all sincerity, after pointing out that the players are themselves pleasing and the settings pretty, one would have difficulty in finding anything to praise in this poor picture.

"THE NEW SUPERINTENDENT" (Selig), November 16.—There is exciting action enough in this picture to make the audience watch the developments with interest. It includes the discharge of one superintendent and the employment of another, who makes it extremely interesting for the bully. The works are set on fire and the new superintendent manages to capture the ringleader of the lawless element. Meanwhile he is placed in danger himself, but is saved in a sensational scene, in which his sweetheart shoots one of those who are besetting him. The ringleader is sent to prison, the superintendent marries his sweetheart and the business of the works proceeds smoothly after enough turbulence to stir the blood of every one who sees the film.

"A WESTERN POSTMISTRESS" (Pathe), November 16.—The principal figure in this narrative is a girl postmistress, who, beset by bandits attempting to secure a sum of money shipped her by the express company, throws her horse into a narrow pass and holds off her pursuers until help arrives. The story is stirring and sufficiently unusual to add to its interest.

"A NEWSBOY'S LUCK" (Lubin), November 16.—This kind of picture in which a deserving human heart is brought out of sorrow and difficulty into gladness, and it is shown convincingly, makes a strong appeal to spectators; they like it. They liked this picture of a newsboy's good luck. A few days after his drunken, brutal father had fired him out of the house, he happened to be passing a corner where a Lubin producer with a company was taking a picture. The boy had a perfect make-up and the producer's quick eye saw a valuable adjunct to his scene. The boy did so well that the producer gave him a card and invited him to call at the studio; but next day the boy was run over and taken to the hospital. This accounts for a month, and the boy coming back to the old home finds it deserted. His father had died and his mother had taken service as a nurse. The boy goes to the studio, meets the players and gets a job. One bright morning while with the company he meets his mother. It is a bright, pleasant picture, well photographed.

"THE MISER MINER" (Melies), November 16.—A situation that seems to be fresh keeps alive interest in this picture; but it can hardly be described as true to life as pictured, and some of it is not clear. The story is of the miser's gold rather than of the miser himself, who dies in the first act. He had hidden his gold and just before he died had written directions for finding it. He wrote for his nephew to come so that he could give the paper to him. A neighbor, who coveted this treasure, attempted to destroy this letter, but was prevented by a girl. Her relationship to him wasn't clear and this is the picture's great weakness. She was his sister, as appeared later. After the nephew had come and had received the paper, the neighbor, looking over his shoulder, understood the directions and attempted to forestall him by removing the hoard. His sister, disguised as a highwayman, compels him to carry it to its rightful owner. This is a hard thing to believe and is not very effective. The picture is not a vital one.

"A STONE QUARRY IN SAXONY" (Gaumont), November 21.—An industrial, very short, showing a few well-chosen pictures of a quarry.

"THE SEALED CONFESSION" (Gaumont), November 21.—A number of very pretty exteriors make one suspect that this story is set on the southern coast of France. The situation is a strange one, in fact it seems a bit forced, and freaky. A young man in need of money is taken by a friend to the country house of a rich family. He falls in love with his host's daughter, but is tempted and tries to steal a purse left carelessly on a table. He is discovered and is forced to write a sealed confession in the presence of three men, one of whom also loves the girl. The next day he learns that he is heir to two millions. The girl accepts him as her lover. One of the men, although all had sworn not to make known the confession as long as they lived, sent it to the girl's father and was about to commit suicide to get around the oath yet save the girl. They keep him from killing himself and the girl accepts him as her fiance.

"THE MISER'S HEART" (Biograph), November 20.—This miser is a bit more loveable and human than is usual with misers in pictures; he is a bit truer to life. This gives the picture an interest, not always found in so exciting a melodrama—due to a vivid and virile character portrayal. The miser, in his own way, truly loved the poor little girl who lived on the floor below, loved her more than his money, although he wouldn't have believed it himself. The way she dodged back into his room and hid so as to get a peep into his safe when he opened it was very child-like and natural. Afterward, she curled up on his mattress and went to sleep. We had seen the burglars preparing to enter the room and watched with keen interest the producer's skillful handling of his pieces to show the miser in an agony between avarice and love, brought to the point where he tells these yeggmen the combination of his safe to keep them from killing the child and then to make a thrilling, melodramatic rescue scene. The way he handles the situation is both sensational and novel. The acting is good and the picture very commendable, indeed.

"THE FISHERMAID OF BALLYDAVID" (Kalem), November 17.—This picture is very commendable on nearly every count except photography. The situation is natural and human and is developed without too much delay. The backgrounds are pleasing, fresh, and interesting in themselves; yet they are not obtrusive and add local color to the story without burdening it. It was to be expected that any situation in which Gene Gautier led would be well acted; this picture of a rather passionate, but clean-hearted Irish girl is extremely well acted. It is not a tragic picture and it has a pleasant ending. The girl makes a pathetic figure on board ship, especially on her way back from America and in the sunset scene which is especially commendable; but she was too human to be broken-hearted by her disillusioning. She had fallen in love with an American tourist (he had kissed her) and had followed him across the sea only to find that he didn't love her. She marries her Irish lover. It is all convincingly and clearly set forth. We understand and sympathize with it all.

"THE REPORTER" (Pathe), November 18.—A melodrama in which a reporter finds out dramatically that the father of the girl whom he loves, who has refused him and engaged himself to another, is a thief, yet is willing to stand trial for murder rather than clear himself at the expense of this thief's reputation, even though he had committed suicide. The girl's father knew that the reporter had found him out, and expecting arrest had committed suicide, leaving a full confession. The reporter had this letter, but he wouldn't show it, for love of the girl who was engaged to another. However, he left it in his desk at the office. Another reporter, going through his desk, found it, so he was cleared. The girl's fiance wouldn't marry the daughter of a thief, so the reporter takes her. The picture doesn't drag; it is interesting and fairly well acted. The photographs are good.

"PATHE'S WEEKLY NO. 47," November 20.—This topical picture this week has some very instructive features. It shows, however, a picture of a burned-out government printing plant in Rio Janeiro, Brazil. The reviewer heard a party of young men making fun of this particular item. It wasn't very interesting. Few of us cared whether the printing plant was burned or not. In fact, no picture of a gutted building is really interesting unless it happens to be a cathedral, a capital, a famous city hall or something of the kind.

"THEIR CHARMING MAMMA" (Vitagraph), November 15.—One of the first things to be said about this society comedy is that it is charming itself. It has much of the best Vitagraph atmosphere and photoplay frequenters know what that means. The situation develops at a reception in a pretty country house—its music room and library and moon-lit garden outside. The scenes are filled with attractive, well-dressed girls and as many men, but seldom seem crowded. Mamma is so charming that, if she sits down at the piano, the men leave the girls and crowd about to listen and admire. If she goes into the other room they follow. The girls are in despair and so is one of the men, a middle-aged suitor of charming mamma's. He and they think up a scheme to get mamma away from the boys. One of her two daughters pretends a fainting spell. Mamma comes into the library. She is left there with the middle-aged man while the girls go back to the music room, and then, with the men, out to the garden. While they are out there mamma and her suitor slip away and are married by a minister. The best fun of the picture, and there are many laughs in it, is when mamma returns with a new name to "spring" on the boys.

"A STORY OF THE INDIAN LEDGE" (Edison), November 18.—There is a kind of novel (the same is true of pictures) that might be called a pipe-dream novel. It merely furnishes us with a dream of fame and fortune better than we could spin for ourselves. Then there's the dream-fancy picture or novel. It is much harder to think up, but it is much more satisfying and delightful. The dream-fancy is never more fascinating than when it takes us back of the time curtain, as that popular drama, "On the Road to Yesterday," did. It is certainly a treat to be carried backward or forward or any way at all out of time convincingly. That is what this picture does. It is a dream-fancy told to a party in a motor boat passing Indian Ledge. We see the ledge approaching and then the story is told of the Indian who, centuries before, was put to sleep

by a [illegible] dog and left in a [illegible], to be pulled out and revived by some [illegible]. He has a very exciting time till he is seated to a stone [illegible] by a big steamboat that comes on him unexpectedly. Then, the story being ended, the ledge is shown again nearby, and we see the stone Indian marked on the cliff. Mark McDermott plays the Indian very well indeed. It is dramatic and fresh, a very good picture indeed.

"A ROMANCE OF THE SIXTIES" (Lubin), November 18.—Abraham Lincoln is not a hard part to play acceptably, if the actor is of the right build and well made up in [illegible] melodramas, at least. The part he plays is nearly always the same, to hear the romantic story from the lips of the heroine and to sign the pardon which will save the life of the suitor, be he Southern spy or Union officer under sentence of death at sunrise. In this case it is the latter. He had been condemned by a court martial for striking his colonel, a goaty, villainous character, who was insulting a Southern girl who, just before the war, had been the young man's sweetheart. The settings of this picture are more dignified and better in every way than the average picture of this same story, which, by the way, is usually liked. The only height reached by the acting is in the character of an old darkey servant. Lincoln is also done very well. The scenes are very pretty.

"MY BROTHER AGNOSTINO" (Lubin), November 20.—A melodramatic picture; it is artistically designed and has a comedy ending. Its background is what might be called the lesser bohemia of New York City, an Italian danseuse and her husband and an Italian waiter and his wife being the principal parts. The dancing girl had suddenly become famous and in disgust had left her lazy husband. He suspected that she had a lover, and determined to kill him with a knife that he showed. The girl then did fall wildly in love with "Agnostino," who was dressed as a man in order to take her husband's place at a restaurant as "his brother," he being sick. She follows "Agnostino" to her home and her husband tracks them. The ending, as I have noted, is comic. The picture is amusing and "gets over" fairly well.

"DAN, THE LIGHTHOUSE KEEPER" (Kalem), November 20.—Dan happens to be a keeper, but his lighthouse has nothing to do with this story, which uses a miser and his hoard as a fulcrum to show something of Dan's character and also that of another young man, Dan's unsuccessful rival for the love of the pretty daughter of a retired sea captain. By her care for the poor old miser, the girl is shown to be lovable. Dan, however, drinks and the captain has promised a consent to the young people's marriage only after Dan has proved that he can stop using liquor. The other man knows this and he, as a friend, gets Dan away and makes him drunk. He then gets him, in his foolish, fuddled state, to go to the miser's hut with the purpose of knocking the old man on the head and stealing the money. This, against the girl's accepted lover, weakens the melodrama not a little. He doesn't commit murder; the miser had just died; he doesn't even strike. The doctor was present and kept him from it; but what is the difference? This climax is not very human, although the picture has a good deal of humanity, nevertheless. It is an interesting, fairly commendable picture.

"A SPANISH WOOING" (Selig), November 17.—A Spanish costume picture, graceful and very prettily set, but not at all dramatic and a bit too slow. The players are personable and have natural grace, but act the situation in a very artificial, stilted way. The story shows Spanish love scenes, an objecting parent, an elopement followed by a leisurely chase, a marriage and forgiveness.

"TOO MUCH TURKEY" (Essanay), November 21.—A farce-satire, in which a young girl, whom a clairvoyant's cards had foretold would wed a pasha, breaks her engagement and forces her fiance to dress up as Abdul, a Turk, in order to win her back. Four of "Abdul's" friends whom he chances to find at the club dress up in women's clothes and follow him to the girl's home as "his harem." Amy handled the situation with a revolver, locked the Pasha in one room and his harem in another. This gave him a chance to change his make-up and, as jack again, to effect a rescue. The "harem" was disposed of by two Italians, who were admitted to the house. The Turks are at war with the Italians, you remember. It is amusing, and there are a few good laughs in it.

"VITAGRAPH MONTHLY" (November 18).—The views of Admiral Schley's funeral in this picture are very acceptable, although other views of this event have already appeared. The reel has, as usual, some lively pictures of sports. Its picture of the fleet recently in New York harbor is the best I have seen. It is worth while to see the Bird Brothers' flock of big turkeys that is shown.

"THE RECKONING" (Gaumont), November 18.—Losing heavily at cards, the father, a fisherman, pledges his daughter in marriage to the winner, even though she has already declared her preference for another. However, understanding the situation, she resigns herself to her fate. Meeting her lover, he seizes the opportunity to declare his love again. They are watched by the gambler, who is a ship master. Hoping to be revenged, this man hires the former suitor, who doesn't know him, to take a long voyage. When out at sea they have a final reckoning. They fight and both are drowned. There is nothing especially convincing about this picture. Indeed, to this reviewer it offered but few points of interest, aside from its excellent photography. A short scenic with a few views of Saxony is also on this film.

"THE CATTLE RUSTLER'S FATHER" (Essanay), November 18.—A Western picture based upon the familiar story of cattle rustling. The son dips into various crimes, ending with cattle stealing, and his own father, despairing of his reform, turns him over to the sheriff. Realizing the suffering he has caused his father, he begs his pardon and goes with the officer to expiate his crime. These pictures are snapshots of possible events in the Western country.

"THE POINT OF VIEW" (Essanay), November 17.—This film has considerable psychology in it. It shows first how contagious good nature is, extending from the head of the big firm down through all the employees, even to the home of the least consequential clerk. To emphasize this side the other side is given. Because of these strong contrasts the picture possesses more than ordinary interest. While it has a somewhat humorous cast it still has an undercurrent, which is not so funny. It has humanity in it of the kind that pleases.

"EXCESS BAGGAGE" (Essanay), [illegible]. He loaned his motor [illegible] out and in the second [illegible] burned. He gave [illegible] have something [illegible] and suggests the usual [illegible] of former [illegible]. The [illegible] [illegible] does [illegible] and an open trunk is [illegible] a [illegible] [illegible] and goes to sleep. The [illegible] abused mother-in-law purchases the trunk and it is sent to her house. When she discovers the contents things begin to happen and the gentleman in the case is rather sorry he treated her so severely before she is done repaying his attention. It is not very well acted.

"THE GHOST'S WARNING" (Edison), November 17.—The warning is conveyed to the girl in this story by a ghost. There have been many warnings, but to bring the girl safely to happiness between two lovers, one of position and the other of the man himself, to her right self needed one more hint. The ghost of a girl who had died because of love appears to warn her. Impressed by the girl it is successful and she follows the dictates of her heart rather than those of her ambition or desire for position and name. There are picturesque settings and some of the outdoor scenes about the old castle where the artist is sketching are well worth seeing. Indeed, the entire picture is pleasing and tells a good story.

"THE DAUGHTER OF THE CLOWN" (C. G. P. C.), November 17.—A very dramatic situation is developed in this film. The daughter of the clown is killed. The tragedy so works upon him that he retires. Later he sees a girl who bears a remarkable resemblance to his dead daughter. He invites her to his home and induces her to dress in his daughter's theatrical costume. The rush of memories caused by the resemblance influence him to such an extent that once more he performs his pantomime as he has done it many times before, but his heart cannot stand the strain and he dies in the strange girl's arms, half believing she was his daughter returned to life. The situation is extremely dramatic and makes a deep impression upon the audience.

"THE LITTLE SPY" (Vitagraph), November 17.—A Civil War story which is interesting because it tells the story of a little boy who undertook to reach his father's camp with information of a coming attack by the Federals. He is pursued by the Union soldiers, but manages to reach the camp just a little ahead and give the Confederate sufficient time to prepare for the coming attack. His way was through rough and devious paths and the race in some parts is very exciting, largely because a mere child is the pursued party. The audience applauded when he reached his father's camp in safety and imparted his information.

"LIFE IN THE UNITED STATES ARMY" (Edison), November 21.—This is a very interesting film, not unlike, in general ways, others that we have seen on kindred subjects. It has some comedy while it shows the awkward squad at work. In the picture an actor had a part whether paid by the cameraman or not. He made the scene very amusing. It is a thoroughly commendable, instructive film.

"WISTARIA MEMORIES" (Vitagraph), November 21.—Because it is very well acted, this rather old-fashioned picture of sentiment has now and then deeply emotional incidents. The use that the producer has made of wistaria and of the memories that cling around it in the hearts of two people, a mother and her only son who is in prison, is very commendable. He was innocent, yet couldn't bear to write to let his mother know where he was, until wistaria time; then he couldn't help doing it. We also see her at the old home sadly wondering where he is, in wistaria time. When she gets the letter she goes to him. The governor is on the train and hears her sad story, investigates and declares the boy innocent. It is well designed except that the "boy" was a little bald on top and the first going away from home was almost funny. Again, perhaps, the last two pictures of happiness at home were kept on a bit too long.

"THE NIGHT HERDER" (Selig), November 21.—It cannot be denied that this Western romance and ranch-life picture is interesting, although there is no incident in it that we haven't seen time and time again. The backgrounds, too, are less interesting for themselves there in many Westerns. Yet it is interesting, because it is fairly well put together, fairly well acted and the scenes are well selected and photographed.

"CAIN AND ABEL" (C. G. P. C.), November 21.—When our eyes see even a representation of Adam and Eve we get a peculiar sensation that nothing else under Heaven's sunlight can give to us. This Biblical picture dealing with life's first tragedy features the horror and the fear of the guilty heart who has killed his brother and flees before the face of the Lord. It was a fairly good actor who took the terrible part of Cain and his work was not without effectiveness. It wasn't and hardly could be adequate. The picture of the avenging angel gave no illusion, nor did the trick parts of the film give the illusion that might have been given. But the picture isn't a small one. The coloring seemed not up to Pathe standard.

"THE GROUCH CURE" (C. G. P. C.), November 21.—This farce is on the same reel with the above. It might have been a rich satire if it had dealt in its amusing last scene with something that had a grip on real life. The efforts of his friends to make Brown smile were not amusing. The costume of the woman whom he met on the street made him laugh. That costume was amusing, but it might easily have been funnier, if it had been like some we really see.

"THE BO'SUN'S WATCH" (Edison), November 22.—Here is a comedy out of the ordinary and filled with a delicious humor which is developed by a series of unexpected situations. Pat, the Bo'sun, gets in wrong, and all sorts of troubles follow him. When he does get ashore to marry his sweetheart, Bedelia, his captain appears in search of his eloping daughter, discovers Bedelia an old sweetheart of his own, and marries her, leaving Pat, as before, adrift alone in the cruel world.

"THE HALF-BREED'S DAUGHTER" (Vitagraph), November 22.—A pathetic and dramatic picture, telling the story of Nita, the unfortunate daughter of a half-breed, who is persuaded by a miner to elope. Later, he deserts her and she wanders back to her old home to die in her father's arms. He swears vengeance and follows the man for days. They meet upon the brow of a precipice. As he raises his hand to strike the man he falls over. The half-breed returns thanks to the Great Spirit for avenging his great wrong.

"THE RANCHMAN'S DAUGHTER" (Lubin), November 22.—A Western story, with the perfidy of a married man, jealousy, murder and a few other exciting incidents to arouse interest. The unfortunate lover was accused of murder and it looked like a lynching party, but the man's wife, who really committed the murder, hearing that the accused man was the lover of the girl who had befriended her, confessed her crime and the man was immediately released. There is plenty of action in the picture, but the story is too improbable to be convincing.

"HOW TEXAS GOT LEFT" (Kalem), November 22.—A Western story, the conspicuous feature of which is the way a conceited cowboy lost the girl he expected to marry. The story does not seem to this reviewer very strong. Indeed, it is little more than a series of disconnected incidents, with a Western setting, strung together in such a way as to give them some semblance of continuity, but not well enough to make them convincing.

"GUY FAWKES, OR THE GUNPOWDER PLOT" (Eclipse), November 22.—A film based upon the well-known event in English history by which an attempt to blow up the houses of Parliament was discovered in time to prevent its consummation. The film gives a romantic turn to the story by making Fawkes realize that his sweetheart will be endangered by the explosion, which causes him to stamp out the fuse after it is lighted.

"A PINCH OF SNUFF" (Pathe), November 22.—A comedy, with a pinch of snuff and its results as its principal feature. The young man gets one first. After that he presents his lady's father with a bouquet upon which he has sprinkled pepper. The results in both instances are hilariously amusing.

Independent

"GOLDEN WEDDING" (Ambrosio), November 22.—A beautifully pictured romance of Italy's war for freedom against Austria. It is told by a grandfather to his family on the anniversary of his wedding, fifty years before. On that day fifty years ago he had won his bride, a brave and patriotic girl, who had cleverly saved him from the Austrian lancers, who pursued him into her hut. It is a thrilling battle picture if there ever was one. The Ambrosio people know how to do it. The King of Italy is shown heading a charge. It is a very excellent picture all the way through.

"THE BASEBALL BUG" (Thanhouser), November 24.—A very clever picture indeed and one that stirs up some enthusiasm. It is not only a good, human comedy, well acted and set; but four of the champion Athletics' brightest stars are pictured as taking part in it. The four, who posed for the Thanhouser camera in this picture, are the pitchers Coombs, Morgan, and Bender, and Oldring, the catcher. They seemed to enjoy the fun in the situation too. The heroine of the comedy is supposed to be Coombs' cousin. Her husband was a good clerk and a good fellow, but he thought he was a wonder on the baseball diamond, and it was making him act "nutty." She got Coombs and three of his friends to cure him. Coombs promised to make him sick of the game. The three pitchers pitched and Oldring caught and the "nutty" man fanned the air. It took the conceit out of him and it cured him. The heroine is very pleasing and the whole cast put the situation over in first class shape. It's a very desirable film.

"A MASTER OF MILLIONS" (Thanhouser), November 21.—It is not a new type that is presented in this picture of a strong, domineering man; but it seems in many ways a more competent and suggestive portrait of such a man than we have yet seen. He is common enough in popular novels. If the character has been drawn as truthfully as in the early scenes, all the way through, it would have been a tremendous picture. But as pictured, the man had weaknessess, convincing in themselves, but they were shown in a way hardly convincing. We first see the man as a boss of a track-making gang. A railroad man meets him and recognizes his ability. This man helps him along and, later, when he comes to be a financial power himself, he uses his power to force his former patron's daughter to marry him. This melodramatic twist serves very well to bring out the brutal qualities in the man's nature. He is shown as meeting his master in a back-woodsman, in whose cabin he took refuge; the result was a change in his actions for the better. Yet whether this change was because his spirit was broken or because he was humbled and made wiser isn't clear. In many ways it's a remarkable picture.

"WHEN THE SHERIFF GOT HIS MAN" (Champion), November 22.—A scenario writer's difficulties were in this picture a bit too freely ignored; but, from its love-at-first-sight start, it doesn't lack for nerve and excitement. It is built along very conventional lines, but has some freshness. The new sheriff fell in love with a girl and within two hours had proposed to her. He promised to meet her at an apple tree next morning for her answer. He was called away suddenly to arrest a bandit, and left a note for the girl, which she didn't get. The bad man saw the sheriff first and securely tied him, but did not think to take away his pistol. He shoots himself free and returning finds the man "wanted" at the girl's house. There's the usual chase over a bit of road that we have seen many times and, at the end, the sheriff gets his man and the girl.

"NATIONAL GUARD AND REGULARS AT FORT RILEY" (Champion), November 20.—This is the third in a series of Fort Riley pictures that is being released by the Champion people. It gives a chance to compare the appearance and the work of regulars and militiamen in many exercises and formations. It shows a brigade on parade and review; it also shows the commissary department at work, which gives a good idea of whatt the boys get to eat, in part. It is a good film.

"THE PRICE" (Rex), November 23.—This picture was adapted from the poem "Ostler Joe," author's name not given. It is not a dramatic picture and the action, at least for a large part of it, depends largely on leaders quoting the ballad, and that is neither very poetical nor very human. However, very good work on the part of the players and of the producer give life to the separate scenes of what was not a very strong scenario. The argument is as follows: An ostler was happily married and a son came to the home; as shown a very comfortable home. The lad grew to be about five years old and made friends with a stranger and brought him into the yard. Later, the mother was tempted by this stranger and ran away with him, becoming a famous prostitute. The child died shortly after the mother ran away. The woman at length fell upon hard times and lay dying in poverty, when her hostler husband heard of it. He forgave her and she died in his arms. The scenes are beautiful without exception.

"A PASSING CLOUD" (Lux), November 24.—A well-acted love story, quite French in spirit. The courtship was interrupted by the jealousy of the girl, who saw the man flirting with another girl. The cloud lingered long enough to make a good situation, then it passed away and sunshine returned. It is an acceptable picture, for it is fairly well acted and has some very pretty scenes. The camera work is not as good as it might have been, but the photographs are fairly clear.

"BILL'S AND GERTIE'S WEDDING DAY" (Lux), November 24.—Two wedding parties in the same grove at the same time caused trouble. The encounters are pictured as vigorous, but good natured. It affords light entertainment.

"THE BROKEN TRAP" (Bison), November 21.—The opening scene shows that village of log huts that the Bison producer has used in one or two former pictures. The second scene is a well pictured tepee village; the third, a camp of white trappers. White Lily is then shown, as we have seen her before, in her canoe gathering wild eggs from among the lily pads. Miss Little takes this part very pleasingly. She falls in love with a white trapper, but he doesn't return her affection. Later, trouble arises between the white trappers and the Indians. White Lily brings word that they are dancing the war dance. The white men make a fighting retreat to the settlements, firing back at the Indians. White Lily is wounded; she is carried to the settlements, but dies. It makes a very commendable picture, exciting and human. The natural backgrounds are very pleasing.

"WHITE FAWN'S ESCAPE" (Bison), November 24.—A picture of capture, escape, pursuit and rescue. The background is pretty and the escape reasonably convincing. The Bison Company has produced pictures of this kind that were much better; but it is fairly good for a typical "Western."

"A BAD MAN" (Bison), November 24.—A comedy ranch picture. The situation is amusing. It is created by an obstreperous self-styled bad man, who is cured by a ducking in the horse trough. The picture keeps awake and is interesting; all through it is a "scream."

"A DAUGHTER OF ITALY" (Reliance), November 25.—Miss Ruth Robinson plays a romantic leading role in this artistic melodrama. The story of this little Italian girl's adventures is fairly well designed and effective, although it might have had a bit more punch if it had been made simpler. Perhaps the picture suffers a little from the fact that the position of one of the girl's lovers, the one who was to play the villain, wasn't clearly defined early in the picture. As shown, it was as in real life, but this is a melodrama. Its effect kept us from being sure of him for a while and even from being sure of the girl. Rosa gets a position as a nurse, but is soon discharged through no fault of her's. One of her admirers, who is to be the villain later, gets her another job. The little girl, who had grown to love Rosa while she was her nurse, runs away from home to find her and encounters the villain (Walthall) who at first intends taking her to Rosa, but then conspires with other rough characters to hold her for ransom. Rosa and her true sweetheart (Rosa has overheard the plot) very melodramatically aid the police and the child's father in rescuing her in several thrilling hairbreadth incidents.

"HELPLESS MAN" (Reliance), November 22.—A comedy dealing with the experiences of a very grumpy man who was satisfied with nothing. The players made its humor a little broad by treating it, at times, as a farce; but the laughs, and there are many in it, come from the real comedy in the situation, which is truly amusing. Mr. Grumpy was so cantankerous that Mrs. Grumpy went home on a visit. Grumpy could get along better without her. His troubles and difficulties pleased not only the women, but the men as well.

"THE WILL OF PROVIDENCE" (Solax), November 24.—A comedy-drama dealing with the adventures of a miser's hoard. The old man before he died sewed his money in the lining of an old coat with a note leaving the money to the one who chanced to find it, thus putting it into the hands of Providence. He then willed the coat to his landlady. She sold it to a Jew. It was first sold to an actor, who brought it back. At length a poor little boy got it. The whole atmosphere of the picture is highly pleasing and commendable. The acting and the settings and the conduct of it are good, and the idea is very well worth while. It is a picture that is likely to be popular.

"ONLY A SQUAW" (Solax), November 17.—There was very little that suggested an Indian country or real Indians in this picture. It is also conventional, depending for dramatic interest on flight and pursuit. It tells, though, a good melodramatic human story, tenderly sentimental and pleasing. It could not be called an artistic picture; but to all save those who demand art in pictures, it should be very acceptable.

"DESPERATE DESMOND PURSUED BY CLAUDE ECLAIRE" (Nestor), November 25.—Desperate Desmond holds up Claude Eclaire at one of Robbin's circuses and at pistol point takes Fair Rosamond away from him by force. He gets a good start before Claude can collect Indians and cowboys enough to begin a hot pursuit. The wild men of Borneo help the villain. Rosamond is in a terrible plight, tied to a burning bridge, but is rescued. All the incidents of this truly amusing picture might seem ridiculous if exactly described, but in pictures it is very funny indeed. This film series promises to be a fine success. This picture is speedier than the first and funnier.

"THE COWBOY PUGILIST" (Nestor), November 22.—A prizefight picture, with a pleasing melodramatic love story to give the contest point and reason. The man could fight, but a pretty cowgirl of the neighborhood whom he loved didn't like fighters. However, it chanced that a pugilist challenged all comers, with an offer of $200 to any one who could stand up through four rounds. The boys wanted the boxer to make the try, but at first he refused. Then he found that the girl's grandad had been unable to pay his rent and was on the point of being ejected by the villain landlord, so he met the prizefighter and won the purse. At the

club, before the feature bout, an amusing contest called a battle royal, in which four darkey fighters scrap together, is shown. It is likely to be popular. It deserves to be.

"JUG O' RUM" (Powers), November 25.—A comedy in an old barn. The jug was marked "poison" and was hidden by the hired man. The adventures of the farmer's family, including grandpa and grandma and the "help," due to that jug and to what was in it at the time it was hidden, make a very amusing and truly rural comedy. It is a country life portrayal and is very commendable as such.

"RIVALS" (Powers), November 21.—A fresh and very pleasing rural comedy. The rivals were two youths, helpers on the farm, and both loved the farmer's daughter. The man from the city won her. These types are very well put over and the picture is a little gem. Human, amusing and pretty. The background could not be improved upon.

"VIEWS OF MONTSERRAT, ITALY" (Powers), November 21.—A scenic, giving views of a very interesting Italian mountain district. They are what one would see from a train window.

"FROM THE BOTTOM OF THE SEA" (Imp), November 20 and 23.—This remarkable and exciting picture has been reviewed at length on page 454 under "Notable Films." It is a very good picture, but needs no further notice here.

"THE COURTING OF MARY" (Majestic), November 26.—Little Mary on this film gives a very human and delightful picture of a young miss full of mischief and frolicsome, like a June day, now clouds, now sunshine. There are smiles aplenty and tears aplenty and she keeps the audience in sympathy with her all through a romantic comedy with a good deal of quality to it. The Majestic Company shows in this first picture a promise of good, human work. It has a first class company, and its scene making and photography are good.

"THE OFFICE BOY'S DREAM" (Comet), November 20.—The Comet Company makes its bow this week. It makes a very pleasing first impression. The picture is a very delightful comedy, human, acted by pleasing players and photographed very well indeed. We first see the country boy leaving home for what fate shall have in store for him in New York City. He gets a job. His boss decides to go to the ball game, but inadvertently leaves his tickets on the desk. The boy puts his feet up on the desk and smoking one of the boss's cigars, has a "pipe dream," in which fate is as kind as the most romantic youngster could desire. The boss comes back. He is not in good humor, and the boy has a rude awakening.

"THE MASTER OF THE VINEYARD" (American), November 23.—It cannot be said that the "Flying A" always chooses pleasant themes for its pictures, but it seldom fails to get humanity into them. Some of them are, like this one, bitter life portrayals. They end pleasantly; this one is no exception, and even the hard first part of it has a touch of grandeur. The master of the vineyard, a neighbor, gave work and shelter to the wife and grown daughters of a shiftless drunkard. They had fled to save the girl from the attentions of unwelcome suitors, friends of the father. The raisin ranch, owned by the master, was in a tough neighborhood and these rough suitors caused trouble for the master, but the only one who really suffered was the father, who had awakened and was taking the part of master and the girls. It makes a strong impression and is very commendable.

"THE PORTUGUESE CENTAURS" (Eclair), November 23.—A picture of rough and dangerous riding by Portuguese cavalry men. It makes a thrilling picture; for the troop of officers rides high-bred horses across a very rough country and does some very remarkable feats. Horses in a picture always are popular and when you combine such fine steeds as these and such horsemanship with extremely pretty natural scenes, the result is likely to awaken enthusiasm.

"AN AUTOMATIC LIGHTER" (Eclair), November 23.—Charlie's lighter hadn't been stamped by the police as the law required. He attempts to escape and the police chase him up Eiffel Tower. This gives a chance for some very interesting views of Paris. There is light comedy in it and it is a welcome film.

"HANDS ACROSS THE SEA" (Eclair), November 21.—This very artistic and remarkable picture has already been reviewed at length in our issue of November 25. It needs no further notice here.

"EXECUTIVE CLEMENCY" (Imp).—No crime has been committed. The man was unjustly accused by a despicable rent collector, of an attempt to rob him. His object was to save himself. The man accused had caught the collector insulting his wife in her own kitchen. The scuffle that ensued brought a policeman and the collector accused the man of trying to steal the money that the wife had just paid for rent. The man went to jail. His wife became dangerously sick after giving birth to a child. The husband and father, hearing of it, escaped, came to his wife's bedside, kissed her and then surrendered himself. It was Thanksgiving and the Governor's daughter read the account in the papers and brought her father's attention to it. As a result, the man was pardoned. It is extremely well acted and the scenes are also very commendable. There is, in fact, a humanity in all of it that is unusually pleasing.

"THE DIAMOND LOCKET" (Comet).—The bare spots in this scenario become very appearant as soon as the situation is once stated and the melodramatic plot begins to move in its weaving of difficulties for the heroine. It was also very slow in getting started, although the prettiness of the scenes, their lighting and their settings, kept the interest awake. Also the characters are very interestingly contrasted. The trouble arose from a policeman's giving to his sweetheart, a nurse, a locket which he found in the street and should have "turned in." It had been lost by the nurse's mistress. The scenario writer made the nurse's charge, a little girl, see the policeman give the present, although to do so he showed this child as taking a meal at the nurse's home, a not very often heard of situation. This was more extraordinary as the child was not utilized to clear the nurse, but a plain-clothes man who saw the policeman pick the locket up. After the mistress, seeing the locket on the nurse, had her taken to the station house, and all had been explained, it seems to have been the mistress, who was reprimanded, which was hardly just. The photographs are good.

COLONIAL THEATER, KALAMAZOO, MICH.

These interesting photos of the Colonial Theater, of Kalamazoo, Mich., were sent us by Col. W. H. Johnson, who manages the house. The one of the orchestra is pleasing, showing as it does a half dozen apparently wide awake young Americans. We do not always go very strong on

Colonial Theater, Kalamazoo, Mich.

looks, but something impels us to feel that these six clean-cut young men are able to deliver the goods in their particular line. We would take a gambler's chance on them any time. In the photo of the entrance it will be noticed that the Colonial enjoys a "carriage trade," and it is apparent that the owners of the carriages are enjoying themselves inside, serene in the knowledge that their valuable Buffalo robes and parcels outside are in safe keeping. This will be appreciated

Orchestra of the Colonial Theater, Kalamazoo, Mich.

more by old showmen who know that in the old days there was nothing more fatal (to the robe) than for a patron to go into a show, particularly a circus, and leave a fur robe in a carriage. The handsome and distinguished looking gentleman standing in the theater entrance at the right is Col. Johnson. Kalamazoo is a live town and, according to the evidence at hand, the Colonial is a live showhouse in a live town.

Manufacturers Advance Notes

"THE THEFT OF MONA LISA" (Great Northern).

Another of the Great Northern's comedy pictures with Carl Alstrup in the leading role is announced for early release under the title "The Theft of Mona Lisa." The following brief synopsis will give the reader some idea of the subject:

Fred, in his private office, is disturbed in his work by the entry of the proprietor's daughter, with whom he has a certain understanding. They bill and coo together without noticing the entrance of the proprietor, who, with difficulty keeping a straight face, orders his daughter out of the room. Fred resolves to test his fortune at once, and asks papa's consent to his marriage. The proprietor then says, "As soon as you have done a good piece of work as a journalist, I will consent to the marriage." Fred immediately sets out, and becoming thirsty, drops into a cafe. Here he overhears a number of artists discussing the bad supervision prevailing at the Louvre, and this instantly suggests a plan to him. Proceeding to the gallery, he inspects the world-famous work of art, and then going to an open window nearby, is gratified to find that some workmen have erected a cradle to travel from the ground to the window. That evening he returns, and reaching the window by the cradle, enters the room and steals the picture. The next morning the loss is discovered and the police soon have the matter in hand. The director of the gallery is rung up and is told that the picture has disappeared. Glancing at his paper he sees a report of the theft written by Fred, and backed up by a number of police, he makes his way to the office of the paper, and there is introduced to Fred. The picture is taken down from the wall, where it has been temporarily hung, and wrapped up in a piece of paper. The director turns for a moment to chat with the head, when Fred exchanges the picture for another canvas of the same size and shape. This is taken in solemn procession to the gallery, but there a shock awaits the gathered crowd, for the canvas is not "Mona Lisa," but a painting of the Nordisk trade mark. At this juncture, Fred pushes his way in with the real painting, which he delivers up in the sight of all. He has accomplished what he set out to do, and we last see him with his prize folded in his arms.

Scene from "The Theft of Mona Lisa" (Great Northern).

The Western Kentucky Insane Asylum, at Owensboro, Ky., will again begin showing moving pictures, abandoned during the heated term, and will arrange to show a high grade of films.

"THE FIRST MAN" (Essanay).

An excellent love story, with a truly unique plot, and a delicious vein of fine humor, is the Essanay Company's coming comedy release entitled "The First Man."

With the background of a Quaker home in Pennsylvania, two severe and stately old maid aunts, a newspaper reporter and a girl, "who has never spoken to a man," the little romance develops into an exquisite, clean-cut comedy.

Young Earl Whitney is a cub reporter on the staff of the Morning Herald, a metropolitan daily. He is a clean-cut, earnest young man who takes his calling very seriously and when one day his city editor hands him an assignment, which looks like a hard one, he reads with interest the following:

Scene from "The First Man" (Essanay).

"HAS NEVER TALKED TO A MAN."

Miss Miriam Chetwood, a young heiress of Oaklawn, is forced by the conditions of her father's will to be secluded from all male society until she becomes of age in order to inherit vast estates. She is guarded by two maiden aunts, and it is known that no man has ever been able to speak to her.

Scene from "The First Man" (Essanay).

Whitney packs a small grip and boards a train for Oaklawn, and arriving in the village inquires the direction to Chetwood Cedars to get an interview with the girl and from the general report he has had, this will be no easy thing to

accomplish. He arrives at the entrance to Chetwood Cedars. Entering, he bumps into a butcher boy, who warns him to stay clear of the place. Not daunted by this very good advice, Whitney approaches the house. Suddenly he pauses as he sees, seated at the window of the manse, a very comely young lady, dressed in the rather eccentric fashions of the Quaker cult. This must be Miriam, and starting forward he lifts his hat and calls to the girl at the window. The next instant, however, the girl disappears from the window and one of the maiden aunts draws the curtain on the object of his visit.

True to their trust the maiden aunts drive the young man from their door and he is about to return to the town disheartened, when the butcher boy drives by and offers to take him back in the cart. Whitney accepts and is about to step into the cart when the horse starts and throws him to the ground with a badly wrenched ankle. Seeing that the young man is suffering the old ladies take him into their home, but put him under lock and key. But love laughs at locks and keys and Whitney manages to have a talk with the girl, in which pleasant pastime the guardian aunts discover them. The girl is ordered out and Whitney is told of the clause in the eccentric father's will. Then Whitney writes this note to his city editor:

"Dear Bob," it reads. "I hereby resign from the staff. I can't turn in my story because I am in love with the girl and I can't marry her until she becomes of legal age. I've got to wait about two years until she is 21. Darn the luck. Yours regretfully, Whitney."

It is a very caustic note which Whitney receives the day following:

"Earl Whitney," it says, "resignation declined. Girl of legal age at 18, not 21. Marry her, you boob, and return to new job as sporting editor. Congratulations from the staff. Bob."

It is not with great difficulty that Bob learns from the aunts that "Miriam was eighteen just yesterday." Whitney shows the city editor's note and Aunt Deborah, and Aunt Betsy, tearfully give their consent to the marriage.

REMARKABLE MARINE PICTURE BY AMERICAN.

It is an odd coincidence that the American Film Manufacturing Company, Chicago, should celebrate its first anniversary in business by throwing on its factory screen the first and only successful attempt to photograph the submarine gardens of the Pacific Ocean.

This remarkable picture will be released December 14, and, it is believed, will create a profound sensation in motion picture circles.

Samuel S. Hutchinson, president of the American, devised the ingenious scheme by which the feat was accomplished. With a party of experts he visited the Santa Catalina Island just off the coast at Los Angeles, where the water is considered the clearest in the world and where the famous submarine gardens of the Pacific can best be seen. The party was equipped with every convenience necessary and had chartered a glass bottomed boat for the purpose.

One of the interesting and novel features of the experiment was some rare good luck in catching an octopus reclining in its native environment among the rocks. The octopus is clearly shown in the film.

Altogether it was a day of considerable good fortune as well as good management for the camera party shortly after came upon a school of more than one hundred seal lying on the rocks off the island. The launch was sent to within a few feet of the seal and a picture obtained that will eclipse anything of the kind ever taken before. It is not possible, ordinarily, to get very close to seal and the extraordinary results in this instance can be credited to good fortune only. Some residents of the Santa Catalina who have seen the first print, claim that they never before obtained such an intimate view of the Pacific seal.

Delighted with their success, the party then pushed on into the interior of the magic isle of Santa Catalina, whose magnificent scenic gradeur is far-famed, but seen by comparatively few Americans. The gorgeous valley, mountain splendor unsurpassed anywhere in this world, and water so wonderfully clear that it has often been pronounced the clearest in existence, were all captured by the camera.

Some charming marine views were added, with the entire Pacific fleet riding the waters of San Diego Bay.

The battle-scarred cruiser Raleigh, which fired the first shot at Manilla, is first in the camera's scope, closely followed by the armoured cruiser Colorado, the flagship California, the cruiser South Dakota, the historic gunboat Vicksburg, which did such effective work in the Havana blockade; the Oregon, the ship which first performed the marvelous feat of circling the globe without once stopping for repairs; the transport boat Buffalo; the sea going Iroquois, used for target practice; the cruiser Cincinnati, which lost its mast in the Spanish-American War; the supply boat Glacier, and finally the entire surprise fleet leaving the harbor of San Diego.

This film is quite without equal in the wide diversity of subjects covered, and the universal appeal of its entire one-thousand feet. It should hold an audience breathless with attention and has the added merit of being composed entirely of American views which are always popular with Americans.

Commenting on the pictures taken by Mr. Hutchinson of the famous marine gardens, the Los Angeles Times, under date of October 21, says:

"S. S. Hutchinson, of Chicago, while in a glass-bottomed boat was successful in taking pictures of over fifty feet of film while the boat passed over the marine gardens. Although many attempts have been made by local photographers and others possessing extensive experience no one has ever before taken pictures of the marine growth under the water. The feat had been given up as an impossibility, etc.

"When nearing a suitable portion of the gardens under water fifteen feet, the machine was set to work. The camera resembled an ordinary instrument, but had several attachments on both sides, small magnifying glasses and mirrors set at various angles near the lenses. An octopus was caught and is clearly shown in the film."

Owing to its educational value, a movement was started in California last week, looking to the adoption of the picture for use among public schools in California.

"A GIRLISH IMPULSE" (Lubin).

The gowns worn by Lubin's leading woman, Miss Florence Lawrence, in a film story soon to be released under the title, "A Girlish Impulse," are real triumphs of the dressmaker's art, bearing the unmistakable stamp of the Rue de la Paix. Moreover, Miss Lawrence wears them with as much grace as a born Parisienne. The story, which is told in sumptuous surroundings, is a triangular affair of love.

John Banks and William Elliott were two young lawyers—partners of John Stevens. Both the young men were desperately in love with Gladys, the beautiful daughter of John Stevens. Gladys was rather partial to Banks, but liked to

Scene from "A Girlish Impulse" (Lubin).

talk to Elliot because of a stuttering in his speech. Her father warned her against Banks because of his drinking habits.

One evening Banks saw Gladys talking earnestly with Elliot, became jealous and left in anger. Gladys still be-

lieved that she loved him and wrote a note saying, "You foolish old dear, to think that I could ever love a stuttering, long-eared old fool like Elliot." This note appeased Banks and he called a few evenings later to take Gladys to the theater. While waiting, he called for some brandy, with the result that by the time Gladys appeared he was pretty well "pickled." Gladys was shocked when she saw him and her eyes were opened. Her father appeared and ordered Banks from the house. The next day Banks lost his place in the law firm.

Now, Gladys recognized the good qualities of Elliot; his suit prospered and their engagement was announced. Banks was now determined to get even. He called on Gladys and threatened to show Elliot the note which she had written concerning him. To all her pleas for possession of this note he turned a deaf ear, finally offering to sell it for a kiss, at which point he was thrown out by the butler.

Banks returned home and wrote Gladys a note stating that if she wanted the letter she must call at his apartments for it. At the same time he wrote an anonymous letter to Elliot telling him to watch his fiancée. All went as he intended. Elliot followed her and denounced her. At this dramatic point Gladys told why she had come and then rushed from the apartment. Elliot demanded the letter which was mockingly refused. Then he proceeded to take it away from Banks by force. After reading it he laughed philosophically and quickly hurried to the home of Gladys, where there was a mutual forgiveness.

It is one of the most deliciously acted dramatic love stories that has been seen in a good while.

HALLBERG EQUIPMENTS.

J. H. Hallberg, of 36 East 23d Street, New York, recently equipped for Mr. E. Kinsella his new theater in Port Jervis, N. Y., with every accessory except two projection machines, which are two Gaumont machines purchased in Europe by Mr. Kinsella.

Adolph G. Kramer's new house in Mt. Vernon, N. Y., is among last week's list of equipments, all the movable paraphernalia coming from Hallberg; such as projection apparatus, seats, chandeliers, signs, uniforms, ticket choppers, tickets, etc.

Another new house equipped is that of Mr. John L. Fernandez, in Waterbury, Conn. A complete installment was furnished. During the past month Mr. Hallberg has equipped seven other theaters with the new patent steel frame chair.

MUSICAL NOVELTIES FOR PICTURE THEATERS.

It has been the custom of many moving picture houses to run vaudeville acts in addition to the pictures. The general run of the vaudeville acts which can be booked by the manager of a picture house is not often the best, and at the end of a week all the manager frequently has to show for his $30 to $50 is a receipt, showing that he has paid that amount for a vaudeville act. Vaudeville acts are unsatisfactory. When good ones can be secured they are usually musical novelties. Now the managers, who appreciate real values, are purchasing the novelty instruments as part of the permanent equipment of their houses, which can be played by their regular employees. In this way they have at all times a high class musical act which has been found to be quite as effective as the better kind of vaudeville acts at smaller expense and absolute reliability, at a cost no greater than that of a really good act for but a few days. When a particular instrument has been used as long as the ordinary act runs, it may be set aside and a new instrument procured, which may be used until it pays for itself. After a few weeks the house will have a collection of instruments superior to that of the average traveling vaudeville company, and can use them at the discretion of the manager.

Some of the instruments which may be used in this way to good advantage are organ chimes, steel marimbaphones, xylophones, etc. J. C. Deagan, of Chicago, is the world's foremost manufacturer of instruments of this kind. He issues a handsome 100-page catalogue of the various instruments he manufactures, which will be sent for the asking. All his instruments are fully guaranteed, and are the product of fine workmanship and painstaking skill. Of Mr. Deagan's best known novelty, the electrical bells, little need be said. They are in use in many of the most prominent theaters in the country, and have given universal satisfaction. They are made in two styles, the standard, with saucer bells, and the Swiss bells, which have a deeper tone and lower pitch, and are especially suitable for very large theaters.

PERCY, THE MASHER (Imp).

The Imp Company will inaugurate its third-release-a-week regime by releasing "Percy, the Masher," on Saturday, December 2, for the comedy feature. It is a humorous story which concerns the exploits of a young man with a penchant for flirting indiscriminately. He is a foolish chap at that and very gullible. In looking out of his window he sees a handsome young woman across the street waving her handkerchief. In reality she is saluting a woman in a lower window and Percy, the masher, immediately comes to the conclusion that he has made an impression. He waves his kerchief frantically only to be frozen by the woman. Nothing daunted he takes it seriously and writes her a note which she immediately shows her husband. The husband has a plan and he

Scene from "Percy, the Masher" (Imp).

puts it into execution. The wife accepts a date by letter and it is delivered to the expectant young man. He is in the seventh heaven of delight and carefully prepares his toilet for the escapade. He is met by the husband disguised in the clothing of the wife and they immediately set out to have a good time. The husband is heavily veiled and declines to remove the covering. Taken to a swell cafe the husband orders an expensive lunch, much to the consternation of the young man, whose wallet is not very plethoric. Returning home the husband tears off the veil, discloses his identity and then proceeds to completely and artistically wallop the masher, who bellows lustily. A policeman is called, but he arrests the masher and compliments the husband. The hero returns home, is met by his wife and congratulated for the completeness of the job, she having witnessed it through the window.

GOSSIP OF THE IMP COMPANY.

Frank Real, one of the directors, was confined to his room by illness recently and his company was idle.

Architects have been engaged to arrange for another stage at the studio which will admit of two companies working indoors at the same time. If the improvement is made it will greatly facilitate matters in the way of production.

"Bill" Clark, the eccentric comedian, who is doing some great work, appears to great advantage in the comedy "Playing the Game," which is for early release. Mr. Clark took a hazardous risk in having his 200 pounds of avoirdupois catapulted down a steep incline in a wheel chair. He says he couldn't steer the craft, which makes it all the more humorous.

King Baggot is thinking seriously of employing a private secretary to answer his voluminous correspondence, which is growing in weight rapidly. Mr. Baggot has many admirers throughout the country.

Extensive changes have been made at the plant to accommodate the increased amount of work that will be made necessary by the third reel. Eddie Roskam is nicely situated in a large room in which to cut and join the stories.

Buffalo Jones called on Carl Laemmle recently and interested the president in his animal talk. Mr. Laemmle may spend his next vacation in Africa taking pot shots at lions.

The forbidden city of Nang-King is preparing for a seige and bombardment. The forbidden city of Montclair, N. J., has not yet capitulated.

"A REVOLUTIONARY ROMANCE" (Solax).

Although the revolutionary period in American history is abundant interwoven with tense drama and colorful romance, it is not an easy task to reproduce on the screen with a large measure of authenticity or fidelity the atmosphere which surrounded those dramas and those romances. The costuming of the production, the settings, the Colonial atmosphere, the striking bearing of those heroic and self-sacrificing [illegible], by the very nature of things accurate reproduction of the work of this character the producer is often tempted to run the risk of over-coloring the work. A sense of proportion and perspective is lost and the finished product looks like a grotesque assemblage of personages who had never seen the light of day.

Scene from "A Revolutionary Romance" (Solax).

In the Solax production of "A Revolutionary Romance," which is to be released Friday, December 1st, all important factors which tend to produce an atmosphere and a local color peculiar to the times, have been taken into consideration and put into play. The finished work stands out minus all artificialities. A simple story is unreeled. The plot is not overcharged with superfluous complications and a great smudge of over-coloring.

The story hinges about the mental struggles of American girl who has to decide whether she owes her allegiance to her country or to her lover, who is a British spy. She decides in favor of her country. At the point of a pistol she gets from her lover plans of American fortifications and turns them over to the Continental Army. She permits her lover to escape. They are brought together again in a natural way. Throughout the story there is maintained an atmosphere truly Colonial. Dramatic values are made the most of and the interest is sustained from title to trade mark.

CINES ITALIAN WAR PICTURES.

One of the interesting numbers on the program of the Unique Theater, 14th Street, New York, last week was the Cines subject giving scenes of the hostilities between Italy and Turkey at Tripoli. The picture opens with a panoramic view of the harbor at Tripoli, with the Italian warships at anchor. Troops are landed and, with their commanders at their head, take possession of the city. Views of the Turkish forts after the bombardment are shown. The nearest the cameraman got to the actual fighting was to get pictures of dead Arabs and Turkish soldiers as they lay upon the desert sands after a night attack upon the Italian trenches. Soldiers and sailors are shown marching to the trenches and on guard along the line of defense.

An inspiring scene is that of the raising of the Italian flag over the captured city of Tripoli. The audience was delighted with the event and applauded the flag enthusiastically. Throughout the picture each appearance of the Italian general and admiral and their respective staffs was the signal for a fresh burst of applause. The picture really received an ovation and was fully entitled to it.

KINEMACOLOR EXCHANGE IN CANADA.

Henry J. Brock, head of the Kinemacolor Company of Canada, has opened a film service in Montreal and has already secured a number of contracts to supply Kinemacolor pictures to Canadian theaters.

"THE CLUBMAN'S CHRISTMAS" (Edison).

Another of those little human comedies is offered by the Edison Company for its Christmas release, under the title "The Clubman's Christmas." When the question of comedy is mentioned in connection with pictures, no discussion would be complete that did not embrace generous mention of the Edison style of comedy. To begin with, there is always a noticeable absence of anything verging upon vulgarity and horseplay. On the other hand, it seldom happens that the producer fails to put across a touch of human nature that does not dig deep down into your heart and grip you where you really live. There is something of that sort of thing in this picture about the clubman.

Scene from "A Clubman's Christmas" (Edison).

Everybody knows that the "clubman" is a selfish, indifferent fellow. This particular clubman has had a tiff with his sweetheart the night before Christmas, and gets even with his grouch by going to his club and getting tipsy. On his way to his apartments he stumbles into a street car along with two waifs whom he turned over to the policeman some hours before. The car has been laid up in the barn, but he is too drunk to know that and, as for the kids, they were asleep before the car was sidetracked for the night, so they are not to blame. But, during his troubled sleep in the car the clubman sees things about Santa Claus and "cheerful giving," etc., so that when he wakes up in the morning he concludes to take his fellow lodgers home with him and give them a real Christmas, and it's the way he does it that gets you. Of course, his sweetheart forgives him for his rudeness the night before, and there is happiness for everybody at the end of the picture.

THE MAKING OF AN AEROPLANE (LUX).

In this picture the Lux Company has done its duty toward the educational movement by producing an excellent educational and industrial picture combined. Industrial pictures are not necessarily educational in every case, as the mode of manufacture of many well-known articles is generally known in the greater or less degree by the public.

There are few, however, who have any definite idea of the materials used in an airship and the way they are put together. This Lux picture clears up that mystery very thoroughly and after seeing it one has added something more to his store of knowledge.

The picture shows the working of a French aeroplane factory. First a general view and afterwards detail glimpses of much value and interest. There is first shown the sawing out of the "ribs" of an aeroplane. We did not know before that an aeroplane had any ribs and no doubt the same is true of the great majority of people. But we know now that the aeroplane has ribs. These ribs are generally concealed by the canvas covering of the planes, which process is also very clearly shown. Then we get a glimpse of the uprights and how they are put in place, after which comes the process of strengthening the whole frame with cables, which are equipped with turn-buckles by which the craft is later trued and adjusted. These cables must, by all means, be flawless, and the picture shows us a method of testing the cables for flaws, which is done by a machine that pulls in two directions, something like a tug-of-war. If the cable breaks it is

defective. There is also a view showing the motor before installation undergoing a test.

It is a highly interesting picture and one that no exhibitor should hesitate to exhibit at any time. It does not show a completed aeroplane in action, which is rather to be regretted, as such a view is needed to carry out the complete idea. But that may be excused on the ground that by this time nearly every one knows how an aeroplane looks in the air. On the same reel with this picture is a comedy entitled, "Bill As a Veterinary Surgeon," which is reviewed elsewhere in this week's issue. This reel will be released December 1.

SOLAX ENGAGES PROMINENT COMEDIAN.

Do you remember that tall, handsome and smiling young man, whose subtle work used to make so many millions of people laugh as he twinkled on the screen in the Edison productions? Do you remember him? He recently played the leading role in the feature Eclair productions. His name is Darwin Karr. There is a great deal of well-ordered bustle at the Solax studio these days. The engagement of Darwin Karr is the consummation of only one of the big plans which Madame Alice Blache, the president of the company, at this time has under advisement.

Speaking of Darwin Karr, she said: "Mr. Karr comes to us with a big reputation. He has been successful. He has had fourteen years' experience as an actor and has been with some of the best Broadway productions, besides having made a name for himself in motion picturedom. I am satisfied that he will assist materially in the plans I am making to have Solax on the lips of every exhibitor and exchange-

Mr. Darwin Karr.

man. I am confident that Solax is now synonymous with 'profit and pleasure' in the lexicon of the moving picture man. I am not trying to be boastful. You just watch."

Mr. Karr is an intelligent artist. He has a way of "putting over" a comedy situation without resorting to time honored methods. In talking about himself, Mr. Karr, who is as modest as he is handsome, said: "I am particularly glad to come to the Solax Company. They are putting on the kind of comedy that I like and in which the public can see me to advantage."

Asked how he liked being a photoplay actor, he said: "I believe that pantomime acting is much more difficult than acting on the legitimate stage, particularly comedy. A word or two on the legitimate can bring a laugh, but in acting before the camera words are of no avail. Here the comedian is put to the most exacting test."

The Solax Company has made arrangements with a prominent writer of humorous stories to prepare a number of comedies for production in the near future.

A MOTHER GOOSE SUBJ

The accompanying illustration is taker e second edition of Champion's Mother Goose seri l Decem- ber 4th, under the title "Yankee Dood r Navy."

Scene from "Yankee Doodle and Our Navy" (Cha ion).

This is a split reel of an extraordinary character, for while the subjects are unlike in story, they possess in com on a deep patriotic sentiment which pervades the whole.

CHAMPION RELEASE DATE CHANGED.

In the last issue of the Moving Picture World it w; announced that the release date for the Champion's las Fort Riley Military picture was November 27th. We are no v advised by the Champion Company that this date has been changed to November 20th. Exhibitors and exchange will please note.

"CARRIBOU BILL" IN REPUBLIC FILMS.

Capt. Franklin Cooper, and his team of Siberian wolf-hounds, have been engaged by the Republic Film Co pany for a special subject to be included in their regular re eases during the early part of the coming year. That the Re ub- lic Company should engage the services of such a well-known character as Capt. Cooper, is proof that this company's intentions are to secure the best artists to be had regardless of costs.

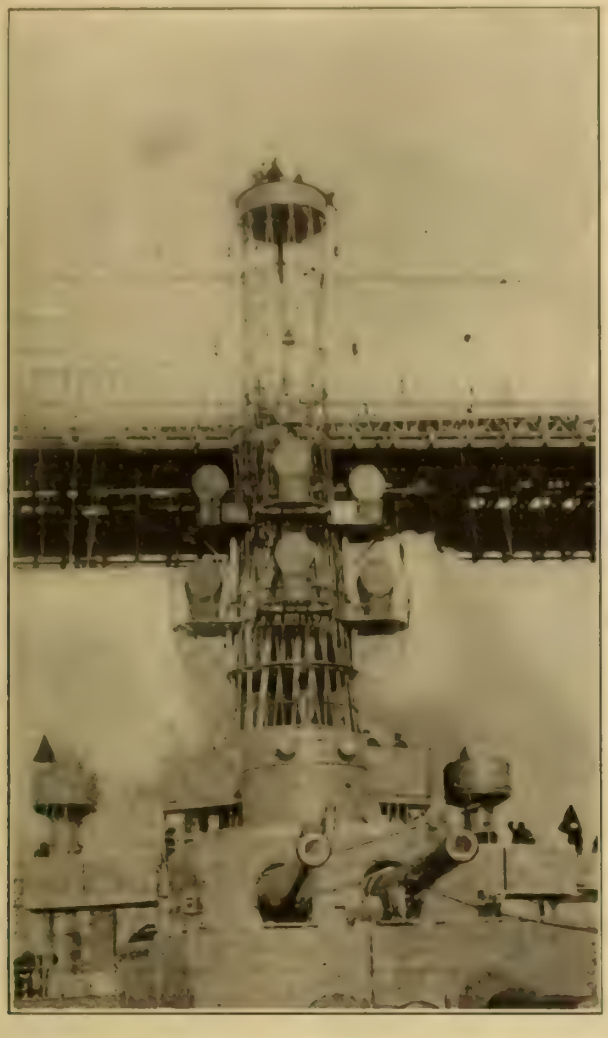
"Carribou Bill" In Alaska.

Capt. Cooper enjoys international fame as an arctic explorer and Alaskan gold seeker, while the dog team is that which won the famous $10,000 Nome sweepstakes at Nome, Alaska, last year.

Capt. and Mrs. Cooper, with the wolf-hound team, left Saturday, Nov. 25, for Saranac Lake, New York, and made preparations for the filming of these pictures. The accompanying cut was taken while crossing the frozen trails in Alaska.

HOW POWERS DID IT.

The accompanying photograph shows the monster battleship "Utah" passing under the Brooklyn Bridge. High up in the fighting top of the grim fire-belcher may be seen the crew of the Powers Motion Picture Company, from which point they photographed the recent mobilization as the



The Utah Passing Under Brooklyn Bridge.

"Utah" steamed from the Brooklyn Navy Yard to her place with the fleet. This picture was taken by one of Captain Benson's men, who aimed his camera from the deck of the battleship.

AGE LIMIT LAW HITS CONNECTICUT PICTURE MEN.

Under the guise of an amendment of the act to protect children from improper amusements, the General Assembly of the State of Connecticut passed the following age limit law affecting picture theaters at its last convention:

> Section 1360 of the general statutes is hereby amended to read as follows: Any person owning, keeping, or managing, wholly or in part, any dance house, concert saloon, roller skating rink, theater, moving picture show or phonograph hall, or any museum having entertainments or variety shows connected therewith, who shall allow, at any time, any child under the age of fourteen years, or after six o'clock p. m. of any day, any boy under the age of fourteen or any girl under the age of sixteen years, to be admitted to or remain in such place, unless such child is accompanied by its parent or guardian or some adult person authorized by such parent or guardian to attend such child, shall be fined not more than fifty dollars.
>
> Approved July 13, 1911.

The authorities have commenced to enforce its provisions and the picture theater men now realize that someone slipped something over on them. H. H. Jennings, an exhibitor of Hartford, Conn., says that an attempt was made to get the picture men together to oppose the passage of the law, or to have it properly modified, but that it was impossible at that time to get them to act in concert. The present situation is the result.

Calendar of Indcpendent Releases.

MONDAY, NOVEMBER 27th, 1911.

AMERICAN—[illegible]
CHAMPION—The Mother Goose Series (Juvenile) ... 950
COMET—[illegible]
IMP—Uncle's Visit (Comedy) 1000
NESTOR—[illegible]

TUESDAY, NOVEMBER 28th, 1911.

BISON—[illegible]
ECLAIR—[illegible] 1000
POWERS—Too Much Injun (Com.).....
POWERS—The Lineman and the Girl.....
THANHOUSER—[illegible]

WEDNESDAY, NOVEMBER 29th, 1911.

AMBROSIO—The Little Duke (Dr.).....
AMBROSIO—Tiny Tom, Apache (Com.) .....
CHAMPION—[illegible]
NESTOR—When the West Was Wild (Dramatic) .....
RELIANCE—[illegible]
SOLAX—[illegible]
SOLAX—Fun On Board the U. S. S. Vermont (Naval)..

THURSDAY, NOVEMBER 30th, 1911.

AMERICAN—The Sheriff's Sisters (Western Drama). 1000
ECLAIR—Gussy's Congratulations (Comedy) .....
IMP—Over the Hills (Dramatic) 1000
REX—The Stranger (Dr.) .....

FRIDAY, DECEMBER 1st, 1911.

BISON—[illegible]
COMET—The Late Mrs. Early (Dramatic) 1000
LUX—Bill as a Veterinary Surgeon (Comedy) 488
LUX—The Making of an Aeroplane (Industrial) 419
SOLAX—A Revolutionary Romance (Military Drama)
THANHOUSER—[illegible]

SATURDAY, DECEMBER 2nd, 1911.

GREAT NORTHERN—The Penalty of Her Ambition (Dramatic) .....
AMBROSIO—Tweedledum Goes Into High Life (Com.)
AMBROSIO—The Accusing Dog (Com.) .....
POWERS—The Wanderer's Return (Dramatic) .....
POWERS—View of Lake Como (Scenic) .....
RELIANCE—The Poison Cup (Dramatic) .....
NESTOR—[illegible]
NESTOR—Mutt & Jeff's Scheme That Failed (Com.)..

SUNDAY, DECEMBER 3rd, 1911.

MAJESTIC—Love Heeds Not Showers (Com.) .....

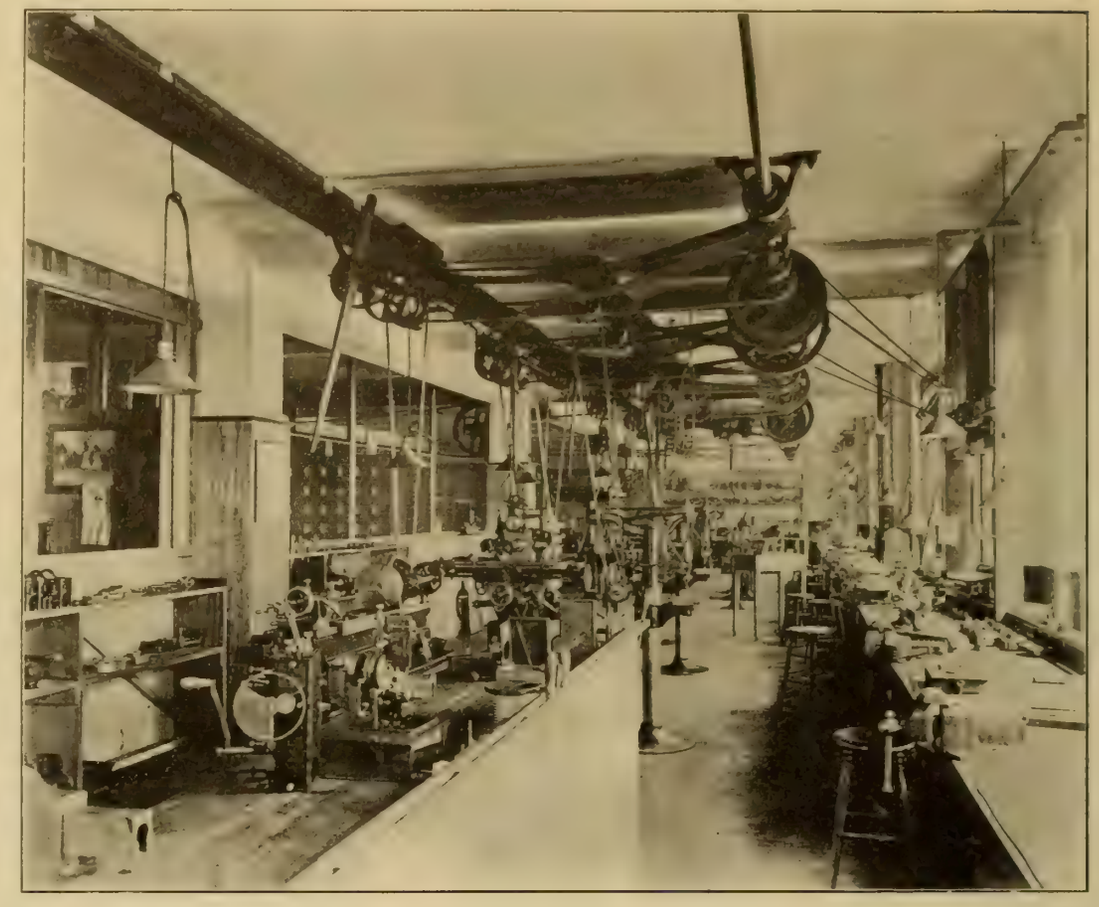
TOM QUILL IN TOWN.

Mr. Thomas Quill, manager of the "World's Best Film Company" of Chicago, Ill., dropped into the big town last week for a little inspiration. Mr. Quill has made a killing

Tom Quill, at Left, Viewing a "Crusader" Display.

with "The Crusaders," and is anxious to dig up something just as good or better. He has the right idea of handling feature subjects and the success of almost any picture is assured if placed in his hands.

View of New Extension to Simplex Projecting Machine Co.'s Factory



Probably the most accurate barometer of any line of business is the activity of the machine shops. Judging, then, from the volume of business being done by the manufacturers of projecting machines, the motion picture business is largely on the increase. Although the summer was dull, all the machine factories are now working to full capacity and the newest of them all, the Simplex factory, has had to increase its working facilities three times since it began to make deliveries. The accompanying picture shows the latest extension to the Simplex factory and Manager Frank J. Cannock says that if orders continue to come in at the rate they have been doing, a further extension will be necessary by the first of next year.

The recent trip abroad of Mr. Richard Hollaman has been productive of good results and the London agency is taking no small portion of the output. The Simplex machine has found its way into Canada, as far as South America and, even into South Africa and Australia. It certainly speaks well for the stability of the business when a high priced machine can command such a large sale in such a short space of time. While the Simplex was regarded as a perfect piece of mechanism before it was put upon the market, the test of actual usage has developed certain points where it can be improved and the machines as they now leave the factory are guaranteed to give the greatest satisfaction not only as to the quality of the picture produced, but as to the wearing qualities of the machine itself.

The Moving Picture World has in preparation a full descriptive article pertaining to the Simplex which will be published at an early date.

PHOTOPLAYERS MARRY.

"There are just as good fish in the sea as ever were caught" is an old proverb often quoted for the comfort of the lovelorn. It assumes that the male and female of the species, as Kipling would say, inhabit a great sea. It is usually assumed that either the man or the woman catch their mates from this sea, thus bringing them from an unnatural element to a natural element. Few women have the experience of literally drawing a husband from the waters, but this novel experience belongs to Miss Mary Land, leading woman with the premier "Seven Days" company for the last two seasons.

Miss Land is quite an athlete and an expert swimmer. While she was temporarily a member of the Lubin Stock company in Philadelphia she met Mr. Howard M. Mitchell, who is a member of that company. They were both playing in a picture entitled "On the Road to Happiness," in which Mr. Mitchell was supposed to be drowning and was rescued by Miss Land. The friendship thus formed soon ripened into love and on April 22nd of this year they slipped away to Jersey City and were married. They kept the wedding secret for a long while and it has only very recently become known even to their most intimate friends.

H. McGeary, formerly manager of Capt. Ament's three theaters at Meridian, Miss., has bought the Lyric Theater at Knoxville, Tenn., and opened a five-cent photoplay house, using the Independent Film service. The house seats 200, but Hustling Mac has let a contract for an extension and the lowering of the floor, which will give an additional 200 seats.

CLEVELAND EXHIBITORS WANT CLEAN PICTURES.

At the regular meeting of the Moving Picture League of America, Cleveland Local, held November 8th, the following resolution was adopted:

Resolved, That the Moving Picture League of America, Cleveland Local No. 1, does not approve of any exhibitor showing the picture of the Johnson-Jeffries fight, or any other objectionable pictures.

That it is the object of this League, to keep the standard of the motion picture theaters on a level with the most refined, moral and educating places of amusement.

L. H. WILK, Secretary.

MILES AFTER AUTOMOBILE RACE PICTURES.

Herbert L. Miles, of the Republic Film Company, and a staff of cameramen, left New York Nov. 21, for Savannah, Ga., where motion pictures will be made of the Savannah Automobile Races. Mr. Miles expects to expose about 6,000 feet of negative, which will be boiled down to one reel. His experience in picturing events of this character is sufficient guarantee that the picture will be full of thrills. Special attention will be paid to the thrill features of the event and a real lively automobile picture may be expected. Mrs. Miles accompanied her husband on this trip.

In Newton, N. J., the moving picture machines make such a drain on the local power plant that there is no current left for street illumination. The citizens held a meeting and decided that rather than give up their favorite amusement they would be willing to go home in the dark. The sale of lanterns in Newton is the greatest in the history of the town.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, NOVEMBER 27th, 1911.

BIOGRAPH—Sunshine Through the Dark (Dramatic) .
KALEM—The American Insurrecto (Dramatic).....
LUBIN—The Man in the Taxi (Comedy Drama).....1000
PATHE—Pathe's Weekly No. 48 (Topical).....1000
SELIG—The Right Name, But the Wrong Man (Dr.)..
VITAGRAPH—The Politician's Dream (Comedy).....1000

TUESDAY, NOVEMBER 28th, 1911.

EDISON—The Lure of the City (Dramatic).....1000
ESSANAY—A Football Hero (Dramatic) 1000
GAUMONT—A Busy Cupid (Comedy)..... 758
GAUMONT—Review of the Austrian Army (Military) . 232
C. G. P. C.—Romance of the Mummy (Dramatic)..... 700
C. G. P. C.—Picturesque Hungary (Scenic)..... 280
SELIG—The Tell-tale Knife (Dramatic).....1000
VITAGRAPH—The Freshet (Dramatic) 1000

WEDNESDAY, NOVEMBER 29th, 1911.

EDISON—The Troubles of a Butler (Comedy).....1000
ECLIPSE—The Mysterious Stranger (Dramatic)..... 610
ECLIPSE—Salt Industry in Sicily (Industrial)..... 372
PATHE—Incendiary Indians (Dramatic)..... 745
PATHE—Glimpses of San Francisco (Scenic)..... 250
KALEM—Among the Irish Fisher Folk (Educational)..
KALEM—The Franciscan Friars of Killarney, Ire. (Edu.)
LUBIN—An Actor in a New Role (Comedy)..... 600
LUBIN—The Crab Industry (Industrial)..... 400
VITAGRAPH—The Voiceless Message (Dramatic)....1000

THURSDAY, NOVEMBER 30th, 1911.

BIOGRAPH—A Woman Scorned (Dramatic).....
ESSANAY—Little Red Riding Hood (Juvenile) 1000
ESSANAY—'Twas Ever Thus (Comedy).....1000
LUBIN—A Nicotine Conspiracy (Com. Dr.) 1000
MELIES—The Reason Why (Comedy).....1000
PATHE—Oh! What a Thanksgiving Day (Comedy).... 775
C. G. P. C.—A Life Saving School in Australia (Edu.)... 220
SELIG—An Evil Power (Dramatic).....1000

FRIDAY, DECEMBER 1st, 1911.

EDISON—Pull for Shore, Sailor (Dramatic).....1000
ESSANAY—The Quinceville Raffle (Comedy).....1000
KALEM—How Betty Captured the Outlaw (Comedy)..
KALEM—A Glimpse Into the Yellowstone National Park (Scenic) .....
C. G. P. C.—Rover is Jealous (Comedy)..... 560
C. G. P. C.—Capturing Polar Bear Cubs (Adventure).... 290
C. G. P. C.—Examination of the Stomach By X-Ray (Educational) 150
SELIG—In Japan (Edu.) 500
SELIG—Seeing Cincinnati (Scenic)..... 500
VITAGRAPH—The Last Cent (Dramatic).....1000

SATURDAY, DECEMBER 2d, 1911.

EDISON—A Man for All That (Comedy-Drama)....1000
ESSANAY—The Mountain Law (Dramatic).....1000
GAUMONT—The Promoter (Dramatic) 1140
LUBIN—Western Chivalry (Comedy-Drama).....1000
PATHE—Bear Hunt Romance (Dr.)..... 990
VITAGRAPH—The Husking Bee (Comedy).....1000

ADVANCE RELEASES.

MONDAY, DECEMBER 4th, 1911.

BIOGRAPH—Why the Cake Fell (Comic)
BIOGRAPH—Alf Gets Even with Father (Comic)
KALEM—Arrah-Na-Pogue (3 reels) (Dr.)
LUBIN—A Head for Business (Dramatic)
PATHE—Pathe's Weekly No. 49 (Topical)
SELIG—A Diamond in the Rough (Dramatic) 1000
VITAGRAPH—Saving the Specks (Dramatic)

TUESDAY, DECEMBER 5th, 1911.

EDISON—The Awakening of John Bond (Dramatic)
ESSANAY—The Madman (Dramatic)
GAUMONT—Jimmy Tricks the Landlady (Comedy)
GAUMONT—The Challenge (Dramatic) 525
C. G. P. C.—The Secret of the Confessional (Dramatic)
SELIG—A Frontier Girl's Courage (Dramatic)
VITAGRAPH—The Hypnotist (Comedy)
VITAGRAPH—A Slight Mistake (Comedy)

WEDNESDAY, DECEMBER 6th, 1911.

EDISON—John Brown's Heir (Comedy)
ECLIPSE—The Luckless Banker (Dramatic)
PATHE—Hobo Luck (American Comedy) 1000
KALEM—The Long Arm of the Law (Dramatic) 1000
LUBIN—Sins of the Father (Dramatic) 1000
VITAGRAPH—The Black Chasm (Indian Dr.)

THURSDAY, DECEMBER 7th, 1911.

BIOGRAPH—The Failure (Dr.)
ESSANAY—The Long Strike (Dramatic) 1000
LUBIN—Love's Labor Lost (Comedy) 1000
MELIES—A Western Girl (Dramatic) 1000
PATHE—The Poisoned Arrow (American Drama) .....
C. G. P. C.—French Cuirassier Maneuvers (Military) ....
SELIG—The Maid at the Helm (Dramatic) 1000

FRIDAY, DECEMBER 8th, 1911.

EDISON—The Heart of Nickette (Dramatic)
ESSANAY—Getting Even with Emily (Comedy) .....
ESSANAY—Stray Bullets (Comedy)
KALEM—Too Much Realism (Comedy)
C. G. P. C.—Eva's Faithful Furniture (Comedy) .....
C. G. P. C.—Gathering and Preparing Cocoanuts in the Philippines (Industrial) .....
SELIG—The Plumber (Comedy) 696
SELIG—A Day with a Circus (Novelty) 400
VITAGRAPH—War (Military Drama) 1000

SATURDAY, DECEMBER 9th, 1911.

EDISON—The Daisy Cowboys (Comedy)
ESSANAY—A Frontier Doctor (Western Drama)
GAUMONT—Camoens, the Portuguese Shakespeare, Lisbon, 1578 (Historical Drama) 619
GAUMONT—Important Scenes in Paris, France (Sc.).. 320
LUBIN—The Teamster (Dramatic) 1000
PATHE—Her Little Slipper (American Drama) 1000
VITAGRAPH—His Wife's Secret (Dramatic)

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FRENCH FILM RESTORING CO., Columbus, Ohio

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Exhibitors' Advertising & Specialty Co., ARTHUR D. JACOBS, President; BEN TITLE, Secy. and Treas. **105 East 14th St., N. Y.**

"TOO MUCH REALISM" (Kalem).

Whether the Kalem players were in earnest, or whether they were pulling a bit of sarcastic comment upon the "Western photoplay," those who see the Kalem picture entitled "Too Much Realism" will have to decide for themselves. Aside from that it might be characterized as a fine bit of horseplay and, as such, probably more in keeping with the spirit of the West than most of the so-called "Western pictures."

The idea is that one of the cowgirls with a picture company gets tired of the usual method of making Western pictures and determines to make a real one. While the company is rehearsing a regular picture, she goes to the property wagon and appropriates a stock of wigs and stuff and then

Scene from "Too Much Realism" (Kalem).

gets the rest of the girls in on the sport. They make up as cowboys and break in on the rehearsal of the regular picture, lassooing the camera and the director and demoralizing the whole outfit.

The sheriff is there and, thinking this part of the picture, almost laughs his head off. Some expostulation is required on the part of the regular company to convince him that the interlopers are really outlaws. When he gets the idea he organizes a posse and goes after them. In the meantime the masqueraders are starting things all over the county, finally kidnapping a woman and making away with her. But the sheriff overtakes and brings them all back prisoners to the county jail, where they are put away for thirty days.

Joke or not, there is a lot of fun in the picture.

FEATURE AND EDUCATIONAL FILMS.

The Feature & Educational Film Company, of Cleveland, recently incorporated in Ohio, has entered the importing and manufacturing field as an independent concern, and plans to handle only feature films of from one to four reels each, to be released at the rate of one a week. The president of the concern is Mr. E. Mandelbaum, a widely-known picture man. He has been in the film business since its infancy and at present also is president of the Lake Shore Film and Supply Company of Cleveland.

The first two feature subjects released by the F. & E. Company are "Zigomar" and "The Aviator." The first is in three reels, depicting the life of a noted criminal who terrorized every country in Europe by his daring acts. The pictures for this subject were taken in nine different countries. "The Aviator" is a thrilling dramatic story in which a well-known French aviator, Flarion, performs remarkable aerial feats with a woman in his biplane as a passenger. These two subjects are being sold by the state and territory system. The F. & E. Company's method of disposing of its products will be the state and territory rights method, and its plan is to supply exchanges and managers throughout the country with features, for which there is a big demand.

WIRELESS, HERE'S YOUR INFORMATION.

In reply to a request from "Wireless," Boston, Mass., Clarence E. Sinn wishes to say that the "Indian War Dance," by Bellstedt, is published by John Church & Co., Cincinnati, Ohio. It ought to be on sale by local dealers. Ask yours to procure it for you.

LOS ANGELES.

Motion picture manufacturers, as a whole, ought to be grateful to Mr. W. N. Selig, who was the first to discover the photographic advantages of Southern California. Operating there this winter will be the American, Biograph, Bison, Vitagraph, Essanay, Kalem, Melies and Nestor companies. The World has received a letter from Dave Horsley, of the Nestor, praising the climate and scenery and stating that he has decided to permanently locate there. The Nestor studio is in Hollywood, a suburb of Los Angeles. A developing plant has been rushed into operation and work is being pushed forward on other buildings. The Nestor Company have already made several negatives and will continue with the "Desperate Desmond" series, which has caught the public fancy. World readers may expect a review of the first Nestor pictures from the Los Angeles studio in next week's issue.

Mr. C. O. Baumann, president of the Bison Company, is also in Los Angeles, and has organized an entirely new stock company. A World reviewer was shown the first sample print from the new company and does not hesitate

On the Los Angeles Rialto.

From left to right: David Horsley, Stanley Nestor Horsley, Thos. Ricketts, Mrs. Ricketts, Miss Ada Baumann, Mrs. Baumann, Chas. O. Baumann, Mrs. Horsley.

to say that it is the best he has ever seen bearing the Bison trademark. Tom Ince, the new director, deserves to be complimented on the way he handled a rather threadbare scenario, "The New Cook of Bar Z Ranch." The skill with which the actors are handled and the amount of "business" that is introduced make a lively and convincing reel out of an apparently trivial incident. The photography also is excellent, some of the scenes being of really fine pictorial quality.

Mr. G. Melies leaves New York this week with a retinue of new faces. It will be some time before we can see any of the work of this new company, as we are told that when Mr. Melies disbanded his old company and came East he had over six months' supply of negatives ahead.

Mr. Horsley sends us a batch of snapshots of Los Angeles scenery, one showing him in the company of two well-known chicken fanciers. The picture reproduced herewith shows a number of faces well known in the vicinity of Fourteenth Street, New York.

PERSONAL.

W. T. "Pop" Rock, accompanied by Mrs. Rock, left New York on Saturday, Nov. 18th, for an extended trip to the coast. They expect to be away until the middle of December, returning in time for the Christmas holidays.

Ingvald C. Oes, of the Great Northern Film Company, New York, made a flying trip to Chicago and other Western points last week.

F. A. Apfelbaum, of the Levi Co., went to Chicago, Sunday, Nov. 26, on business.

Next week we will feature in a special article the Belasco of moving pictures. Who is he? Who is entitled to that distinction?

To Whom It May Concern—and It Concerns You!

To all admirers of Art, and those who will be after our first release, to the thousands of my friends and the millions I am going to make, Love and Greetings:

People—I am engaged! Cupid's (not Cupidity's) arrow finally hit the target! Many suitors and wooers I've had—modesty forbids me to specify the number. There's one born every minute, but one particular minute about sixteen years ago (now, stop laughing!) it so happened that one was not born. "Mari" was "on" and didn't want to weight herself with a burden whose greatest asset was its own load. So—I just weighted! Until—a Gem came along!

Yes, everybody, the Gem Motion Picture Co. captured my heart, as it will yours. Its aim was true—and its aim, by the way, is to give the bestest and brightestest in pictorial art. I hope—and predict—you're going to like us!

I'm theirs—and yours

Truly,

Marion Leonard.

A PROMISSORY NOTE!

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at All Exchanges

No. One Due Pretty Soon The Gem M. P. Co.

U. Kill See.

INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or noms de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

ELIZABETH S.—Scenarios command from $5 to $50 according to their value to the company purchasing. The stories most in demand are comedies and simple heart interest stories. Comedies must look funny when they are pictured and should not depend upon their wording for their humor.

V. G. B.—Wants to know why this paper never mentions American films, which he thinks are the best on the market. The gentleman from Maryland is invited to read his paper more closely when he will discover that these films are mentioned frequently.

JINK.—We do not know where you can get photographs of Miss Marion Leonard, but we are seeking the information, so keep your eye on this column. We do not recall that she was ever with the I. M. P.

MABEL N.—Players do not "play for the independent companies while playing for licensed pictures," nor is the reverse true. The same applies to companies under the same flag. As we have pointed out it is possible to see some players in two or more brands of film the same day, but this does not mean that the player is associated with two companies at the same time (2). The Dan in Biograph's "Dan the Dandy" must have been John Doe. It's the only name we have for Biograph players, "the real and true name being unknown" to complete the legal fiction.

ANXIOUS—In view of your glowing appreciation of Mr. Warren Kerrigan, we think it is safest to say that the studio is in California—just that.

TRAVIS RAUCH—AND OTHERS.—The "C. G. P. C.," which has recently made its appearance, stands for Compagnie Generale Pathe Cinematographique and is employed to distinguish the European product of the Pathe company from that made in this country. This is how it happens that you will sometimes see a Pathe and a C. G. P. C. on the same reel.

R. T.—Almost any company will purchase a photoplay in synopsis form if the subject is made attractive. You probably will not receive quite so much for the idea as for the same idea developed, but the difference is not always appreciable, and it might pay you to try some. The Pathe Freres (who ask that photoplay material be addressed to their studio, 1 Congress Street, Jersey City Heights) sometimes advise authors that they prefer the synopsis to the scenario. The idea is the main point.

CONSTANT READER.—The Sheriff and his brother in the Bison film of that title are George Gebhardt and Chas. E. Inslee. The picture was made in California, presumably in the vicinity of Los Angeles.

X. Y. Z.—The Edison company states that Miss Ethel Jewett is still a member of their stock company.

CLARK AND J.—Miss Sue Balfour played the Mother in "The Anonymous Letter." The Imp answers are not in yet. Look next week.

A FAN.—Mrs. Clarke, of the O'Kalem's, is the mother of Jack J. Clarke. We will locate the Vitagraph film later.

AUTHOR.—The best way to locate your produced photoplay is to watch the advertising of the company for its release date and then ask your photoplay theater manager to book it. If you are in a hurry he may learn from the exchange what house gets it for a first run. But don't look for the title of your story, look for the story itself. It frequently happens that the original title is discarded in favor of one more apt. If you can't get in touch with your local manager try and locate some exchange handling licensed or Independent films as the case may be.

J. N. C.—There are too many good riders between here and California to encourages the belief that you'll be able to get a job with a stock company. You might try the Lubin company, as they make some Western productions from the home studio, but your chance is slight at best since riders experienced in picture work are to be had in plenty.

AGNES M.—We do not handle scenarios, and wouldn't know what to do with one if we had one except to send it back to you, so save postage. You will find the advertisements of several sales agents in this paper.

M. M. R.—Last summer, in these columns, George Rockhill Craw gave directions for making a scenario into a dramatic production within the meaning of the Copyright law. He abundantly demonstrated that the trouble was more than the scant protection afforded was worth. Sometimes a dishonest employee does appropriate an idea, but it seldom happens, and you are wasting your time seeking iron-clad protection. Just send your scenario in and if it's wanted it will be paid for.

T. B. A.—We have not seen the terms of the Imp contest, but we believe that comedy scenarios found available, but not winning prizes, will be purchased by the company if the price offered is accepted by the author.

T. D.—We think the record for film production is held by the Vitagraph with "He Fell in Love with His Wife," done in about four hours, but this was a half reel with all outdoor pictures, the story being written on the spur of the moment to take advantage of some unusual garden scenes. In the way of a full reel straight production Arthur D. Hotaling seems to hold the record. He has twice made a full reel with changes of setting in less than twenty-four hours. The "Nearsighted Chaperon" was made in twenty hours, the players working all night. Another picture was recently made between 3 P. M. and 7 A. M., the title of which is not yet decided.

EDNA.—We presume that Mr. Costello would be glad to autograph one of his photographs if you send it to him, but better write and find out, first. Enclose a stamped envelope for reply and cover return postage on the photograph.

R. L.—Charles Ogle was the Sir Daniel and Harold Shaw the Nephew in Edison's "The Black Arrow." Miss Natalie Jerome was the ward. Miss Fuller is not cast in this production.

SUE.—Maurice Costello is not dead. He hasn't even been killed the last couple of weeks. No one has been killed lately by the rumor club.

PRISCILLA.—Miss Irene Shannon was the Priscilla in the Kalem "Priscilla and the Pequot." The Biograph's "Priscilla" is unnamed.

H. P.—Miss Pearl White and Crane Wilbur had the leads in Pathe's "The Power of Love." This also disposes of your question as to Mr. Wilbur.

SCENARIO.—Send a stamped and self addressed envelope to this department for a list of addresses of companies buying scenarios.

L. P. D.—You are in too much of a hurry. We believe that Mr. Cumpson will join the I. M. P. company in a week or two. He is not yet working with them. The report that Miss Lawrence is to return to the I. M. P. is incorrect.

V. B. T.—We decline to state which of the three ladies mentioned is "The most popular motion picture actress in America" because we do not know any one who does know and do not know any way of finding out short of a census. And just think of the letters we would get from the admirers of the other two! We got six pages the other day just because we said that one player was not the only good actress in the films. You don't realize what you were trying to do to us.

EVA.—There is no practical home projection machine on the market yet, but there will be presently. The Edison company has one almost ready to be presented to the public.

S. K. D.—If you could prove that you can make better pictures than those you see there is an opening for you in most of the studios, but the trouble will be that you'll not find it easy to get the chance. And why so certain that you can excell the rest? We've seen one or two first class stage managers fail miserably when they tried to adapt their ideas to the camera stage, and one was a man who gets a lump sum in four figures for staging a dramatic production at that. It would be well to make your claims less sweeping in making application to the companies, and we would suggest that you offer to make a trial production gratis.

I. D. M.—Mr. Charles Kent was the father in the Vitagraph's "Madge of the Mountains." He also directed the picture.

BERT.—The reason your earlier question was not replied to is that we do not regard matrimonial inquiries as questions, but as aggravations.

C. W. M.—Mr. Anderson not only has been an actor, but just the other day he and the company under him presented "The Man from Mexico" at the Columbia Theater, Santa Rosa, Cal. He never was a sheriff except in pictures, but he's some sheriff in the pictures.

D. E. L.—The peculiar halting stride seen in the pictures you mention has its origin in the projection room of the theater where you witnessed the presentation. Contrary to the more common fault, the operator was running the machine too slowly. Pictures are made to be shown at the rate of sixteen each second. If you see but twelve you see but three-fourths of the action really happening in that second. Usually the players seem to race through scenes because the crank is turned too quickly.

E. M. R.—There is nothing to prevent you from making adaptations of Shakespeare's plays and there is notring to compel the manufacturers to purchase them. Use your own judgment.

DOUBTFUL.—Helen Costello is the little daughter of Maurice Costello, of the Vitagraph. She has not displaced Adele de Garde but has her own line of parts.

G. D. F.—John R. Cumpson (Bumptious) goes to the Imp, not the Majestic company.

C. B. A.—Gilbert M. Anderson plays the heroes in most of the Essanay Western productions. He is also director of the western section of the company and a member of the firm. Miss Gladys Field is the girl who usually plays his sweetheart. (2) Warren Kerrigan is the American player. (3) A Biograph player.

R. S. F.—Miss Storey is not a cowgirl trained to act, but an actress who can ride.

J. A. F.—William Robert Daly played the professor in "The Co-ed Professor," and the Imp places him with the other subjects, but states that he has not been with the Essanay company in the interval. As you do not mention any of the Essanay plays in which is supposed to have appeared we cannot place that actor for you. Mr. Daly has been an Imp right along.

P. V. L.—Get-Rich-Quick Hall and Ford may have been intended as a play upon Get-Rich-Quick Wallingford, but it is evident that you did not see the Essanay film or you would know it was not a steal. It was a tramp comedy of the good, old-fashioned sort.

X. Y. Z.—Jeff in the Mutt and Jeff series is a dwarf and not a small boy, though we have seen some pictures that make him look like a youngster. The company has not announced who will play Desperate Desmond.

L. J. D.—There is nothing to prevent you from making a scenario of "Three Weeks," except the copyright on the story, the Board of Censorship, the carefulness of the manufacturers and public opinion. Outside of that you've a good chance. Your letter suggests that you would make more money writing jokes for the comic papers.

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For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, or $3.50 by registered mail, prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

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LETTERS TO THE EDITOR

A FEW WORDS ON QUALITY

New York, October 25, 1911.

Editor Moving Picture World:

Dear Sir—During the past few years of my active connection with the moving picture field I have given my closest attention to photographic quality. I studied the ideas of that high-class weekly, Leslie's, and I know the value of the market by the quality of the film on the exhibition. It is natural of projection rooms such as was naturally with the product of the Association Motion Picture Manufacturers. The stability of [illegible] makes however, have not created the high quality aims. The Lubin Manufacturing Company stands supreme for excellence of independent quality that is uniform quality, and so I take my hat off to the Lubin Manufacturing Company as a credit to the Lubin name.

Now then, the question may arise as to what quality is and there no two critics may judge alike. I will give my views on the matter, as follows: freedom from granulation and lack of dust specks, sharpness of focus, a long black development with proper gradation and detail in shadows and a lack of halo effects and intrinsic and last but not least steadiness. The proper [illegible] of the moving features is an important thing, especially in the case of emotional and [illegible] comedy.

H. LAYMAN BROENING.

A "CRANK TURNER" WANTS TO KNOW.

Thomasville, Ga., Oct. 8, 1911.

Editor Moving Picture World:

Dear Sir—Will I am not at this stage of the game a motion picture operator. I take the liberty of writing you this letter as I have been a constant reader of the Moving Picture World long before it absorbed the Film Index. At present I am merely what one would call a crank turner, but I hope that by close application and hard study I will make an operator, for I love the game.

The Moving Picture World was not known here until I induced a local manager of a news company to handle it and now even the kids buy it to read the film synopses. One man said: When I go to the opera house I have a long time telling me of the characters, etc. In a picture show there is nothing but the pictures, so every day at noon time I glance at the titles of the pictures I have and get a one of the Moving Picture World read the synopsis and at night I enjoy the photoplay immensely, as I am familiar with the characters and scenes. I would not be without a Moving Picture World and have my newsdealer lay mine aside for me."

Why don't the manufacturers introduce the characters on each of their productions? We have only one picture house in a city between 6,000 and 10,000. But it certainly delivers the goods. It is owned and managed by M. B. Bates, operator Heywood Cone, popular Edwin Lutcher. The house was built at a total cost of $15,000 and runs only Licensed pictures. We had to-day releases. The house is the Broad Street Theater. A remarkable [illegible] is projected by Mr. Cone, using a new improved Edison.

The moving business is great in this part of Georgia and bids fair to be more. Of late Miss Lawrence has made the Lubin productions immortal in this city. Even the babies know her the minute she enters a picture and [illegible] for more. It is amazing to know the scope of her popularity. I have never seen but one Lubin picture poorly received in this city and that was "Gypsy Love." Did Miss Lawrence play the gypsy girl? I say she did and several persons discuss it. Should Miss Lawrence ever need friends she has only to come to this country to be social the rest of her life. Arthur Johnson is another person who enjoys unlimited popularity here.

Here's wishing the World the best luck in the world. Will send for a hand book soon. As ever yours, and an ardent admirer of the picture game and the Moving Picture World, I am

Yours truly, A. C. SMITH,
324 Colton Avenue, Thomasville, Georgia.

MORE RELIGIOUS TRAVESTY.

Emporia, Kan., Nov. 18, 1911.

Editor Moving Picture World:

Dear Sir—In the Kalem release of November 3, "The Price of Ambition," we have another one of those subjects that has religion mixed in it. When will the manufacturers learn to let religion alone when they do not know how to handle it? What is the Board of Censorship doing that they let such subjects pass? Is it composed of narrow-minded bigots that enjoy a slap at the Catholic Church?

The synopsis of this film would lead one to believe that the priest was acting as any Catholic priest should; but the film shows him in the act of kissing and hugging the woman, another man's wife. The husband appears, the wife is killed and the next scene shows the priest in the cemetery, bowed down with grief for the loss of his love. Truly a scene that would not be liable to cause a man's Catholic patrons, or any broad-minded person, to rise up and cheer. The manufacturers may say that such things happen in real life. I admit they do in some rare cases, but should it be flaunted to the public by a photoplay exhibitor? That should be left for the "daily press" and "yellow journals" that are howling themselves hoarse about the iniquity of moving picture shows. They enjoy chewing such sour morsels.

If we want to insult and disgust our Catholic patrons, as I stated before, we could put in better way than to run such subjects as this. If you can find room for this in the Moving Picture World, please publish it.

Yours truly,

P. J. CONCANNON.

A SOUL IN SYMPATHY.

Santa Cruz, Cal., Nov. 14, 1911.

Editor Moving Picture World, New York:

Dear Sir—I have been appointed superintendent of Purity in Literature and Art, by the local W. C. T. U., and the moving pictures come in that line of work, so I have talked with the gentleman who runs two of the houses here, Mr. Mangelsdorf, and he advised me to write to you for any suggestions you may like to make. I wish to work in accord with all interested, to secure a constant improvement in the educational and moral character of the pictures. I wish to do this work in a way which will tend to increase the popularity of the pictures, and do not wish to do anything that could in any way infringe on the rights of others.

One way in which I thought of working was to write to each company producing pictures, praising the best pictures and [illegible]

[illegible]

HATTIE TRUESDAL,
[illegible]

TEN THEATERS DISAPPEAR—WHERE ARE THEY?

Editor Moving Picture World:

Dear Sir—I am a constant reader of the World and [illegible] interested in the letters from all over the world, [illegible] and every one telling [illegible] Now, in your issue of October 21 there is a letter by [illegible] entitled, "The Movies Are Ruining Us," in which [illegible] there are on Market Street [illegible] with a distance of four blocks and he says he used to [illegible] in this city twelve years. I [illegible] to be sure, and if I could find [illegible]

E. M. WILLIAMS.
San Francisco, Cal.

THE WINNER OF THE PRIZE

Editor Moving Picture World:

Dear Sir—I [illegible] to you some [illegible] I hold a piece in my hand in front of the eye. [illegible] an air bubble and [illegible] it expanded. The [illegible] well, nearly as [illegible] but is not the definition of expansion. A boosting [illegible] any objects third [illegible]

Make my check payable to the Motiograph [illegible] them. I'll pay expressage from the S. F. branch. Very [illegible]

C. Y. BAISLY,
Art Director, 1911 [illegible]
Los Gatos, Cal.

AN ERROR THAT SHOULD BE CORRECTED

St. Louis, Mo., Oct. 30, 1911.

Editor Moving Picture World:

Dear Sir—I notice in your November 4 issue that you have a [illegible] the Gem. As I own this theater, I desire to draw your attention to a misstatement that has been made in your [illegible] ford's Vaudeville Exchange appear in this house. Now Mr. [illegible] nothing whatever to do with my theater, and all [illegible] by F. Q. Doyle, of [illegible] of this city. Your correspondent seems to have been [illegible] all through his write-up, and his mistakes might prove rather inconvenient for me.

I desire to thank you for your courtesy [illegible] trust that you will give the other matter your attention.

Yours very truly,

FRANK H. TALBOT.

WOES OF THE SCENARIO WRITER

Editor Moving Picture World:

Dear Sir—On September 13 I submitted a scenario to a prominent film manufacturer, and, but a few days later, it was returned, with the remark that it was an old idea. Thinking that it would be useless to attempt to sell what was considered an old idea, I laid it aside.

On November 2, which, I believe, is ample time to put a photoplay on the market, a film, with the basic idea of my scenario, was released by this company. I do not suppose that the company is hard up for "new ideas," and I don't think that they should use any idea, new or old, without letting the author have the satisfaction of knowing it is his own work.

These statements, or whatever you may call them, may be incoherent and seem to come from a raging mind, maybe it does, but it does seem strange that this same company should get out an old idea after condemning it as such. This may have been caused by coincidence, but I fear not.

Thanking you for your valuable space, I am, yours respectfully,

"DISGUSTED."

COMET COMPANY OFF TO VIRGINIA.

George LeSoir and his company of Comet players have left for Norfolk, Va., for several weeks' stay, to make use of the southern and historical country for a series of pictures which are soon to be released by this company. Mr. LeSoir has but recently been engaged by the Comet Film Company. With the fate of Comet pictures in the hands of Mr. Gray and Mr. LeSoir, we can assure our readers that the productions of this new company will compare favorably with the best on the market. It is the intention of Mr. Gray to take his company of photoplayers south, as soon as Mr. LeSoir's company return from their trip.

Song Slide Releases.

A. L. Simpson, Inc.

"Boot Black Rag"—Pub. by Song Writers' Music Pub. Co.
"Bring Me Your Message of Love, White Dove"—Pub. by J. Fred Helf Co.
"I'd Like to Take a Chance with You"—Pub. by Charles I. Davis.
"Just You and I"—Pub. by J. D. Shipman.
"Pretty Montezuma Maid"—Pub. by C. I. Davis.
"Tell Me Sweet Rose"—Pub. by F. B. Haviland Pub. Co.
"I'm Going to Take the Train for Home, Sweet Home"—Pub. by Shapiro Music Pub. Co.

Levi Co.

"When a Girl Whose Heart Is Breaking Loves a Boy Who Doesn't Care"—Pub. by Shapiro.
"Sweet Old Rose"—Pub. by H. A. Weymann & Sons.
"Two Letters"—Pub. by Shapiro.
"The Quaker"—Pub. by Shapiro.
"Sarah's Hat"—Pub. by the Shapiro Music Pub. Co.
"They Don't Speak to Each Other Now"—Pub. by Shapiro Music Pub. Co.

"Lovie Dear"—Pub. by Rogers Bros. Music Co.
"If I Had You"—Pub. by Jos. Morris Co.
"Gee! But It's Tough When There's No One Around to Call You Dear"—Pub. by J. Fred Helf Co.
"Heart of My Heart"—Pub. by Leo Feist.
"Won't You Come Back Lucinda"—Pub. by F. B. Haviland Pub. Co.
"Under the Old Oak Tree"—Pub. by Tell Taylor.
"I Just Met the Fellow Who Married the Girl I Was Going to Get"—Pub. by Leo Feist.
"Treasures of the World Are Mine"—Pub. by J. W. Stern.
"That's Some Honey Moon"—Pub. by Bostonian Pub. Co.

Excelsior Slide Co.

"Soul of Love"—Pub. by Blood, Koehler & Co.
"Welcome Home"—Pub. by Rogers Brothers.
"Jungle Glide"—Pub. by Kendis & Paley.
"Roll a Little Pill for Me"—Pub. by M. Witmark & Sons.
"Light Up Your Face with a Smile"—Pub. by Gus Edwards Company.

DeWitt C. Wheeler.

"Send for Me"—Pub. by F. A. Mills.
"My Irish Girl"—Pub. by J. H. Remick & Co.
"Child Love"—Pub. by J. N. Stern & Co.
"'Way Back in Tennessee"—Pub. by F. A. Mills.
"That Haunting Melody"—Pub. by Jerome & Schwartz Pub. Co.
"Get Wise!"—Pub. by Up-to-Date Music Co.
"That's How I Want to be Loved"—Pub. by Theo. Morse Music Co.

IT IS THE POWERS WAY—AND IT'S GOOD.

A trip to the new Powers Duplex Studio reveals the sanctum of the scenario editor, who is responsible for the latest upward tendency in the scenario market. He can prove by his records that scenario writers whose material is not accepted are not kept waiting more than a few hours. In fact, he says that an inspection of his books will show that he reads an average of 40 stories a day, but that each rejected manuscript is in the mail, on its way back to the author, on the same day that it is received.

In view of the many complaints received by the Moving Picture World from writers whose material is held up for a few weeks this promptness should win for the Powers Company the co-operation of the most responsible people who are submitting scenarios to the film makers.

Mr. Powers says: "My aim is to receive sure-fire offerings from writers of acknowledged ability. This will, in the course of time, save me the labor of wading through a sea of amateur offerings. That, of course, will save me a great deal of time and I am willing to give successful writers the benefit of this economy of time in the form of dollars and cents. In other words, I look forward with pleasure to creating a rise in the price of successful manuscripts."

THE MOVING PICTURE BOY SONG.

Exhibitors who are featuring illustrated songs have a good opportunity to gain some revenue through the sale of the Kenneth Casey song, "The Moving Picture Boy." Kenneth is a member of the Vitagraph staff and has become very popular with picture fans. The song in question features Kenneth and is considered clever in both words and music. The song sells for 10c to 25c and can be purchased in lots of 100 for 6c per copy, or for 5c per copy in lots of 500. Address the publisher, M. A. Casey, 2897 Fulton St., Brooklyn, N. Y.

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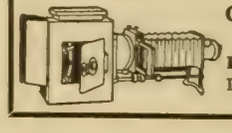
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Correspondence

NEW ENGLAND.

Manager Victor J. Morris, of Marcus Loew's Orpheum Theater, Boston, Mass., had a very exciting time of it when he found that two burglars were caught red-handed in the act of robbing the Orpheum Building Night Watchman Henry Robinson, caught the robbers and managed to keep them from getting away before the police arrived. It is learned by Mr. Morris that the same two men had been in the theater after the performance.

Mr. W. R. Rothacker, the general manager of the Industrial Moving Picture Company, has returned to Chicago, after an extended trip through the New England States. Mr. Rothacker secured a contract from a large shoe manufacturer to take a series of reels of the latest methods of making shoes. The films will be used as an advertising medium for the manufacturer and will also be of an educational character. Several other large deals were put through by Mr. Rothacker during his New England trip.

"The Golden Song Revue," which is being advertised by the Levi Company, 160 Broadway, New York City, was introduced by Marcus Loew's Orpheum Theater, Boston, Mass., and was found to be a big success. The Revue, as seen at the Orpheum, consists of singing and a chorus of the choruses of the most successful of the latest popular songs. Numerous slides, appealing to a man's funny bone are used in connection. This writer noted that these choruses were sung by a good portion of the audience a few which does not hold good when a popular ballad is rendered and the whole song is used. Managers who find themselves confronted with illustrated song trouble (a very common complaint), should look into Levi's Golden Song Revue. It is seldom that anything of this nature brings out as much genuine applause as did the Revue at the Orpheum Theater.

Mr. Charles Beaney of the Providence Opera House, Providence, R. I., is now well on the road to recovery, after an operation recently performed, and will soon be back "on the job" once more.

Mayor Fitzgerald, of Boston, Mass., has just issued a statement to the effect that any theater posting bills on walls without express permission, will be prosecuted. The mayor will also "get after" theaters placing advertising matter in vacant doorways. This applies to theaters of every kind.

The Tripoli Film Department, of 5 West 104th Street, New York City, who are showing vivid reels, depicting the scenes of the Turkish-Italian War, have sold their sole Boston rights to A. A. Kaufmann, of New York. The reels were exhibited by the Comique, Premier and Palace Theaters, Boston, all operated by the Automatic Vaudeville Company, of New York.

The reels are extremely sensational, and are proving to be business makers in Boston.

Mr. George A. Hill, of Fall River, Mass., has left that city, in order to take up the management of the Opera House, Woonsocket, R. I. The Opera House was owned by Messrs. Sheedy and Donovan, but the latter, who also managed the Opera House, sold out his share to Mr. Sheedy, and has gone to Maine. Mike E. Sheedy then decided on Mr. Hill as manager for the house, a well-known theatrical man, who should do well in his new position.

Mr. John L. Russell has received a permit to erect a moving picture theater at Belfast, Maine. Work will be immediately started, as the plans have already been passed. Mr. Russell is a Maine exhibitor.

Colonel W. G. Stanton, manager of the Central Square Theater, Lynn, Mass., has added a few "fixings" to the upholstery of his Theater. Vaudeville and daylight pictures are attracting good-sized audiences.

The Star Theater, Dover, N. H., playing vaudeville and pictures, has closed because of lack of business. The Star will probably not reopen. Manager Jack Dolan's Lyric Theater proved to be too strong a competition for the Star, as a big show is always presented.

The Park Theater, Taunton, Mass., managed by Marie Kearnes, and playing to "legitimate" road attractions, finds that big audiences cannot be had every night. Mr. Irving Moore has leased the Opera House from Marie Kearnes for three days each week, and will present a bill of vaudeville and photoplays. There is no doubt but what Mr. Moore has picked a winner, as the park is the best house in town, and will give the Music Hall, Casino, Columbia and Star, all photoplay houses, strenuous competition.

Manager T. R. Waugh, manager of the Opera House, St. Albans, Vt., found business very good in response to the Rainey-Follette Arctic pictures. These reels are playing practically the whole of New Hampshire and Vermont, and expect to cover the entire New England territory.

Mr. B. Redding is now nearly ready to have work started on his New Photoplay [illegible] West Springfield, Mass. The house is expected to seat 1200.

The Palace Theater, Boston, Mass., seems to be having a somewhat checkered career since it was purchased by the Automatic Vaudeville Company, of New York. The house opened as a vaudeville and picture house, with admission at ten cents. The price was later boosted to ten and twenty cents and twenty-five cents. Last spring the vaudeville was entirely cut out, and Independent pictures and songs were given for five and ten cents admission. This fall the same policy was continued.

The Riverside Company, which is controlling the Columbia reels for the fourteenth week of the Empire Theater, Boston, gave a special performance Saturday morning, November 16. All seats were priced at ten cents, and the performance was especially designed for children and teachers. As the prices are ranging up to one dollar, the management made considerable stir due to raise the price to ten cents. The favorable comment on this move by local business men made up for the loss.

Mr. Mat Raferty, of the Casino Theater, Providence, R. I., has resigned his position and has not as yet made any future plans.

Mr. E. H. Chandler, secretary of the Twentieth Century Club of Boston, spoke on the subject of "Children and the Moving Picture Shows," at Waltham, Mass. The lecture was given under the auspices of the Parents' Association. Mr. Chandler stated that all children are fond of theatrical entertainment, and that it was the duty of the parents to decide as to what the young folks should attend in the way of theatrical diversion. Mr. Chandler remarked that the parents of the city of Waltham should confer with the moving picture managers as to what sort of reels should be exhibited, and that the managers would be quick to respond to the parents' request for pictures that "enlighten and elevate." Mr. Chandler characterized the discovery of the cinematograph as "the key to gratifying all tastes," as it meant the ability of putting "simple life into pictures." Mr. Chandler attacked a Massachusetts moving picture law which says that, "no exhibition of pictures should be presented continuously longer than 20 minutes, to be followed by 5 minute intervals of something not a picture." Mr. Chandler called this bill the reason for the cheap vaudeville that has been introduced in Massachusetts, in order to hold the audiences over the 5 minute period. This is all absolutely true. This bill, passed by the activity of a woman without real knowledge of this industry, has done much damage to Massachusetts photoplay houses, as it is from this law that the inception of cheap vaudeville is to be traced. However, the bill is no longer a live one, and no attention is paid to it, by either managers or police. The reason given for passing the bill was that the films were tiresome on the optics, and that a 5 minute relief should be given, to relieve the strain. During this time, vaudeville in photoplay houses, was firmly planted, and it is extremely difficult to force Massachusetts managers to wean themselves from its use, stating that the public has grown to expect it, and that they dare not throw it into the discard. The above mentioned law was strictly enforced for one year, and, during that time, the damage was done.

Josephine Clement, manager of B. F. Keith's Bijou Theater, Boston, has sent Mr. W. H. Foster on a tour of inspection of several New York and Philadelphia moving picture manufacturers. Also to the Nicholas Power Plant, for the latest projection and newest ideas in animated photoplay.

A new theater, to be devoted exclusively to photoplays, is now being erected at Torrington, Conn. The owners are Messrs. Mackintosh and Strickland, who expect to use Licensed service.

A fifty thousand dollar blaze visited the Medford, Mass., Opera House and Odd Fellows Building, on Saturday, November 4. For the past year or more, the Opera House has been used bi-weekly as a moving picture house by Mr. Doherty. The fire, however, is not thought to have had its inception in the theater, but in one of the adjoining clubrooms.

In and about Boston there have been a number of "near" fires in moving picture theaters lately. This writer could name four houses at the very least, which have burned films, with a range of from 50 feet to an entire program of 4 reels. None of these facts have been in the local dailies, but it seems as if there is a lot of negligence somewhere. It would be useless to enumerate the names of these houses, but a general warning seems needed. We haven't had a disaster of this sort around here as yet that did much damage, but at the rate reels are being burned lately, something bad will occur, unless greater pains are taken in the booths.

The new scale of wages put into effect by the Boston, Mass., local operators' Union 182, is meeting with some opposition from the managers, and, so it is said, a strike of the operators is within the range of possibilities.

An Opera House for Saint Albans, Vt., is promised in the near future. The house is to seat 800, and will be of concrete, and throughout modern. The house will be used as a photoplay theater five days weekly, and as a dance hall on the sixth. At present, St. Albans has only a couple of small picture theaters, of the store show variety, and is easily able to support a first-class theater, such as is now being planned.

[illegible] has [illegible] from vaudeville and pictures to a stock company.

[illegible] Theater, Maine, which is to be [illegible] for all sorts of amusement [illegible] Lewiston Auditorium [illegible] Lewiston Square [illegible] Association, [illegible] annoyed by the [illegible] annoyed by the [illegible]

Poli's Theater, Meriden, Conn., has changed its [illegible] from vaudeville and pictures to a stock company.

[illegible] Theater, Maine, which is to be [illegible] for all sorts of amusement [illegible] Lewiston Auditorium [illegible] Lewiston Square [illegible] Association, [illegible] annoyed by the [illegible] annoyed by the [illegible]

Mr. H. Douglas Campbell, owner of the Cambridge Theater, Cambridge, Mass., has filed a voluntary petition in bankruptcy, with liabilities of nearly $20,000, and with the roof [illegible] Cambridge Theater, which, by the way, has [illegible] mortgages on it. The [illegible] the theater are among the [illegible] The house has been open for less than a year [illegible] business, although it [illegible] to photoplays, and is now using the films as its program.

The Congress Hall Theater, South Boston, Mass., is to be managed by Manager [illegible] expects to use about $700 in alterations. Congress Hall is doing well with a picture program.

The Broadway Theater, Lawrence, Mass., has changed its policy from vaudeville and pictures to a stock company.

Manager Jack Watt, the picture man of Woburn, Mass., has left for Florida. Mr. Watt and his friends expect to open a string of vaudeville and picture houses along the Florida coast, and Mr. Watt is now "scouting."

The National Theater, Boston, one of the largest theaters in the world devoted to [illegible] Universal pictures, has again [illegible] the [illegible] of pictures, the second time [illegible] The prices now range to [illegible] The house started out at five, [illegible] After a spell [illegible] twenty-five cents for the front [illegible] quickly followed by a boost to [illegible] this week. Hyperion [illegible] at the National.

The B. F. Keith Interests, [illegible] the Nickel Theater, St. James, N. Y., [illegible] a new house which will seat [illegible] to be known [illegible] and will offer vaudeville and pictures. The Nickel will be torn down, to make room for the large theater. Work is to be started immediately, and it is hoped that the new house will be ready by early spring.

Local picture theaters, using [illegible] in connection with the films, are [illegible] what the recent activities of the actors will mean to them. A strenuous effort is now being made to organize the "acts" who play in New England, with a view to establishing a minimum wage scale. A meeting was held in Boston of the White Rats Actors' Union, and plans were devised to accomplish this. Besides establishing a minimum wage scale, under which scale no White Rat must work, the Union, which is affiliated with the American Federation of Labor, wishes to unionize the New England theaters from cellar to manager, and actors who are "Rats" must only work in all union houses.

Nat Burgess, who has been in charge of Sheedy's Theater, Brocton, Mass., has left, to manage a Hartford, Conn., theater. Mr. Rodney McDonald, formerly stage manager of Sheedy's, has been promoted to manager.

Manager Greely, of the New Portland Theater, Portland, Me., found the Kinemacolor pictures to attract large business.

Jeff Callan, manager of the Lynn Theater, Lynn, Mass., has returned to his house after a short trip on business. Vaudeville and pictures are doing well at the Lynn Theater, under Manager Callan.

Manager Monk, of the Comique, Lynn, Mass., [illegible] his [illegible] to Buffalo, N. Y., [illegible] the pictures of a trip to Niagara Falls, produced under the direction of the Larkin Company, of Buffalo, soap manufacturers.

Mr. Henry Engel, manager of the Middlesex Theater, Middletown, Conn., played the Lyman Howe pictures recently, to excellent returns.

Mr. and Mrs. N. E. Hathaway, of Hathaway's Theater, New Bedford, Mass., returned to that city after a vacation in Vermont.

Messrs. Cowan and King, managers of the City Opera House, Dover, N. H., had a bad piece of luck, when, after filling their theater to the limit, they were forced to dismiss the audience and return the money. Pictures of the Rainey-Follette expedition were to be exhibited, but the projecting machine became disabled just before performance time and it was impossible to repair the machine that night.

The Raney Pictures were also exhibited by Manager H. T. Eaton, of the Opera House, Claremont, N. H.

The Savoy Theater, Washington Street, Boston, was closed Monday, October 30, but reopened Tuesday. No reason has been given and it is rumored that the Savoy is soon to close, and will be reconstructed into a Sea Grill. The house has never been anything like successful, as has been stated before in these columns. HENRY.

IN THE MISSISSIPPI VALLEY.

The Walker Amusement Company of Indianapolis, Ind., has been incorporated with a capital stock of $10,000, to operate theaters and other places of amusement. The directors are: E. H. Reed, E. T. Walker and Charles Alcon.

The Fairview Amusement Company of Cincinnati, Ohio, has been incorporated with a capital stock of $6,000, to conduct a moving picture theater. The incorporators are: O. W. Kennett, Henry Siebel, Karl Lueders, John J. Hickey, George C. Kolb and Oscar E. Frenzel.

The R. and F. Company of Cleveland, Ohio, has been incorporated with a capital stock of $5,000, to conduct a moving picture theater. The incorporators are: P. R. Forbes, B. A. Round, L. D. Round, R. L. Round and Ethel D. Round.

Kennedy Brothers, who have been proprietors of the Nickelodeon Theater, at Galesburg, Illinois, have sold the house to a Galesburg company. John B. Mayes, a student at Knox College, will be manager. The Kennedy Brothers will devote their time to pushing a new safety rail in which they are interested.

One of the most unique pieces of municipal legislation in regard to moving pictures has been introduced before the city council at LaSalle, Illinois. This city has three photoplay houses, the Royal, Colonial and Family, and the ordinance provides that no more moving picture shows shall be opened until the official United States census shows that La Salle has a population of 15,000.

Moving picture shows in Elwood, Indiana, are declared to be hard hit by an ordinance introduced into the city council providing that signs must be attached to buildings, and must not extend over eighteen inches from the structure to which they are attached, and must be at least eight feet above the sidewalk. The press dispatch says that shows have their signs next to the curbstone, each show using several spaces equal to the ordinary barn door.

Roy McMullen has purchased the Colonial Theater at Joliet, Ill., from the Colonial Theater Company. William D. Moore, one of the vice-presidents of the First National Bank, was one of the principal owners of a string of moving picture theaters in the Middle West, and the Joliet Colonial is the last one to pass from his management. The new proprietor is said to have had experience in managing photoplay houses.

J. LeRoy, of New York, has leased the Lucier Opera House at Murpheysboro, Illinois, and will manage it.

J. Jordan, of Bunker Hill, Ill., has leased the Henry Hall at East Alton, Illinois, and will give picture shows four times a week.

W. A. Holmes, owner and manager of the Holmes Opera House, at Nokamis, Illinois, has opened a moving picture show with a five-cent admission. There are now two photoplay houses in Nokomis.

The Lorain Amusement Company of Lorain, Ohio, has been incorporated with a capital stock of $10,000, by G. A. Resek and others.

The Cincinnati Theater Company of Cincinnati, Ohio, has increased its capital stock from $25,000 to $200,000.

Adolph Pufahl and Fred Williams of Wenona, Illinois, who recently started a moving picture show at Washburn, Ill., have sold the business to John Fitschen and Hugo Stranch, of Washburn.

Joseph Roberts and George Dunkel, of Pleasant Plains, Ill., have leased the opera House at that place.

Announcement has been made of the engagement of Sam Robinson, manager of the Princess Theater, at Peoria, Ill., and Miss Roscine Jones, a talented singer of Chicago.

When a Pittsfield, Ill., alderman suggested before the city council, that moving picture theaters be charged a license fee, David Halbauer, chief of police, arose and called the attention of the municipal law-makers to the fact that the streets were quieter and there was less disturbance with the picture shows than without them. Burr Swan, editor of the Pittsfield Republican, is running a show in Pittsfield, extending to the photoplay business some of the live wires, qualities which have made his weekly paper distinctive among Mississippi Valley publications.

The moving picture theater in Chillicothe, Ill., which figured in the bankruptcy case of R. E. Lawrence and Peoria hotel men, was sold at auction sale to N. W. McGown, of Chillicothe, for $750, subject to the interest of W. L. Davis, who gave his consent to the sale of the whole enterprise in consideration of receiving $175 for his share.

G. C. Hamilton, owner of a moving picture show at Assumption, Ill., has engaged a six-piece orchestra to play at his theater every Thursday night.

Quincy, Ill., moving picture theaters have tobooed the illustrated songs, pianos, and pianists. It was announced that probably electric pianos will be substituted for the instruments now in use. This decision made it a conference of the managers, and cannot be attributed to economy they say. Good singers are hard to get and still harder to keep. George Geanetos and John M. Sanople are said to have leased a building on Fifth Street, Quniey, Ill., and will open a moving picture show.

Eugene Justi has leased the Wall Street at New Berlin, Ill., whose moving pictures are the pride of that community.

Views of a recent disastrous wreck on the Illnois Central Railroad were a feature at the benefit entertainment for striking Illinois Central employees, given at the Star Theater in Clinton, Ill.

A Joliet, Ill., newspaper tells of a drummer in the moving picture theater in that city, who is great on sound effects, but nearly lost his job when he uncorked a bottle of odorous gasoline every time an automobile showed up in the film.

F. H. Von Cleave recently begun lecturing for the pictures at the Barrymore moving picture theater, in Moline, Ill.

The Joliet Theater Company of Joliet, Ill., has been incorporated with a capital stock of $10,000, to do a general theatrical business. The incorporators are: John T. Henderson, E. E. Henderson and Charles Lamb.

The Aurora Grand Opera House Company of Aurora, Ill., has been incorporated with capital stock of $10,000, to do a general theatrical business. The incorporators are: John T. Henderson, E. E. Henderson and Charles Lamb.

The Liberty Motion Picture Manufacturing Company of Kansas City, Mo., has been incorporated with a capital stock of $10,000. The incorporators are: E. H. McManus, J. W. Collier and John D. Ormond.

The York Theaters Company of Chicago, has increased its capital stock from $24,000 to $50,000.

The Mogler Amusement Company of St. Louis, Mo., has been incorporated with a capital stock of $2,000, to do a general amusement business. The incorporators are: Joseph Mogler, Frank and Mollie Mogler.

The Thread Lake Amusement Company of Valparaiso, Ind., has been incorporated with a capital stock of $35,000. The incorporators are: J. M. Sullivan, W. H. Labb and E. E. Samuel.

Acting on instructions from City Commissioner Atterbury, Manager Manderback, of the Schwartz Theater at Wautegan, Ill., has cancelled the engagement at the theater of the James Boys in Missouri film, it is reported.

The Gaiety Theater, at Jacksonville, Ill., has installed a pipe organ.

Mrs. A. Sigfried, who has been managing Mr. Sigfried's Minneapolis moving picture show, recently visited in Decatur, Ill., while on her way to Hot Springs, Ark., to spend a month. It is said she may remain in Decatur upon her return and a new manager will be chosen for the Minneapolis show house.

A new theater will be erected at Decatur, Ill., which will be on the Sullivan-Considine circuit.

The Court Theater, Kankakee, Ill., gave away Hallowe'en masks to children between 4 and 5 p. m., on the days preceding the festival. The Court Theater has a convincing argument for its ventilating scheme, which it loses no opportunity to get before the public.

W. W. Snyder, proprietor of the moving picture theater at Mt. Pulaski, Ill., announced that for five nights he would donate ten per cent of the gross receipts of his house to a fund to help purchase school books for needy children.

The three-story concrete business building and Opera House at Plymouth, Ill., has been traded by Thomas F. Payne of Fairbury, Ill., to I. J. Edwards of Sioux Falls, South Dakota.

The Cozy Theater of Harvard, Ill., has installed a stage, and announces vaudeville will be given in connection with a picture performance.

Frank Edwards, a moving picture operator, at the Billiken moving picture theater, in Elkhart, Ind., recently received a severe shock when he came in contact with an exposed electric wire at the theater. Persons in the theater heard the noise of Mr. Edwards falling to the floor, but none of them left their seats. Theater attaches went to his aid. He was unconscious for twenty minutes.

Mrs. Raymond Colvin, who has been playing the piano at the X-Ray Theater, at Lincoln, Ill., has resigned to accept a similar position in Decatur, Ill.

Chris Jackson, owner of the Scenic Theater of Bloomington, Ill., has leased the Broadway Theater at Lincoln, Ill., and after some remodeling, vaudeville and moving pictures will be given. A four-piece orchestra will be maintained.

W. Schnert, who recently sold his five and ten-cent store in Havana, Ill., announced that he would open a moving picture show in the suburbs of Peoria, Ill.

Wilbur Mitchell of Peru, Ind., has been secured to manage the Royal Theater recently opened on State Street, at Litchfield, Ill., by Gallagher Brothers, of that city. Their operating booth is fireproof and there are four exits for safety. Independent service is used.

Elmer Hahn's new theater building in Shelbyville, Ill., will be completed soon. Thirty-six glass doors with mahogany casings, are a feature of the front. These doors may be folded back during the times that the building is open.

The Billiken Moving Picture Theater has opened on East Court Street, Paris, Ill., and is doing a good business. Miss Edith Elston is pianist, Miss Alice Reynolds, formerly of Terre Haute, Ind., is violinist, and illustrated songs are sung by Miss Stella Jeane Lamb.

Manager Gus Cook of St. Charles, Ill., expects to have the new Gartner Theater Building on East Main Street, which will house the Star Theater, ready for opening about January 1.

The new Sangamo Theater has been opened at 1319 South Adams Street, at Peoria, Ill. The color scheme of the interior is ivory and gold.

Miss Martha Russell, recently took the theatergoers of Springfield, Olney and Beardstown, Ill., behind the scenes at the Essanay studio. Manager W. W. Watts, of the Vaudette, South Fifth Street, Springfield, found her a very profitable attraction, and capacity houses all the time showed that the people are interested in learning how moving pictures are made. She appeared at the Gem at Beardstown, and the Odeon in Olney. Her talks are straightforward, simple and informal. She announces her intention of trying to tell the things that she would want to know if she were in the audience and knew little of picture-making. Carrying some of the best reels in which she appeared, there are no complaints by patrons because of the extra five cents charged. The extra pictures and her interesting explanations will make the program over an hour of good entertainment. This is the first venture of any weight in the Mississippi Valley except the visit of Miss Florence Lawrence, when she was with the Imp company, to St. Louis, and the producer, as well as the theater manager will, without doubt, profit by the publicity.

William Stephenson has moved his picture show from the airdome at Jerseyville into winter quarters in the Smith Building. The show is known as Wonderland.

The Streator, Ill., Free Press, tells of the commendable action in a film fire as follows: "Nothing but praise was heard on the street this morning relative to the recent action of the city council ordering an investigation of the various moving picture houses in this city with regard to fire protection. As a result of this, Fire Chief Owen, and Chief of Police Hopkins, made a tour of inspection the early part of this week. Each show house was investigated and in each instance the film rooms were pronounced fireproof, and are built to comply with the regulations of the city ordinance relative to the matter. To substantiate this official report, about 8.45 last evening, one of the films at Dreamland blazed up. It was an accident, pure and simple. The blaze, as was predicted, was confined to the film room section of the theater over the entrance. It took just about a minute and a half to extinguish the flame with the aid of chemicals, always kept in the theaters for that purpose, as well as the regulation fire extinguishers. The fire department was called, but its services were not needed."

The St. Louis Film and Supply Company of St. Louis, Mo., has been incorporated with capital stock of $2,000. The incorporators are: Fred Schwartz, Henry E. Bert and H. R. Mason.

William Carroll has sold the Majestic Theater, East State Street, Jacksonville, Ill., to Green M. Littrell, formerly manager of the Grand Opera House, who announces a high-class picture show.

Nash & Bixby, who have been in the picture show business in Indiana and Ohio for several years, have purchased the Electric Theater at Fairbury, Ill., which has been conducted by Lough & Ellis. E. E. Bixby is local manager. Licensed pictures will be used. F. H. M.

TEMPLE, TEX.

Al. Dunlap, who for a long time has been the singer at the Majestic Theater No. 1, has resigned. Mr. Dunlay will enter another line of business. He is succeeded by Mr. Elmer Fisk.

W. E. Russ is now stage manager at the Exchange.

The Airdome has closed for the season.

Much interest has been manifested here since the announcement of the Majestic Motion Picture Company releases. Miss Mary Pickford "Little Mary," is a great favorite here.

The Colonial Theater is a popular amusement resort here, which is doing a good business.

The Lyric, Sulphur Springs, under the management of M. L. Moore, has been remodeled, and is one of the nicest little houses in East Texas, and has been playing to its capacity.

R. S. Pryor, manager of the Princess, at Austin, is once more around and at his post, after a very bad spell of sickness.

Owing to public sentiment, for some time, theaters now run on Sunday at Fort Worth.

The following employes of the different theaters of this city, constituted a party who visited the State Fair at Dallas: Mesrs. Dunlap, Carter, Gray, Rodgers, Hatcher, Wilson, Wright and Wall.

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LICENSED Film Stories

MELIES.

THE BETTER MAN (Dec. 14).—Doris is up a tree as to which of two suitors to accept. Tom is very companionable and Fred is very noble, each equally lovable. She is in the throes of despair, when an idea comes to her to test which is the better man.

To the postmistress, her friend, Doris gives two letters, one of which each of the lovers is to call for the next day at noon. Meanwhile, she instructs her faithful old servant Pedro, in the part he is to play in determining the better man.

Both letters contain the same—"To prove who is the better man, deliver this letter to me as soon as possible," and upon reading, the rivals mount their steeds and race for Doris' house. It is a desperate ride in which Tom shows no pity for his horse. He is far ahead of Fred when he comes upon old Pedro, who is lying on the road, apparently hurt. But Tom determines to win, so rushes on. When Fred sees the old servant in distress, he is touched, and even at the risk of losing Doris, helps the old man home.

Scene from "The Better Man" (Melies).

Doris and her folks have observed the whole thing through a pair of field glasses. When Tom arrives, he rushes to claim his bride, but is met with an indifference hitherto unknown. His horse drops from exhaustion. Fred arrives with Pedro, fully expecting he has lost the prize. Pedro gets suddenly strong and laughs, which makes Fred all the more mad at himself for having stopped, but when Doris explains her little plot, it does not take either long to understand which has proven "the better man."

SELIG.

A DIAMOND IN THE ROUGH (Dec. 4).—Elisa Darrow, only daughter and regarded as a chattel of old Yell Darrow, when told she has to become the wife of Jake Muggs, refuses in an emphatic manner and rushes for consolation to the big trees—her only friends, and refuses to return home. She hears a cry and goes in its direction and discovers Ralph Stuart, who has become separated from his companions. She starts to run away, but Stuart catches her and disregarding her apparent hostile attitude, asks her where she lives.

She takes him to her cottage, where Stuart, explaining his predicament, asks for food. Darrow, though, still irate over Eliza's disobedience, chastises her, and when Stuart interferes, he orders him from the premises.

Ralph is well nigh overcome with hunger and fatigue when Eliza brings him some food which she has obtained, and further directs him to the station.

Later, Ralph is exceedingly bored by his numerous social duties, and as his thoughts are ever of Eliza, he resolves to return to her. He does so and arrives just after Eliza has finally submitted to the seeming inevitable—a marriage with Jake. Learning of this, he asks Eliza if she really loves Jake, and receiving a negative answer, asks Mrs. Darrow for her, and obtains her consent. Darrow is inclined to be obstinate, but is soon "brought around" to their way of thinking, while Jake Muggs is otherwise disposed of. Stuart returns home with Eliza as his wife, and a year later, when the couple receive a visit from her people, the old people are more than convinced that they have done the right thing.

A FRONTIER GIRL'S COURAGE (Dec. 5).—Bad luck with crops necessitates the removal of John Wilson, with his family, to the West. Traveling in an emigrant train, they proceed uneventfully, and finally make camp in the Indian country. Mary, Wilson's daughter, is given some washing to do, and she makes her way to the stream to complete her task.

In the meantime, the Indians have sighted the party, and give chase. They lose no time in sneaking up, kill the brother, who is pasturing the horses for the night, stampeding the animals, and massacreing the rest of the family, but Mary. She, hearing the shots and shouts, is terrified and rushes into the brush.

Jim Hawkins, a prospector on his way to the gold lands, also hears the shots, and takes to the river to hide his tracks. While there he is seen by Mary, who rushes to him, explains the catastophre, and is taken on behind. But Indians are no easy proposition to "lose" and they easily find Hawkins' tracks and follow him. Hawkins and Mary take refuge in a canyon and barricade themselves behind the rocks. Thus, the Indians can only attack from the front. But, one, more sly than the others, leaves the main band and creeps up behind Hawkins. Mary sees him and protects Hawkins with her own body, receiving the wound herself. Hawkins makes short work of the Indian, as well as several more and they, being none too brave or anxious for an open fight, escape as best they can.

Then Hawkins attends to Mary's wound, and after assisting her to his horse, she is taken to the nearest ranch house and taken care of by the farmer's wife, Amanda White.

Later, Hawkins' gratefulnes to Mary for saving his life, has turned into love and he entrusts it into her keeping for "all time to come."

THE MAID AT THE HELM (Dec. 7).—The voyage of the "Minnehaha" ends in disaster, and every one, with the exception of Captain Barker, his daughter Elizabeth, and the mate, Bill, perish. These three are picked up by the whaler "Dakota."

Bill, the mate, who is infatuated with Elizabeth, and is half-crazy from exposure, becomes insanely and unreasonably jealous of Capt. Treavor of the "Dakota." He accosts Elizabeth in a way which compels her to ask the captain for assistance.

Later, a whale is sighted, and Bill, who is mutinous, is disciplined, and made to work with the crew. At his first opportunity, he jumps overboard and swims back to the vessel. There, he easily overpowers the remainder of the crew by taking them unawares and orders the ship to be put under way. He forces his attention on Elizabeth again, who, by telling him she loves him, succeeds in escaping from the cabin. Once out, she releases her father with the help of the crew, and retakes the ship.

Bill arrives on the scene too late to prevent the release of Capt. Barker, and is himself, captured and bound with ropes. And so the night passes.

The next day, Elizabeth shows her grit by taking the ship into her own hands, and guides it back to the deserted boat, containing Capt. Treavor and his men. Explanations follow; Bill, now thoroughly crazy, is taken from the cubby and confined forward, and the men give rousing cheers of thanksgiving for preservation from an untimely death.

THE PLUMBER (Dec. 8).—Accidents will happen in the best regulated families. A water pipe bursts in the Householder kitchen and consternation reigns supreme. Mrs. Householder 'phones in a hurry call for a plumber, and then hurries back to the bursted pipe, where she attempts to lessen the flood of water by holding her hand over the break. The plumber arrives at last, but discovers that he has forgotten his tools. He goes leisurely back to get them. He meets some friends and joins them in a wee drappie. They become so enthralled in a discussion of politics that many drinks are consumed before the plumber remembers his mission and starts again shopward. He has only proceeded a short distance when he notices two boys fighting. He stops to show them some new kinks in the manly act and then goes on. When he reaches his shop it is noon, so he eats his lunch. In the meantime the Householder domicile is rapidly becoming a swimming tank. The plumber starts out again with his tools over his shoulder and proceeds some blocks without interruption, but finally meets a young lady with whom he flirts. Later, his attention is switched to a group of boys playing ball. He joins in the game. By this time Mr. Householder has arrived at home and is acquainted with the situation. Donning a bathing suit he attempts to repair the damage, but the water is too deep. At last the plumber arrives and needless to say his reception is a hot one.

A DAY WITH A CIRCUS (Dec. 8.)—Picturing intimate and unusual scenes incident to the daily routine of a large circus. Extremely interesting.

GAUMONT.

JIMMIE TRICKS THE LANDLADY (Dec. 5).—When the landlady calls for the rent, Jimmie's mother cannot pay, so Jimmie comes to the rescue. The clever youngster pretends to be a palmist and offers to tell the landlady's fortune. Knowing some of her little indiscretions, he whispers them in her ear.

The proud lady is so confused that she rushes out of the house in great haste. The rent will not be collected for a long, long time.

THE CHALLENGE (Dec. 5).—Harry makes the mistake of being rude to a lady well versed in the art of fencing, who, to his surprise, challenges him to a duel.

He finally accepts the challange but proves no match for his skilled opponent, and receives a serious wound.

The lady is broken-hearted at her deed and tries to atone in every way. After caring for him through his convalescence, she accepts his offer of caring for him for the rest of her life.

CAMOENS. THE PORTUGUESE SHAKESPEARE, Lisbon, 1578—(Dec. 9).—Because of his seditious poems and his unfavorable reputation at court, Camoens is forced to live the life of a refugee from his native city, Lisbon.

He passes his last days in a humble cottage, deserted by all but his faithful slave, Barbara, who is forced to beg upon the streets to provide a scant living.

Want and discontent finally overcome his indomitable spirit, however, and the great poet breathes his last, unhonored by his king and countrymen.

IMPORTANT SCNES IN PARIS, FRANCE (Dec. 9).—A fine series of views of the city of Paris.

We are first shown the exterior of the Louvre and the Stock Exchange, and then taken on a short trip down the Seine, from which we can see the Notre Dame Cathedral, Arc De Triumphe and many other places of interest.

ECLIPSE.

THE LUCKLESS BANKER (Dec. 6).—Financial ruin and the death of his wife cause Robert Campbell, a banker, to place his three-year-old son in the care of friends and go to seek his fortune in the gold fields of South Africa.

Twenty years later the son starts out to join his father, and after a long search is successful. Father and son prospect with unfailing energy. One day they discover a rich vein but the sight of gold is too much for the old man, causing him to go insane.

The son, however, manages to bring his father and plenty of the treasure back to the old home. There among friends and familiar scenes, Campbell is gradually restored to reason and lives to enjoy what he worked so long to gain.

ESSANAY.

THE MADMAN (Dec. 5).—A young man confined in an insane asylum believes he is a great actor and that his father is his worst enemy. The asylum authorities humor him in his delusion and provide him with wigs and theatrical make-up in order to indulge in his whim. One day he overpowers an attendant, strips the man of his clothes, dons them and escapes. He goes directly to his father's house, where he overpowers the old man and thrusts him, half unconscious, into a closet. Then masquerading as his father, he makes himself at home until the guards of the asylum arrive, when he again escapes from them. A thrilling chase follows. The madman bolts into a military balloon camp where an ascension is about to be made and when the balloon is cut loose the madman runs on, grabs a rope and sails up into the sky with the balloonist. Then follows a thrilling fight in the clouds which finally results in the balloonist overpowering the maniac and casting him off to death on the rocks a thousand feet below.

THE LONG STRIKE (Dec. 7).—Alex Readly, President of the Readly Steel Mills, is seated in his handsome office when he receives a telegram from the superintendent of the mills, stating that the men are about to strike. Bert Readly, a young man of twenty-two, is sent to the mills to endeavor to make terms with the men. On his way he meets Jane Williams, the daughter of one of the mill employees, who directs him to the mill offices. A committee wait on Bert but he refuses them everything and the strike is called. In danger of his life Bert flees to Jane's house and is hidden by the girl from the mob. While hidden there he hears a plot to burn the mills and after he escapes from the house has Jane's father, the ring-leader, arrested. Jane goes to Readly, Sr., and pleads with him to grant the men their demands. Readly soon sees the justice of their pleas and calls the strike off with the promise of better pay and hours.

GETTING EVEN WITH EMILY (Dec. 8).—Emily's friend goes to Europe and makes her a present of Toodles, a poodle. Thereafter, Emily's husband suffers neglect, while the dog gets all the luxuries of the house, and he plots to get even. He has a friend send "Butters," a goat, to the house. He then proceeds to make it so unpleasant for his wife, that she finally concludes they must get rid of the pets, which he promptly proceeds to do.

STRAY BULLETS (Dec. 8).—A young boy is made a present of a rifle. He sets up a target in front of an apartment house. He seldom hits the target but causes a panic in the apartment building and the enraged tenents give chase. He is finally caught and receives a much merited chastisement.

A FRONTIER DOCTOR (Dec. 9).—Dr. Jameson, a widower, has a daughter of five, who he feels is sadly in need of a mother. After some thought the doctor decides to propose to Nan

ANNOUNCEMENT No. 17

Exclusive Talk No. 8

EVOLUTION *and* PROGRESS

The Cinematographic Art is a Record of the Evolution of Events

THE *evolution* of *events* forces either a *progressive state* or *obliteration.* Our commercial life is subservient to this broad principle. *Action* is *imperative,* for *stagnation* is *Death.* Your show world does not live upon the past; its life is of the *present* and its hopes of the *future.* We are irresistibly driven forward and in the Nature of Things we must *expand.*

To blindly accept the old, means blocking *progress* or an invitation to destruction.

Amusement commercially means a progressive study of life and the picture business is life in pictures.

Bound up in our business (*the picture business*) *then is this cardinal principle of being—Evolution—Progress;*

To preserve the art we must protect it commercially.

The old does not meet the new. The wild scramble for trade is not a proper measure of the possibilities of this art commercially. *An intelligent exhibit tops thousandfold a brainless effort to gobble patronage.* Show us where any other plan but the National Exclusive Programme makes possible an intelligent exhibit: Show us under any other plan where a man even has opportunity to exert any thought as to how he should present his programme, and then finally show us a man so blind that he cannot see the all-topping value of the National Exclusive Programme. The first determined effort to protect the commercial needs of the art and the Exhibitor.

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MONDAY
Plantation, Clarendon, Mono.
3 Reels

TUESDAY
Rose, Deutsches Biograph
3 Reels

WEDNESDAY
Federal, Mondia, Latium
3 Reels

THURSDAY
Washington, Hepwix, Film d'Art
3 Reels

FRIDAY
Mohawk, Cricks & Martin, Aquilla
3 Reels

SATURDAY
Oklahoma, Deutsches Bioscope, Savoy
3 Reels

SUNDAY
California, Messters, Comerio
3 Reels

NATIONAL FILM DISTRIBUTING COMPANY

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Warren, a young Western woman, working a claim alone on the hillside. His courtship is successful as she accepts him but hardly has he left the house when a young man, an old acquaintance of the girl, enters and tells her of his love. Jameson finds them making love and realizes that he must give up his claim to the girl. A month after the marriage Nan's husband is hurt at the mine and the doctor is sent for. He refuses to go. Nan herself comes and pleads with him and he finally consents to go. It is a difficult operation and temptation comes when he realizes that the slightest slip of the scalpel will cause the man's death. Why not? The doctor suddenly realizes the enormity of the crime he is about to commit, sets resolutely to work—and the operation is successful.

LUBIN.

A HEAD FOR BUSINESS (Dec. 4).—John and Harold Watson were in the railroad-constructing business. Harold's taste, however, ran more to heart than to railroads. Whenever he could slip away from the office he spent his time at the studio of two girl friends, Agnes and Phyllis Moore. Several times John found him there when important matters should have been engaging his attention at the office. Sometimes the girls would cal at Harold's office and then they would talk art, forgetting everything else.

One day Phyllis was there when John came into the room to consult with Harold. John was angry and their short but violent interview ended by John offering to buy Harold out for $10,000. Harold accepted. When John had gone Phyllis looked at the blueprint map of a new line of railway which John had brought in. She noticed one piece of property on the right of way which had not yet been secured. She pointed out to Harold how they might turn a nice penny. Harold jumped at the chance.

In the shortest possible time he and Phyllis had found the owner and after some shrewd negotiations they acquired the property, which was placed in Harold's name. A short time afterward John's agents arrived, only to find that the property was sold. This they reported to John. He determined to assume charge of securing the land himself.

Now, Harold and Phyllis and her oldest sister, Agnes, had decided to stay at the farmhouse for a while. When John arrived he met Agnes, whom he ddin't know and she conducted the negotiations and finally agreed to sell for $50,000. While John was making out a check the young lovers appeared and a moment later John was surprised to see his brother's name on the deed. Then he admitted that there was another head for business in the family beside his own.

SINS OF THE FATHER (Dec. 6).—The evil habits of George Williams had brought sorrow upon his wife and young son, Rupert. Williams went from bad to worse and finally died following an attack of delirium tremens.

Twenty years later Rupert had made a name for himself as an artist in Paris. He returned home on a visit. His health had broken down and he complained of severe pains in the back of his head. His mother did all she could to comfort him and showed her great pride in his success.

The young man attempted to resume his painting at home, but his physical condition became worse. Finally, his mother called in a physician, the same who had treated Rupert's father. The doctor examined him and looked serious. He ordered that Rupert must discontinue all work and explained privately to his mother that his illness was due to his father's dissipation. He asked Mrs. Williams to explain this to her son but she refused. Then the doctor broke the terrible news to him.

While the physician was in the next room he abstracted a bottle of poison from his medicine case and concealed it in his pocket. A few days later his mother discovered him flirting with her maid, the daughter of the maid whom his own father had flirted with and she realized with horror that he was following in the same course.

Rupert tried to resume his painting, but found that the power had gone from him and threw down his easel, tore his canvases and confessed to his mother his utter failure. He showed her the bottle of poison and begged her to promise to administer it to him in case he became an imbecile. To quiet him she consented. After this violent excitement he sank into a chair and it was apparent to his mother that his reason was being dethroned. She remembered her promise, searched with great agitation for the bottle of poison, found it; then she hesitated, recoiling in terror from what she was about to do and here the pictures dies out, leaving her undecided what course to pursue.

LOVE'S LABOR LOST (Dec. 7).—John Hopkins and Walter Stull were deep, deep in love with Peggy Glenn. It happened that they both called on the same evening. They could not conceal their hatred of each other. The first word led to the retort courteous and then swiftly to the quip modest—the reply churlish—the reproof valiant and finally to the lie direct. Pretty Peggy left the room and then the two young men left the house.

They went to their respective clubs, where they told their respective friends of their respective hatreds. John's friends advised a duel. The challenge was sent and Walter readily accepted. Both arrived with their friends at the duelling ground by the old mill.

It so happened that that same day Harry Myers, an old admirer of Peggy, returned unexpectedly from the West. He lost no time in calling on the girl he could not forget. He had the pleasure of seeing that he was not forgotten.

Just at this moemnt a stable boy rushed in to tell Peggy about the duel. Harry seized the psychological moment, proposed and was accepted. Then Peggy sent the stable boy with a note to the duellists announcing her engagement.

THE TEAMSTER (Dec. 9).—While lying sick in the military hospital, Teamster Jim Logan was waited upon by a visiting angel, Clara Myers, who was visiting the hospital and distributing flowers, magazines and smiles. A flower passed from her pretty hand to Jim's hard one and at the same moment poor Jim lost his heart.

After he was discharged from the hospital Jim found that Clara Myers was engaged to marry Lieutenant Cotter and that she was, therefore, above him in the social scale. Jim carried her image faithfully in his heart, even after she was married.

Her husband one day was drawn into a quarrel with a Mexican half-breed who was connected with a gang of desperadoes. A few days later Lieutenant Cotter was ordered to a new post 50 miles away. The wagon in which the Lieutenant and his wife traveled was driven by Teamster Jim Logan. The Mexican saw them depart, quickly summoned his evil comrades and they waylaid the party on the road. Then Teamster Jim Logan made his great sacrifice. He cut loose the two mules and insisted that the Lieutenant and his wife escape upon them while he—Jim Logan—held back the Mexicans. Soon after the Lieutenant and his wife had ridden away they met a troop of cavalry with which they hurried back, hoping to save the brave teamster's life, but it was too late. With a kiss of the woman he had vainly loved upon his dying lips as his only reward, Teamster Jim Logan passed over the Great Divide.

BIOGRAPH.

WHY HE GAVE UP (Dec. 4).—Hubby is anxious to get away for a little time at the beach with the boys, and works up a quarrel with wifey over a new hat, the bill for which he is asked to pay. Making this excuse, he goes off with his chums. The wife is an expert swimmer and diver and is invited to attend a meet of the ladies' swimming club, of which she was formerly a member. Her husband's treatment induces her to accept the invitation. The affair takes place at the very beach to which the husband hied himself. One may imagine that hubby has not only plunged into the cooling waters of the surf, but into domestic hot water as well.

ABE GETS EVEN WITH FATHER (Dec. 4).—Little Abe wants a nickel, but papa not only denies him the coin, but spanks him for his presumption. Murphy, the janitor, likes Abe, but despises Cohen, the father. Abe plans a mix-up between the two, by painting a black eye on himself, saying Murphy did it. Cohen goes out to do Murphy, but is done instead, so Abe, instead of getting a nickel, gets a dollar to make it appear to his mother that father nearly annihilated the janitor.

THE FAILURE (Dec. 7).—A man's a failure through his own fault, for he who is bound not to give up is sure of success. The hero of this Biograph story gives way under the pressure of bad fortune, instead of fighting against it. His sweetheart, disappointed in him, turns him aside. Down the hill he goes until he is finally a singer in a low dance hall. Here he meets a young woman, who, through the want of strength of will power, has gone about the same downward road as he. She, however, realizes that it is impossible for her to turn back—'tis the way of the world—but for him—but for him, yes. He gets a chance if he will marry and settle down on a farm, and while he is willing he hasn't even the money to get him the place. The girl, unknown to him, helps him to take advantage of the offer. He goes to seek his former sweetheart, only to find himself forgotten, so he reasons that as it was the dance hall girl's persuasion that influenced him to brace up—he, of course, still ignorant of the extent of her aid—she would be the one with whom to begin the new life.

EDISON.

THE AWAKENING OF JOHN BOND (Dec. 5).—John Bond, a wealthy politician, ignores the tenement inspector's warning to make the necessary repairs to conform with the city's laws, and refuses his support to the Tuberculosis Committee when asked to assist in legislation that will provide funds for sufferers of consumption.

Living in one of his tenements is the O'Brien family, consisting of four children. The oldest of these is George, aged twenty-one, who is the only bread-winner. Descended from consumptive parents, the entire family is more or less affected with the disease, their wretched surroundings hurrying them to an early grave.

John Bond marries and takes his bride on a honeymoon cruise on his yacht "Sylvia." It so happens that George O'Brien obtains employment on the "Sylvia" and, during the cruise, is taken ill. The surgeon pronounces him in the last stages of consumption. His condition arouses the sympathy of the bride, who nurses the patient daily. He steadily grows worse, despite her attentions, and, just before he dies, entrusts his watch and what little money he has to her for delivery to his sister, Nellie.

Through her nursing, Mrs. Bond has become infected with tuberculosis. Arriving home, she sends for Nellie and gives her the brother's trinkets. Here Nellie comes face to face with Bond, and, recognizing him as the owner of their wretched home, bitterly denounces him, telling him that, indirectly, through his neglect, his wife has contracted the disease. Bond tries unsuccessfully to place his wife in a sanitarium, and is at last obliged to apply to the Tuberculosis Committee for aid. By trying to bribe the official, he is brought to realize the great good that is being done by the association; whe n confronted by his own tenement, now in the hands of one of the committee's nurses, his awakening is complete, and he writes out a substantial check.

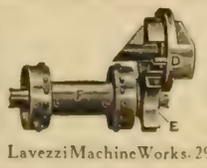
Later on we see Mrs. Bond and the O'Briens recovered and Bond the accepted candidate supporting the crusade against tuberculosis.

JOHN BROWN'S HEIR (Dec. 6).—As soon as it became known in the gold mining district that John Brown, a prospector, had made a rich strike, a newspaper reporter was dispatched to his cabin for particulars. After getting them, he next interviews Sam Thompson, an old pioneer of the camp, who is suffering from an incurable malady and cannot live six months. These two articles get their headings mixed in the composing room of the newspaper, through the stupidity of the printer's devil, and when published the next morning, the story of John's lucky strike reads as follows: "John Brown, of Valley Camp, discovers a rich gold mine. He came here a year ago in good health, but now he is suffering from an incurable malady and cannot live six months." The item is copied by other newspapers, and finds its way to each of Brown's relatives, who, believing that it will be to their financial benefit to show some little concern, send him pressing invitations to visit them. At first John is inclined to be displeased with the false newspaper report, but on second thought he decides to keep up the joke by accepting the invitations. Accordingly he visits his relatives, pretending to be as sick as the newspaper represented.

In making the rounds of his kinfolk, John's good luck does not forsake him, for he makes another strike, not a gold mine this time, but a comely little housemaid with whom he falls in love. After a brief courtship they are secretly married. He then returns with her to the mining camp and extends an invitation to his relatives to call at the cabin on a certain date, that he may impart to them the contents of his last will and testament. On the day in question, the relatives are promptly on hand in keen excitement and anticipation, but to their surprise they learn that Brown is enjoying the very best of health, is married and has bequeathed his entire fortune to his wife.

THE HEART OF NICHETTE (Dec. 8).—Mlle. Nichette is a dancer, supported by a Parisian ballet and beloved by a young physician. Early in the story we see her refuse to leave the stage for his sake, and the quarrel which ensues.

The young physician does a certain amount of charity work and stumbles upon the case of a small child with a low fever which may become dangerous. He warns the child's father to keep her quiet and tells the neighbors on the floor below of her condition. But the father, who is a drunken brute, drives the little one out to beg for pennies, which



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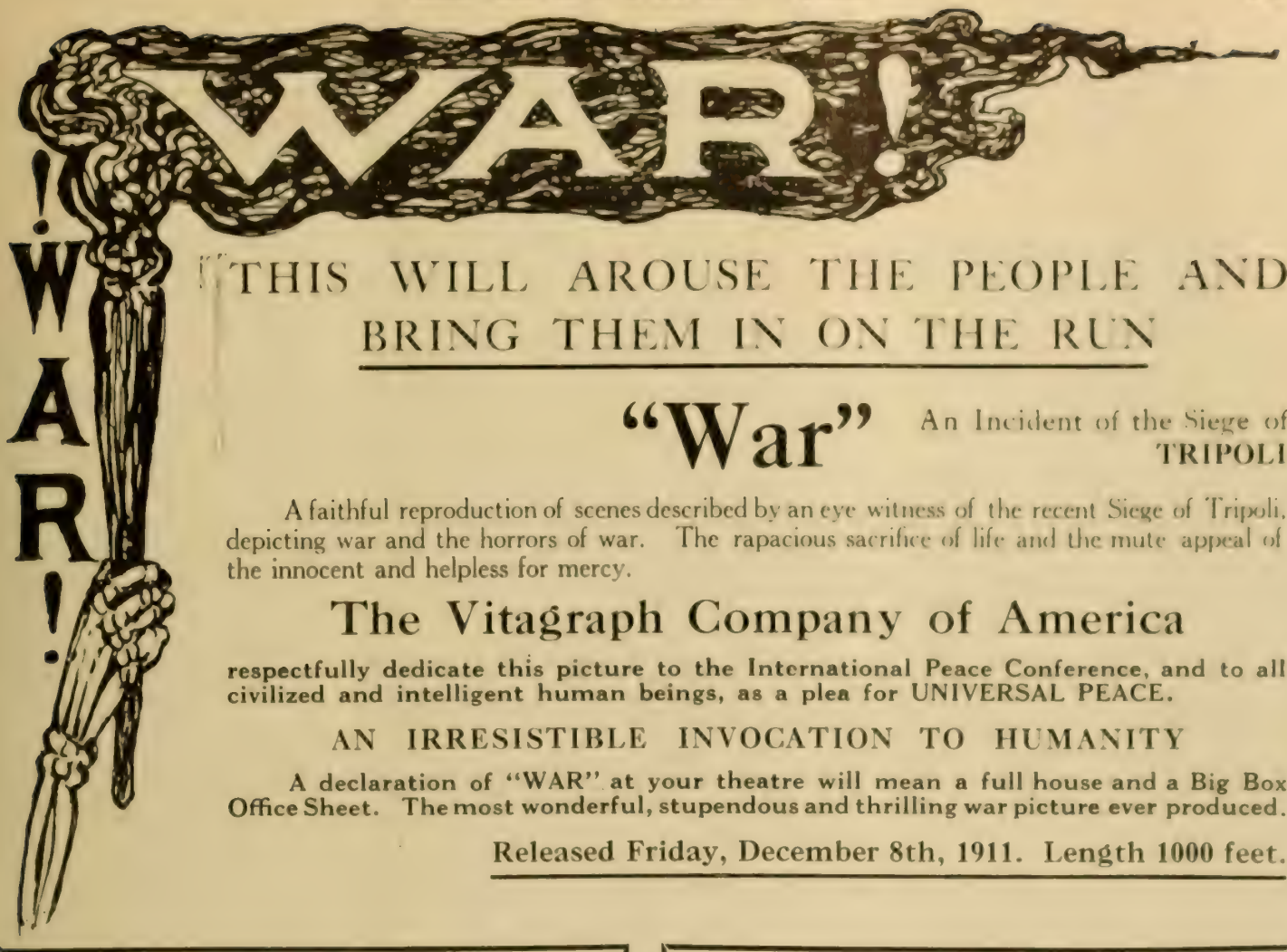

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86 Warren St., N. Y. City

he uses to satisfy his craving for drink. And so it happens that the little one goes to the stage door to beg for her father.

Her heated imagination fastens itself upon the poster showing Mlle. Nichette and her ballet, and in the child's imagination the poster apparently comes to life and performs for her benefit. When it fades out she drops her little senseless head upon the sidewalk and there the doctor finds her. Picking her up he carries her back to her dingy tenement and finds that nothing will quiet her but the dance which she thinks she has seen. He is torn between the desire to save his little patient and his intention never to see the dancer again. His humanity wins and going to the theater he tells the dancer simply the story of the little waif's malady. Her large heart at once responds, and taking her chorus and musicians with her, she repairs to the place. They climb the dingy stairs and enter the garret room where the little one lies upon her pallet of straw, and then, beginning softly, they perform the splendid Parisian ballet for their solitary, pitiful little spectator. The little one's brain is satisfied and she soon falls into a deep, healthy sleep. Then it transpires that there was a purpose beneath all this that neither the doctor nor the dancer understood, but which brought them together and resulted in the renewal of their love story to a happy conclusion.

THE DAISY COWBOYS (Dec. 9).—There was some excitement among the cowboys on the Walworth cattle ranch when it became known that Millie Easton, Mr. Walworth's beautiful niece, was coming direct from New York for a few weeks' stay. Millie arrives in the old stage coach during a downpour of rain, but that doesn't in the least dampen the ardor of the cowboys. Among them is bashful Joe, who falls head over heels in love with Millie, but is too timid to tell her so. He does muster up courage enough, however, to write her a note confessing his love, begging her to meet him at a given hour and signs himself, "A Cowboy Admirer." The girl, inclined to be romantic, writes an agreeable note in reply, requesting her unknown cowboy admirer to wear a daisy in order that she may distinguish him from the others. By some hook or crook this epistle does not reach bashful Joe, but instead, falls into the hands of th erest of the cowboys. They surmise for whom the message is intended and see an opportunity to have some fun at Joe's expense. The next day each one provides himself with a daisy and one after another appear at the trysting place to the utter consternation of Millie, who suddenly finds herself in a very uncomfortable and yet most laughable predicament. Her discomfiture and final breakaway give the boys no end of amusement. The laugh is on bashful Joe, who at the very moment of all this hilarity, is contemplating the easiest mode of suicide in a secluded spot in the woods. But Fate ordains it differently, for Millie happens by chance to come upon him at the vital moment. Explanations follow which prove that they secretly admired each other for some time. Joe now boldly declares his love for her and is accepted. Joyfully they hasten to her uncle's house to announce the engagement, and thus the laugh is turned on the rest of the boys.

KALEM.

ARRAH-NA POGUE (Dec. 4).—Beamish McCoul joined the Irish insurrection and had become a leader in the movement when he was arrested and placed in Wicklow jail. His property was confiscated by the authorities. When his followers learned of his imprisonment, they perfected a plot for his escape, which involved a rope, a fast horse and a boat to carry him from the country.

Arrah Meelish, the prisoner's foster sister, volunteered to carry the idea of their plot to him. She approached the armed sentinels and begged permission to kiss her brother farewell, as the next day would bring about his execution. While kissing him a note was slipped from her mouth to his without being detected by the wardens. Later the guards were seized and Beamish made his escape from the prison, hurried to his sweetheart, Fanny Powers, bid her farewell and left for France.

Four years Beamish spent in reckless exile, and, unable to endure it longer, returned to Ireland. He learned that Fanny was still true to him, having refused Colonel O'Grady, the magistrate, and her legal guardian. Beamish, on his arrival, quickly gathers together his old friends. He robs Michael Feeney, collector of the Government Clerk's Office of his gold and banknotes and of his free pass across the mountain, because they had confiscated his property. Arrah, who has promised her hand to Shaun, a postman, secretes her foster brother in her barn and informs him of her imminent marriage. Beamish gives her as a wedding present a number of banknotes, which he robbed the collector of.

Feeney, who is also a suitor for Arrah's hand, tells her that he suspects Shaun is the man who had robbed him. She is surprised and tells him she has plenty of money, at the same time showing him the banknotes which her foster brother gave her. These are recognized by the collector, who says nothing.

The following day Shaun and Arrah are wed in the old barn in which Beamish is secluded. Major Coffin, an English officer, brings Colonel O'Grady information that a rebel had made a bold robbery and was at present secreted in Arrah's barn. They set out at once for her house, in company with Feeney, the informer, Fanny and soldiers. The gaiety is stopped and the searching party begins its work. Beamish makes his escape through a window, and, grasping a branch of a tree nearby, lowers himself to the ground and hurries away.

Arrah is accused of harboring the rebel as Feeney had found McCoul's coat, which contains the mountain pass. Her husband takes the blame of Beamish's robbery, and says the coat is his. He is arrested and taken to prison.

(Reel 2.)

Beamish goes to the place where he is supposed to meet his sweetheart. He is greatly distressed at not finding her there. As he sits in solitude, a messenger arrives fith a letter from Fanny, saying that she had been at Arrah's cottage and knew all. He replies, stating that he has left for Dublin to visit the Secretary of State and secure, if possible, a pardon for Shaun.

Fanny returns home and announces to Colonel O'Grady that she is now prepared to become his wife, but before their marriage he must obtain a pardon for the release of Shaun, who is ignorant of the whole affair. The colonel consents to do his best.

Arrah is now seen at the prison, hopefully awaiting a word from her husband. Feeney enters Shaun's cell, accompanied by Fanny. Feeney starts to heap insults upon Arrah, and although Shaun's hands are tied, he pounces upon him, causing him to cry out for help. The guards order Feeney from the place. Fanny tells Shaun that she is going to denounce her affianced husband in order to save the postman from unjust punishment. Arrah, at this time, comes to the door and falls into her husband's arms and confesses that it was Beamish she had concealed in her barn. Everybody is ordered out of the room as the guards conduct Shaun into the courtroom to await trial. The verdict handed down is to the effect that Shaun must die the following day.

(Reel 3.)

Beamish McCoul arrives at the Secretary of State in Dublin and proclaims his identity with a written confession of the affair. Colonel O'Grady arrives a few minutes later and the secretary hides McCoul behind the curtains, while O'Grady makes a plea for Shaun's release The third person to put in an appearance is Fanny Powers, and the secretary conceals the Colonel in another place about the room. During her interview, the two men, each unconscious of the presence of the other, finding it impossible to restrain themselves longer, slip from their hiding places and confront the young woman. The old secretary reunites Beamish and his sweetheart, writes a pardon for Shaun, which he hands to the colonel, and the three depart on their missions.

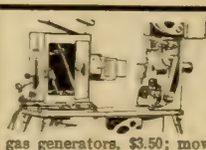
Meanwhile Shaun's hour approaches. Arrah climbs to the battlements of the castle in the hope of seeing her husband for the last time. Shaun discovers a loose stone in his cell and with almost superhuman strength, breaks the barred window, thereby effecting his escape.

Feeney meets Arrah upon the battlement and tries to induce her to forget Shaun and become his wife. She refuses. He is infuriated. In the meantime Shaun is stealthily climbing up the ivy on the outside of the jail, and when he reaches the top he enters into a fierce struggle with Feeney, who is finally overpowered and thrown into the waters below. At this moment the colonel, Beamish and Fanny arrive with Shaun's pardon. Beamish asks Shaun to pardon him for all the trouble he has caused him, which is joyfully granted, and the story ends showing Shaun placing his arms about his wife's neck.

THE LONG ARM OF THE LAW (Dec. 6).—Sancho, a Mexican outlaw visits his old haunts and is recognized by Sheriff Armstrong. The recognition being mutual Sancho quickly makes his escape pursued by the sheriff. Sancho lays in wait for his pursuer, lassos and drags him from his horse, sending him back home a sadder but wiser man. Two weeks later Sancho crosses the Mexican border into California and under the name of Pedro applies for work on the De Guerra ranch.

Dave Carlton, manager of the De Guerra ranch, pleads his cause and is accepted by his employer's daughter, the pretty Olivetta. Sancho tries to make love to Olivetta, but is repulsed. While sending out invitations to the betrothal festivities, Carlton invites his old friend, Sheriff Armstrong, to join them in their merry-making. A week later the festival taeks place. Armstrong arriving with other guests sees Sancho among the men. Telling Dave that he is a notorious bandit a plan is laid to effect his capture, but the alert Mexican foils them and makes his escape. Making a quick rush he takes the girl, Olivetta, around the waist and holds her as a living shield to cover his flight. After a long running pursuit the desperate Mexican is finally at bay on the summit of El Capitan. Fighting for his life before the advance of the posse, Sancho is finally driven back to the edge of the precipice. With a wild cry he loses his balance and falls to his death.

TOO MUCH REALISM (Dec. 8).—Lyn, a cowgirl disapproves of the manner in which Western life is portrayed in motion pictures. While the actors are busy rehearsing a scene Lyn decides to play a joke on them. Selecting three or four pairs of chaps and various articles of wardrobe, she rides to a neighbor's house and secures, the assistance of a bunch of pretty girls to aid her in her scheme to give the moving picture people a little realism for their pictures. Arriving at the scene, where the players are hard at work the gils break into the picture and stir things up generally. The village constable, a quiet onlooker, thinks this is all in the play and enjoys a hearty laugh. As the cowgirls ride away the manager explains the situation and Mr. Constable goes for help and the mischievious girls are eventually rounded up and placed in jail, but although they find themselves in durance vile, the girls all pronounce it a huge joke.



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PATHE.

HOBO LUCK (Dec. 6).—Two miserable, down-trodden specimens of humanity on the hike, stopped at the mouth of a little grove to lounge, one, out gathering sticks and leaves to build a fire, finds a piece of paper, on which Amelia Maiden-blush, in a moment of great anguish, discloses the fact that she has buried her treasure beneath the old chestnut tree. Highly excited, he joins brother hobo, and starts to dig up the ground around the chestnut tree. A load of buckshot raises both off their feet; when they touch the ground they are in full cry and seem to be most enthusiastic about getting away from there at a gait that would do credit to any New York business man. At the speed they are traveling they were due to reach the Gulf the following morning, but are interrupted in the pursuit of life, liberty and happiness by the sheriff, who locks them up in jail. They make their escape from calaboose, however, and finally, after many thrilling experiences, find themselves back in the original spot under the old chestnut tree. Here, with great ceremony, they dig up the treasure—and what do you suppose it was? See the film and find out.

POISONED ARROWS (Dec. 7).—In the army post the soldiers are all being vaccinated. Over behind one of the tents the seargeant's little son has a little Indian girl in tow, and opening his daddy's kit, he extracts an arrow from it and proceeds to vaccinate the little Indian girl, much to her discomfort. Nothing much is thought of the incident when discovered, until the next day, when the Indian girl dies—the arrow being poisoned at the end. The little Indian victim is buried on the edge of a grove not far from the army post. The next day the little chap who has caused the trouble is playing near the scene of the burial with his little sister. The mother of the Indian child visits her baby's grave. She steals the little girl, and running to the Indian camp, claims a life for a life. The little white girl is about to be burned to death when the soldiers, summoned from the post by the little boy, arrive and rescue her.

HER LITTLE SLIPPER (Dec. 9).—On an old plantation, works Uncle Jim, a slave. His one joy in life is the daughter of his mistress, and through her efforts he becomes a house servant. When war breaks out, Colonel Tremere, the father of the little girl and owner of Uncle Jim, fights under the Confederate flag. In an engagement near his home, he is fatally wounded in a charge and Old Uncle Jim, running out on the battlefield, rescues his dying master. The war closes. The slaves are freed and Uncle Jim wanders to the North. Thirty years later, he goes back to his old home at Lynchburg, carrying with him the only possession he has cherished through life, the little slipper of the little girl. The final meeting between Uncle Jim and his "Li'le Missis," who now is grown and has a little child of her own, is very affecting.

C. G. P. C.

SECRET OF THE CONFESSIONAL (Dec. 5).—The Duke of Bracciano is away at the wars, while at home his wife amuses herself with the attentions of a troubadour. One day the wars are over and the duke returns to his chateau. On entering his ancestral pile, he reads posted on a blank wall an anonymous declaration regarding the outrageous conduct of his wife. Hastening home, he tries to surprise his wife's secret, but fails. Determined, however, to learn her secret, he decides on a wily scheme. Although this scheme involves a sacrilege, he does not shrink, but, with a determination which has made him a famous warrior, he sticks persistently to his plan. He enters the church when he learns that his wife is going to confession—there he learns all. Following the duchess home he kills the woman and then sends a letter to her lover saying that she awaits him. When he arrives, the duke dispatches him also.

EVA'S FAITHFUL FURNITURE (Dec. 8).—Eva is dispossessed. Thrown out, sold out and chased out. After the auction, while she is wandering disconsolately along the streets, she comes across her late possessions, stacked up outside of a second-hand dealer's shop, and when the furniture sees Eva, it dances for joy. The piano runs the whole scale, and the chairs fairly dance for joy. Down the street runs Eva and after her flies the furniture, th echairs making good time, because they have four legs to walk on. Two oil paintings lead the procession and the piano brings up the rear, smiling broadly. Eva leads the excited furniture to her old home, where the whole tribe triumphantly gallop up the stairs and assume their old positions in Eva's room.

VITAGRAPH.

WAR (Dec. 8).—In the gray dawn of an October day, as the inhabitants of a village street in Tripoli are engaged in the enjoyment of their several pursuits of life, an Arab rushes upon the peaceful scene, announcing that Italy has declared war against Turkey and that the Italian warships are now in the harbor, shelling the city. Arna, an Arab girl, upon hearing the announcement, tremblingly clings to her sweetheart, Midas, who reassuringly tries to calm her.

The Italian transports load their troops into the small boats, preparatory to landing upon the shores of Turkey, where an Arab fisherman immediately suspects their purpose and rushes madly inland to spread the warning to his countrymen. The Italian soldiers, with guns, cavalry and infantry, enter the Arab village, mowing down everything before them. Arna's father is dragged through the streets. Arna, tenderly sustaining her mother, learns that her father has been taken by the Italian soldiers, and frantically makes her way in search of him, accompanied by Midas, only to find that her father has been ruthlessly slain. Arna and Midas stand side by side and face to face with the enemy until their helpless resistance is mercifully ended by the murderous bullets of the desecraters.

Mad with the frenzy of the spirit of war, the beseigers, not content with the desolation and slaughter with which they have strewn their pathway, apply their torches to the pyre of misery.

Among the Exhibitors

Rome, Ga.—Interstate Amusement Company awarded contract to Wilken & Johnson to remodel building as moving picture theater.

Milwaukee, Wis.—The Atlas Theater Company will erect a new moving picture theater at 20th Street and Fond du Lac Avenue, to cost $20,000.

Ley, Ia.—Smith & Campbell have sold their moving picture theater to Porter L. Wilborn, of this city.

Antioch, Cal.—H. M. Deede will erect a new theater here.

Wakefield, Mass.—A new theater is to be erected by C. W. Hodgdon, of the Princess Theater, on Mechanic Street.

Houston, Tex.—Mr. Siman, manager of the Princess, Royal and Lyric Theaters, in Houston, has recently opened three more theaters in Dallas, Oklahoma City, and Waco.

Houston, Tex.—Mr. Billings, owner of the Vaudette Theater here, has recently sold out to Mr. Exidius, of the Star picture house.

Parsons, Kan.—John H. Kamm has sold the Gem moving picture show to Niles Moore.

Waverly, Ohio.—Mr. Stillwell, of Springfield, has purchased the New Waverley Theater from Mr. Hays.

Covington, Ky.—Plans are being completed for the building of a new vaudeville theater at Madison Avenue and 7th Street.

Portland, Ore.—John Sullivan will erect a theater at 703 Powell Street to cost $5,000.

Chicago, Ill.—Big Four Amusement Company. Capital, $12,000. H. M. Rosenblaum, S. Spitzer, and E. Mayer.

Chicago, Ill.—Pritiken & Hemmelstien will erect a new theater at 1320-22 Northwestern Avenue, to cost $15,000.

Laporte, Ind.—Plans have been prepared for the new $20,000 theater to be erected here.

Westgate, Ia.—A new opera house will be erected here.

Detroit, Mich.—A new theater will be erected at Grand River and Trumbull Avenue.

Galva, Ill.—The Columbia Theater here has been sold to the Princess Theater.

Milwaukee, Wis.—Work will soon start on the new theater to be erected on the Plankinton site.

St. Cloud, Minn.—The Princess Theater Circuit Company has been organized here with a capital of $25,000.

Wheeling, W. Va.—Ground has been broken on New Market Street for the erection of a gorgeous picture house, which will cost $25,000 and be under the ownership of Charles Feinler.

New York City.—Mr. A. Cantor has filed plans for the erection of a moving picture theater at 55-59 Chrystie Street for S. H. Katz Realty Company, to cost $15,000.

Bridgeton, N. J.—Assemblyman Chris Kand has leased a building in Melvilleland and will convert it into a first rate picture palace.

Springfield, Ill.—Leonard & Gardner will erect a one-story building at Virden, Ill., to be used as a moving picture theater.

Duquoin, Ill.—The Majestic Theater, erected at a cost of $30,000, has been purchased by local capitalists.

Olin, Ia.—A new opera house will be erected here on the site of the old one.

Manhattan, N. Y.—Henrietta Crosman Company, to operate theaters. Capital, $10,000. Maurice Campbell and H. C. Campbell.

Los Angeles, Cal.—Mr. M. Stutz's new picture theater situated on Main Street, between Sixth and Seventh Streets, has opened with first class Independent service. The seating capacity of this new enterprise is 250. An electric organ has also been installed. Licensed pictures are to be used in the new picture theater, The Butler, which is being erected at 6th and Hill Streets. Another nickelodeon to be reopened is the Star, on East 5th Street. This place is running Independent pictures. The Pearl Theater, on 1st and Alabama Streets, has changed its film service from Licensed to Independent service.

New York City.—J. Arthur Fischer has leased to the New York Photoplay Company the six-story building at No. 683 Sixth Avenue, adjoining the west corner of 39th Street, for $150,000, which they will convert into an elaborate and commodious picture and vaudeville theater.

Philadelphia, Pa.—Mr. Samuel Morrison has filed plans with the building inspector for the erection of a high class moving picture theater on Longshore Street, west of Hegerman, to cost $4,100.

St. Peter, Minn.—F. E. English, who has a moving picture theater in New Ulm, will establish a new house in the Rinkel Building, on Minnesota Avenue.

New York, N. Y.—A new theater is to be erected at 220-228 West 48th Street.

Middleburg, Pa.—The New Lyric Theater, on Market Street, has been sold by Mr. Ramig to Geo. Motz.

Reading, Pa.—Plans are being prepared for the improvements to be made to the Grand Opera House.

West Duluth, Minn.—Plans are being prepared for a new theater, to be erected on Central Avenue, at a cost of $5,000.

Rochester, N. Y.—J. Van Overbake has sold his moving picture theater to Elray G. Brown.

Louisville, Ky.—A lease has been taken on the property situated at 226 West Market Street, which will be converted into a high class moving picture showhouse.

Pasadena, Cal.—Messrs. McDermott & Stone are making arrangements to open a new moving picture theater here, which will be known as the Crown.

Freehold, N. J.—Plans have been filed with the building inspector for the establishment of a high class picture theater on Main Street for Messrs. Clayton & Danahay.

New York, N. Y.—The New York Photoplay Company has leased the building situated at 683 6th Avenue and will convert same into a high class picture palace.

Santa Anna, Cal.—Mirror Theater Company. Capital, $25,000. A. E. Bird, T. H. Fowler and H. C. Brown.

Pittsburg, Pa.—The Consolidated Moving Picture Company has bought the Geyer Opera House, at Scottdale, Pa.

St. Louis, Mo.—The Vaudeville Theater Construction Company will erect a new theater building at Vandeventer and Maffit Avenues.

Millville, Pa.—A new theater is to be established in this town.

New York City.—A new moving picture theater is being planned, to be built on the east side of Third Avenue and 59th Street, which will cost $15,000 and be under the ownership of W. B. Cockran.

Logansport, Ind.—The remodeled motion picture theater in Third Street, now known as the Cozy, is playing to capacity houses under the management of Harry B. Elliott.

Milwaukee, Wis.—Two permits for moving picture theaters have been taken out. The first has been for a $10,000 building at Thomas and Murray Avenues and will be built by J. D. Borum. The Crowley Investment Company will expend $10,000 on National Avenue, between Thirtieth and Thirty-first Avenues.

New York, N. Y.—Geo. W. Lederer and Harry H. Frazee are the ones who will erect a new theater at 220-228 West 48th Street, to cost $225,000.

Minneapolis, Minn.—Mrs. Clark and Mrs. Smith will erect a new moving picture theater at 719-21 Tenth Street, South, to cost $9,500.

Bangor, Me.—New Exchange Street moving picture house and dance hall to be built by Pepe & McKinnon, on Exchange Street, will be commenced next week.

Reading, Pa.—The National moving picture theater on State Street, which has been successfully operated by Louis Mees during the past few years, has been purchased by Brua C. Krammes.

Savannah, Ga.—The Montgomery Amusement Company will enlarge the Odeon Theater.

Kansas City, Mo.—Breyfogle Bros. will erect a moving picture theater, to cost $3,000.

Oklahoma City, Okla.—B. H. Powell and E. Cook will erect a theater, to cost $50,000.

Waterloo, Ia.—Ed. Croak and B. H. Powell will erect a new theater at a cost of $55,000 at Oklahoma City.

Gulfport, Miss.—The Elite Theater, at 27th Avenue and 13th Street, is to be remodeled.

Chicago, Ill.—A new theater is to be built at Ellston and California Avenues by Gustav A. Gottschalk and C. H. Kussel.

Minneapolis, Minn.—Louis Friedman will erect a Yiddish theater at 6th and Aldrich Avenues.

Sacramento, Cal.—A Japanese theater will be built at M and 2d Streets.

Winona, Minn.—Mott & Rossner will erect a new $50,000 theater on Main Street.

Virginia, Minn.—The contract for the construction of the new Lyric Theater building has been awarded to L. F. Ursin, of Duluth. Will cost $50,000.

Port Richmond, S. I., N. Y.—A new picture theater will be erected at Richmond Terrace and Maple Avenue, Staten Island.

Lexington, Ky.—James B. Haggin is making preparations to build a first-class theater here, at Limestone, on East Short and Main Streets.

Oakland, Cal.—Plans have been completed for the erection of the new Oakland Photoplay Theater, to be erected on the H. C. Capwell lot on Broadway.

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NESTOR.

HAPPY HOBO'S HELP (Nov. 27).—James Carlington, better known as "Happy Hobo," belongs to the Knights of Trampdom. It's night and the knight removes hat and coat and makes himself comfortable in a haystack to sleep.

"Rolling Pete," also a Knight of the Road, does not hesitate in taking Happy's hat and coat. Happy puts on Pete's ragged garments. He pauses before a pretentious mansion, and the lady of the house furnishes the poor man with some discarded clothes of her lord and master, the Rev. Goodson.

Wilhelm Blitzen does not like to have Harry Raverly pay court to his daughter, Johanna, and the two young people elope. "Happy Hobo," looking every inch a minister, is pressed into service by the runaway lovers, and "papa" arrives just as Happy has completed the marriage ceremony. Blitzen departs, vowing punishment to poor Happy, who tells the young folks the truth.

Harry and Johanna rush in search of a Justice of the Peace, who promptly reduces two to one. Papa Blitzen receives the "glad" tidings over the phone and then goes forth to chastise the pseudo minister. In the meantime, Happy discovers Pete in the arms of Morpheus under a spreading tree, and soon comes into his own (clothes) again. Pete rejoices over the sudden change and admires his new "get-up."

Down the road comes Blitzen. Poor Pete suffers the result of mistaken identity till the newlyweds come on the scene and set things to rights. Papa is finally induced to say, "Bless you, my children."

WHEN THE WEST WAS WILD (Nov. 29).—Young Jack Wheeler was delighted with the settler's family—Fred Newton would make a dandy pal, and as for Miss Newton—here Jack mentally determined to see as much of Louise as posible.

So the next day, spying her from an adjoining cliff as she hurried to the spring, Jack quickly urged his horse forward, arriving just as four Indians surrounded Louise, endeavoring to persuade her to part with a long string of beads she was wearing. But the girl, badly frightened, and unable to understand the Redskins, screamed for help. Instantly Jack fired, killing Little Wolf, the chief's son, and scattering the others, but not until they had wounded Jack.

Helping the young man with the saddle, Louise hurried him to their tent, where, after making him as comfortable as possible, Mrs. Newton mounted Jack's horse and hastened away for Doc Farley. But in the meantime, Chief Running Water and his braves had gone on the warpath to avenge Little Wolf's death; so as soon as Mrs. Newton appeared on the trail, the Indians gave chase. The woman would have gotten safely away, had her horse not gone lame, and, therefore, was forced to abandon him. Seeing no other means of escape, Mrs. Newton quickly tied her lariat around a large boulder and let herself down, intending to flee by the ledge below. Unfortunately, the rope was too short, for instead of the forty feet she had imagined, the ledge proved to be at least eighty, and the terrified woman hung dangling in the air, a target for the Redskins above.

Taking a firm hold with her left hand, Mrs. Newton reached for her revolver; at the first shot, Arthur Hastings, who was out hunting and had stopped to speak to Hank Martin, looked across the canyon. Sending Hank for the cowboys, the hunter took careful aim, picking off a Redskin just as he raised a huge rock to throw down upon Mrs. Newton. And so he kept them at bay during the wild ride of the cowboys to her rescue. Then, while part of the men drew the exhausted and almost unconscious woman up, the others gave chase to the Indians, and when they returned with Doc Farley to escort Mrs. Newton, not one of the attacking Redskins had been left to tell the tale.

Jack's wounds proved to be only serious enough to cause Louise anxiety, that seemed to please the young man.

A WESTERN FEUD (Dec. 2).—John Randell and Bill Canby have been neighbors since boyhood, so that when the former's son and the latter's daughter announced their intention of being married in June, great was the rejoicing in both families.

It was thus that matters stood when Canby called to see his friend in regard to buying a bay mare, which in Randell's eyes was a perfect little animal. In this respect, however, Canby was forced to contradict him, and as a consequence, a heated argument arose.

Hurrying home, Canby surprised his daughter, Nellie, by ordering her sweetheart, Jack Randall, from the place. Nevertheless, no sooner did she find the coast clear, than the girl mounted her horse and started for the Randell ranch. On the way however, she met Jack, who had been using every argument in his power with his father, but to no avail. So, after talking the matter over, the young people decided to be married at once, and accordingly set out for the minister's.

It was then that an exciting chase followed, for in the meanwhile, both son and daughter had been missed; so shrewdly guessing their whereabouts, the two angry fathers, accompanied by the boys from both ranches, started in pursuit. But thanks to the swiftness of their horses, the young lovers not only reached the minister's, but had actually been pronounced man and wife before the pursuers burst into the room, to be confronted by two smiling faces, before which, after a little coaxing and a few well chosen words on the part of the good clergyman, the fathers' anger gradually melted, and to the intense relief of the happy bride and groom, they clasped hands.

MUTT & JEFF'S SCHEME THAT FAILED (Dec. 2).—Broke as usual, the two friends are wondering where the next meal is coming from. Unable to withstand the pangs of hunger, Jeff goes out to waylay a friend of his and make a touch. He keeps watch and supports himself by leaning against a saloon door.

The "barkeep" receives the tip that fly-cops are watching his place, and tells the bartender to slip some mazuma to the first fly-cop he sees. Jeff is seen first and gathers a crisp ten-dollar bill, with which he starts for "home."

The saloon proprietor, believing himself safe from the police, allows the boys to gamble openly. A Police Inspector comes on the scene, and after some excitingly funny stunts, departs with everybody's cash.

Mutt is anxious to make some easy money, so he repairs to the saloon and does the leaning act, The "boss" spies him. Ha! Here's another pesky fly cop! Let us fix him up! Unsuspecting Mutt is invited to enter the liquid emporium and have a drink—a sort of an appetite tickler. He boldly enters the trap; the "bunch" fall on him and it's "good-night" for poor Mutt.

The best that Jeff can do is to visit the hospital where his partner is temporarily domiciled and take some flowers to the unfortunate fellow. The best that Mutt can do is to eat the flowers, which act he performs with lightning rapidity.

REPUBLIC.

THE SAVANNAH AUTO RACES (Dec. 5).—The greatest sporting event of the year, to be released by the Republic Film Company, consists of one reel of the most interesting parts of the Third International Road Race under the auspices of the Savannah Automobile Club for the Grand Prize of the Automobile Club of America, to be run at Savannah, Ga., Thursday, Nov. 30, 1911.

The Grand Prize—The length of the course is approximately 17 miles, which will be covered 24 times, making the distance of the race about 408 miles. The award of the trophy carries an additional award of $7,000 in cash.

W. K. Vanderbilt, Jr., Cup Race—The length of this race is about 289 miles. To the car covering the required distance in the shortest elapsed time, there will be awarded the William K. Vanderbilt, Jr., Cup. The award of the cup carries an additional award of $2,000 in cash. To the winner of the cup and cash there will be awarded a special "donor's trophy" for permanent ownership.

Tiedman Trophy Race—The length of this race will be about 170 miles. To the car covering the required distance in the shortest elapsed time, there will be awarded the Tiedman Trophy. The award of the trophy carries an additional award of $1,000 in cash.

The Savannah Challenge Trophy—The length of this race is about 221 miles. To the car covering the required distance in the shortest elapsed time, there will be awarded the Savannah Trophy. The award of the cup carries an additional award of $1,000 in cash. To the winner of the cup there will be awarded a special "donor's trophy" for permanent ownership.

SOLAX.

A TROUBLESOME PICTURE (Nov. 29).—Psychologists say that dreams are the reaction of one's thoughts during the day. This is strikingly true in the case of the hero in "A Troublesome Picture." He is an ordinary business man, is successful in his enterprises, and as a recreation he dabbles in art.

He buys a life-size painting of a reclining Egyptian princess. The pose of the princess arouses the displeasures of his wife and mother-in-law. In spite of their protestations, however, the picture remains in the household, much to the chagrin of our hero's wife and her mother. He gets tempting offers from a friend to sell the picture, but he brushes them aside.

One evening our hero comes home from a trying day at his office. He sits on the lounge and soon falls asleep. He dreams that the Egyptian painting has assumed life. The princess comes out of the picture and disturbs him with embarrassing embraces. While in this predicament his wife and mother-in-law enter, and they are scandalized. His mother-in-law goes after him, with the result that he is minus a good part of his hair.

A great number of complications arise, but it all terminates with our hero's awakening; he finds himself struggling with the house cat, which had found a perch on top of his bald spot.

FUN ON BOARD THE "U. S. VERMONT" (Nov. 29).—The pastimes of Uncle Sam's tars are always interesting. These rovers of the sea have their own peculiar way of killing time, which usually does not hang as heavily on their hands as it does on the hands of landlubbers. The picture shows the deck of the "Vermont" with the sailors at a boxing match and other sports.

THE REVOLUTIONARY ROMANCE (Dec. 1).—A young girl visits at the home of friends, where she meets a dashing young man, who falls in love with her. Shortly after his proposal to her she receives word from her father in Trenton that he had met with reverses, and that her immediate return home was imperative. She leaves her friends and returns to her father to help him start life anew.

In the meanwhile Congress declares war on England. Her lover joins the British ranks as an officer. He is dispatched by his general to spy on the American forces entrenched near Trenton, and if possible get plans of their entrenchments. A sentinel overhears the instruction given to the spy. He is punished for his curiosity, and later deserts and makes his way to the American lines.

The spy, on the road to the American encampment, meets and holds up a courier of the American army and takes from his his dispatches. The spy rides off after strapping the courier to a tree. The spy goes to a tavern and here, to his surprise, he meets his sweetheart and her father, they having decided to earn a living by running a wayside inn.

American soldiers are soon in pursuit of the assailant of their courier and trace the spy to the tavern. The spy makes his escape with the connivance of his sweetheart, but before she lets him go, she demands at the point of a revolver, the return of the papers.

There is an interesting counterplot interwoven with the action which geographically brings out the atmosphere of the times. The deserter in the counterplot is both the undoing of himself and the spy. The British spy and his sweetheart are happily reunited, however, and presumably live in bliss ever afterward.

MAJESTIC

LOVE HEEDS NOT SHOWERS (Dec. 3).—Mary has been invited by friends to officiate at a charity bazaar as fortune teller. Her brother invites his artist friend Jack to pay them a visit, with covert match-making intentions regarding him and his sister. On the way home from the bazaar the auto breaks down and Mary in her gypsy costume decides to walk on. Jack arriving by train also decides to walk. On the way he spies a gypsy camp. Further on he encounters Mary, who has hurt her ankle. He is smitten by her beauty and asks her if she belongs to the gypsy camp he has just seen. She says no and escapes, dropping a sidecomb. He picks it up and decides to find her again. He comes to the house and meets the family, including Mary, but does not recognize her in her ordinary costume. He goes in search of the camp, but it has obeyed the calling of the highway, and flown. Mary by this time learns to love this handsome guest, but cannot understand his strange conduct. By accident she finds her comb in his pocket and divines the delightful truth. She therefore plans a masquerade party. He attends and on a seat under an ancient tree pops the ancient question in a deluge of rain.

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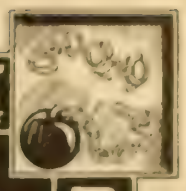

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RELIANCE.

A HAPPY THANKSGIVING (Nov. 29).—Jimmy is a little, motherless boy, whose rich father neglects him. Jimmy pleads with him to eat Thanksgiving dinner at home. Father is called out of town, however, and phones to the governess. At the depot he changes his mind and decides to go home to Jimmy, but the lad has already received the message, and, grief stricken, runs away. A farmer who had unsuccessfully tried to renew his mortgage with Jimmy's father finds the boy, while the police of the city are looking for him. The father is notified and comes out to the farm as the family is sitting down for its Thanksgiving dinner. The boy and his father meet in an affecting scene, and the man realizes how he has neglected his child. He is asked to dine, and, obsessed by the Thanksgiving spirit, tears up the farmer's mortgage and happily joins the gathering.

THE POISON CUP (Dec. 2).—Mary is married to John Adams and discovers that he is a drug fiend and a thief. She surprises him and his pal dividing their plunder, and in her anger threatens to expose him. He threatens her with a revolver, and in the strguge that follows he is shot. She thinks he is dead and becomes mentally deranged, wandering about till a wealthy woman finds her, who gives her a home. Mary recovers her reason but suffers a loss of memory. The benefactress is taken sick and dies, and Mary marries the doctor who attended her. The first husband discovers her and calls upon her during the doctor's absence. The shock of meeting him brings back her lost memory and a realization of the awful situation she is in. Adams tries to blackmail her, and to get rid of him she makes an appointment for that evening. As the times approaches she loses her self-control and decides to commit suicide by poison. She mixes the draught and goes to say a last good-bye to her child in another room. Adams comes in and after waiting a little while his rum-scorched throat moves him to drink the poison, he thinking it is water. The doctor comes home as the wife enters the room. Brokenly she explains to him the situation. He forgives her and leads her away from the lifeless body of the man who caused her so much woe.

BISON.

A WESTERN ONE-NIGHT STAND (Nov. 28).—A one-night stand company coming to a western town sends its female impersonator as advance agent. He arrives attired in his stage make-up and Broncho Bill falls in love with him. The next day the actor discards his wig and makes himself known to the boys, passing out hand-bills for the show that evening. Broncho Bill is ridiculed by the cowboys, and determines to be revenged. He persuades the boys to load up with old eggs and vegetables, and a crowd attends the performance. When the female impersonator comes out he is met with a perfect hail of missiles, and the whole company makes its escape pursued by the howling cowboys, firing in the air.

AN EASTERNER'S PERIL (Dec. 1).—Charlie Harris goes out West to visit his friend, Adams, who owns a ranch, and falls in love with Adams' sister, Ethel. The girl returns his affection and dismisses Wheeler, the foreman, who theretofore had been a suitor. Wheeler and Harris have some words, ending in a fist fight in which the cowboy is beaten. He nurses his grievances, fearing to harm Harris, and finally decides on a plan to get rid of his rival without having suspicion pointed toward himself. With a couple of rough characters he holds up Harris and carries him to the edge of the quicksand. Pointing a gun at him he forces Harris to run, and he sinks into the treacherous sand and is unable to extricate himself. He is discovered by the girls, but having no rope they are unable to rescue him. A wild race against time and death is undertaken by Ethel who secures help at the ranch. Harris is lassoed as he has sunk to his neck, and with difficulty pulled out. Wheeler tries to make his escape, but the cowboys pursue and capture him.

COMET.

BILLY'S LETTERS (Dec. 4).—Billy Graham decides to marry and takes May Tenner for his wife. The nuptials are secret and the first one to learn of it is Gaby de Rose, an old sweetheart. She sends a note of congratulations, in which she also requests the return of her letters. She says that if Billy will do this she wil send back the ones he wrote. She winds up by informing him she is engaged to wed Count de Gassac. Of course, when Billy gets the note he tears it up, but wife finds the pieces, and putting them together, learns what is what. She searches through the house for the missives, but naturally fails to find them, for by this time they are on their way to Gaby, who is a vaudeville performer, and who is appearing at one of the local theaters. Mrs. Graham learns her whereabouts, sees her and demands an explanation. She finds the letters in Gaby's room and a stormy scene ensues. Gaby gets into trouble with the count, who has heard of Gaby's letters to Billy, and promptly calls off the engagement. His decision, however, is only temporary, for on the next day he comes back to Gaby, who is ready to receive him. Billy, during the entire storm, is at the club. When he comes home there is a cold reception for him. Mrs. Graham locks herself in her room. In order to win his wife's sympathy, Billy starts a phonograph going in another room. The instrument plays "All Alone," and hearing the song, and appreciating its sentiment, Mrs. Graham relents, takes hubby to her heart and forgives him.

THE DEAD CANARY (Dec. 8).—Miss Starr, an actress, at the advice of her physician, goes to the country, her only companion being a pet canary. The place selected by her is very rural. On her arrival all the characters of the town make fun of her.

After a few days the canary dies. She finds a taxidermist who is quite glad to make her pet appeal as life-like as possible. His simple nature makes an impression on one whose life on the stage is anything but simple. For no other reason than love he becomes as deeply impressed and soon we find them taking love strolls in the shady lanes. The vilage scandal takes fire. The school board meets and most of the wiseheads insist on Miss Starr making an instantaneous departure for the Great White Way. They are about to present their paper to her at the hotel, when the village parson appears, and on reading the scandalous document, he sends them all home very much ashamed of themselves, and the next day he calls a special meeting in his church to reproach them for their conduct and want of justice. He teaches them a lesson in love for all sorts and conditions of men and women.

The actress and the taxidermist become engaged, and while they sit in love's silence, the clergyman stands on the threshold of the humble cottage and is invited in to seal the tie.

POWERS.

THE LITTLE THIEF (Dec. 5).—It's peculiar, how the human brain conforms itself to abnormalities, under the influence of abnormal conditions or environment. It simply proves for the millionth time that matter cannot master mind. Take a community that is wrought up over a series of mysterious burglaries; the residents are in a state of continual feverish excitement, the talk is always of burglars and the marvelous human thinkery, conforming, refuses to take its allotted rest at night.

With children it is more so, the brain being more impressionable. We prove it by the case of little Freddie, whose imagination carries him so far, that he actually carries a firearm with him, and he blazes away promiscuously. This should earn him a paternal slipper, but the child does actually get the mysterious burglar.

Result, avaunt—slipper! Entree, much kissing and many dainties!

THE SECRET ORDER OF HORNS (Dec. 5).—You're right on the first guess—we show a real imitation. It is taken from the actual experiences of a novice who joined one of the biggest secret orders in the country. You might be a member of it this very minute. If you know your signs, you'll recognize it immediately, and perhaps you'll remember when you were in the place of the poor fellow whom we show being put over the jumps.

TWO MEN AND A GIRL (Dec. 9).—That the evil that men do lives after them, and that the good is oft interred with their bones, we can only prove occasionally, and that by having a fellowman as the example; that is, we must wait for somebody to die to judge whether Shakespeare's axiom applies. To learn it in our own case, we must first die, but then—we can't learn. But there is a way, and that is to pass out of this world by report, only. That's what happened to Ralph Bixby, though, and when the sea cast him up it also gave him a rare opportunity to see the stuff his rival in love was made of; also, he learned something about the woman he took unto himself as a wife before he made the fateful voyage to Australia. He arrives in a home that is his, yet now another's—an interloper within his own threshold. But the two men recognize each other, and a fierce struggle with broadswords relieves the situation—it's a dress-suit against a wanderer's rags, and the field of combat is a magnificent drawing-room. Yet—it's all in life, true as Gospel.

THANHOUSER.

THE NEWSY AND THE TRAMP (Dec. 5).—Ragsy was a plain newsboy. He wasn't even a newsboy with a house; he had been "sellin' papes" from the day his drunkard father kicked him into the street and his abiding place was wherever Unkind Providence permitted him to hang his cap. Often it was in the park, where a bench made a bed of a sort, and where he always had lots of company. Tramps were thick in that park that year. Ragsy came to know the tramps. One of them was named Connors.

Ragsy asked if he couldnt go out on the road with him. Connors laughed, but the newsy persisted. In the end, Connors yielded.

Their wanderings are without adventure until they fall in with some tramps who feel that the newsy is just small enough to squeeze into a neighboring hen roost and pass out some fowl.

Ragsy will not become a thief! The tramp takes his little chum away from the men who would make him a criminal, and resolves to resume his blacksmithing, and keep Ragsy nearby where he can keep watch over him. He finds work in a smithy and puts the boy to school.

Here is where his attentions to Ragsy began to earn dividends for Connors. The head of the little country school is the prettiest schoolma'm in all the country, and when the blacksmith enters the building with Ragsy he meets Her.

Finally, he weds her. Ragsy, let it be said, spurred him on. Newsy knew a good thing when he saw it and he took care that Connors got the girl. So from being his teacher, the girl becomes Ragsy's mother.

BROTHER BOB'S BABY (Dec. 8).—A bachelor, with plenty of money and not a care in the world, suddenly finds himself involved in a sea of trouble. It all starts when his brother, who lives in Trenton, wires that his wife and baby are on their way from the mountains and that he will appreciate it if "Brother Jack" will meet them and see them across town.

The bachelor, with a sigh, prepares to be gallant. He meets the woman and child, also much luggage, and escorts them across town to the Pennsylvania station. There he takes them aboard a train, and believes that his task is over.

But the mother suddenly remembers some purchases she must make, and the good-natured bachelor is prevailed upon to stand guard over the child until she returns. The mother forgets the time and misses the train and the baby and its bachelor uncle start off together.

But the mother is a woman of resource. She wires tips on caring for the baby to various stations along the line, and all would be well were it not for the uncle's awkardness. But he annoys the other passengers, fights with the conductor when that official remonstrates with him, and is finally thrown off at a little station far from Trenton.

It is a hot day and that, together with the necessity of singing to the baby, had made uncle thirsty. He sees a saloon nearby, but does not care to take baby there. Furthermore, the baby will not remain quiet all by itself. But finally fortune smiles on the uncle, although, as afterwards deveops, it is a hypocritical smile.

A dog is being shipped to Philadelphia in a dogbasket, and is left on the platform near the pair of unfortunates. When no one is looking, the thirsty uncle ejects the astonished dog, and places the baby in a place of security. Then he goes off to the cafe and enjoys himself.

Time passes rapidly in joy parlors, and trains do not wait for highballs. The car pulls in, the dogbasket starts on its journey, and uncle is still in blissful ignorance of what is transpiring.

The baggageman finds that instead of a live dog he has a squalling baby on his hands. Being a matter-of-fact individual, he hunts through the train, hoping that some woman will relieve him of his burden. One of the passengers is the baby's mother, and she greets her offspring with glad surprise and delight. And mother and child are reunited. The uncle sent his apologies by wire and then went for a long trip abroad.

IMP.

PERCY, THE MASHER (Dec. 2).—Percy, a masher, is looking out of his window one day when he notices a prepossessing-looking young woman on the opposite side of the street, waving a handkerchief. He thinks that he has attracted her attention and answers to the signal.

He writes her a note to the effect that he desires to meet her. The woman is indignant and shows the letter to her husband. The spouse makes an appointment to meet Percy, and goes heavily veiled, attired in the clothing of his wife. Percy is gallant and spends his money prodigiously, giving his guest a good time.

On the return to the house of Percy's fair charmer, the masher meets with a surprise, for the husband suddenly turns on the young man and gives him a sound thrashing. Percy whines like a whipped cur and an officer is attracted to the melee. He is about to arrest the husband when he removes the disguise and pours his tale into the ears of the interested officer of the law.

When all is explained the sympathies of the copper are all with the husband and Percy seeks his room and meditates on his folly. (Copyrighted, 1911, by the Independent Moving Picture Co. of America.)

PRESIDENT TAFT DEDICATING THE NAVAL TRAINING STATION AT CHICAGO, ILL. (Dec. 2).—President Taft ,with military pomp and splendor is seen dedicating the splendid naval training station at Chicago, the pride of the West. All the important details of the ceremony were taken with many views of the head of the Nation. The ensemble is a large one, thousands of marines and military sailors and soldiers taking part in the elaborate, but solemn and impressive ceremony. (Copyrighted, 1911, by Independent Moving Pictures Co. of America.)

THE DUMB MESSENGER (Dec. 4).—Hathaway reads that a valuable necklace has been delivered to Mrs. Darrow, a wealthy woman, who is an invalid.

Susie Leslie, the fiancee of Mrs. Darrow's son, Will, is visiting her. Susie has a dog which is the especial friend of Will.

The butler and the maid at the Darrow home decide to steal the necklace in a bold manner.

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Hathaway also resolves to become the possessor of the bauble and he strolls out to the house of the invalid in a nonchalant manner.

Mrs. Darrow is wheeled into her room and examines the necklace. Susie is with her and is somewhat apprehensive. The butler binds the maid in a chair just outside the room to make the robbery look genuine and to divert suspicion from himself and, masked, he makes an onslaught on the door. The women are terrified, but the door is locked and does not yield. In the meantime, Susie ties a note to the collar of the dog and bids him to go to Will, her lover. He reaches the young man just as he is about to board a train at the station. Darrow reads the note and is horrified. Hastily summoning assistance the rescuing party starts on a run for the house. Before they can reach it the butler has forced the door and springs in and covers the women with his gun.

Just at this juncture Hathaway steps in, turns the tables on the servant and had him captured when Darrow and his men arrive. The butler is unmasked and turned over to them; the maid is released, but her connection with the attempted burglary is not divulged. Hathaway walks away, chuckling to himself, well satisfied with his part of it. (Copyrighted, 1911, by Independent Moving Pictures Co. of America.)

TONY AND THE STORK (Dec. 7).—Tony, a young married Italian, finds his purse depleted and hunts in vain for a job. He talks imperfect English and that is a handicap as well as his ignorance of the work he seeks. After many trials, to return home almost distracted, he accosts an agent who is hiring men to work on the construction of a railroad many miles from his home town. Tony insists that he be given work and is finally taken on. He runs to his home to convey the glad tidings to his wife, who is overjoyed at the prospect. Tony packs his belongings in a bag and joins the gang.

The story reverts to his employment and he receives a letter, informing him that his wife is an inmate of a hospital and that he is a father. The Italian is wild with glee and draws his wages and hastens home. Arriving, he starts for the hospital all expectation. On the way he childishly invests a goodly portion of his savings in a baby carriage, a doll and other toys to carry to his child. When he reaches the hospital, he rushes in and begs to see his wife. He announces his name and the kind-hearted nurse sorrowfully takes him to the superintendent.

Tony, hat in hand, is ushered in and the man in charge reluctantly tells him his wife has died during an operation. He is wild with grief and throttles the superintendent in his agony. When he has calmed down he begs to look upon the dead form. He is taken to the sheeted figure and gives one look. It is not his wife, a mistake in the name being responsible for his temporary grief. Tony dances about in the exuberance of his joy and is impatient to see his wife. She enters with a baby, and he is beside himself with joy, but he is further surprised when another baby is brought and he is told he is the father of twins. Then he explodes with merriment and gazes at his perambulator, which has a carrying capacity of but one.

The story closes with Tony happy in the possession of two bouncing babies, trying to embrace his whole family at one and the same time. (Copyrighted, 1911, by Independent Moving Pictures Co. of America.)

CHAMPION.

YANKEE DOODLE (Dec. 4).—In this story of "Yankee Doodle," Mother Goose plays an important role, for with her wand she conjures up from the past, for the benefit of the little ones, and grown-ups, too, some of the august personages of history, whose names and presence inspire young and old with feelings and sentiments of deep patriotism. There are the little ones with their drums and swords marching about and singing "Yankee Doodle." The mothers of the wee ones are charmed by their innocent sincerity, but there is another onlooker in the person of Mother Goose.

Mother Goose decides to lend a hand and teach a lesson in patriotism. As the little marchers proceed, beating their drums and blowing their horns, "Yankee Doodle" appears in the form of Uncle Sam, riding on a pony, with comic dignity, his long legs reaching the ground. As the procession goes on, its numbers are swelled by children of all ages and descriptions. But presently, into the scene comes the redoubtable Stonewall Jackson, to please admiring Southerners. But Mother Goose has children of the North as well as of the South, and so the next celebrated hero is General U. S. Grant. Then, on. See that tall, majestic character, with snow-white beard and military aspect. That is Robert E. Lee, of Virginia. There, now, is Lincoln, the martyr. And this grand assemblage of our country's vanguard form a living lesson from history.

OUR NAVY (Dec. 4).—Coming in juxtaposition to "Yankee Doodle's" patriotic ensemble what more fitting portrayal could be advanced than the stately grandeur of our Navy? The monster procession of battleships on the Hudson, the greatest assemblage of Uncle Sam's fighting men ever gotten together at one time, are shown in imposing defile. These huge dogs of war, whose bark and bite are dreaded and respected by the Foreign Powers, are seen pasing by before our view in grim war color. As we gaze upon the scene, we ae made to realize the greatness of our Uncle Samuel. High upon the Hudson Palisades stands Uncle Sam, himself, looking down with benign countenance, his hands extended in deferential pose.

THE INDIAN FORTUNE TELLER (Dec. 6).—This story has to do with an Indian seeress; that is to say, the large part she played in the life of a young Western cowpuncher. Sam Houston was the young fellow in question, and a better puncher of cattle could not be found. But Sam had his failings. He loved cards and drink, though not excessive for the latter.

On one occasion, Sam had won a little pile. The loser, a fellow named Bud, was a vicious-minded brute, who swore quietly to regain his losings by foul means, knowing naught of fairness. At this juncture the Indian woman came into the gambling saloon with a kasket containing trinkets which she was peddling. Her face was engaging. You could see at once she was above the average of her people. She only met with rebuffs from the saloon loungers until Sam's table was reached. His big heart ever kept his purse strings open and he tossed her a large coin.

In return for his friendly words the woman offered to foretell his fortune. She then warned him of a grave danger which would beset him upon a contemplated journey of his. Sam admitted the contemplated journey but did not mind the danger as he trusted to his gun to forefend him against harm. But Bud was plotting hard against him. He interviewed the Indian guide, who was chosen to lead Sam over the mountains, and bribed him into arranging for the betrayal and ambush of Sam, before he could reach his destination.

of Sam, before he could reach his destination.

Traversing his silent way, and trusting his guide implicitly, Sam was surprised to see a form leap from behind a boulder, and recognized the Indian seeress. His guide, divining the woman's object, and knowing it would be his undoing, threw himself suddenly upon her, and thrust his knife home. It was all done in a moment: then he was off, but, speedy as he was, a bullet from Sam's gun brought him down. He paid the penalty. The Indian woman then informed him of Bud's plot, and of his danger, and though wounded, led him from the fatal trail, and thus foiled the dastard plot of Bud.

Her noble task accomplished, the seeress gave up her spirit to the great Manitou, dying with the consciousness of having saved the life of her friend. This great sacrifice lodged deep within Sam's breast. Inscribing a heartfelt inscription on paper, and pinning it with a little pectoral cross on the Indian fortune teller's breast, he interred her in the sod.

GREAT NORTHERN.

THE PENALTY OF HER AMBITION (Dec. 2).—Johnson and his wife are happy in the possession of their only child, until Mrs. Johnson aspires to become a prima donna. For the cultivation of her voice, Leoni, an Italian tutor, is procured, and he soon worms his way into the woman's affections. When the pair should be conducting themselves as tutor and pupil, they are billing and cooing like turtle doves. The unsuspecting Johnson has introduced a serpent into his paradise. One day, whilst the mother and child are in the drawing room, the tutor sends a note asking Mrs. Johnson to come and meet him and to tell her husband she is going to the theater. The wife consents, and places the note in a book she is reading, where it is found by the husband, who follows her, and finding her clasped in the arms of another, casts her adrift. She attains fame as an opera singer, whilst her child, after a year, missing the loving care of a mother, becomes ill. Leoni, too, has tired of his flame, has transferred his affections to another, and casts his first choice off. In Johnson's home, the little girl is lying at death's door, repeatedly crying for her mother. A kind-hearted nurse pleads with the father to gratify his child's wish. He does so and finds his erring wife. A mother's care conquers the grim angel, Death, the child lives, and by its means husband and wife start a new life together.

ECLAIR.

THE FIVE DAUGHTERS OF MR. DURAND (Nov. 30).—Mr. Durand is the happy father of five charming girls, who lay siege to the heart of a son of one of his old college friends. This friend writes Mr. Durand that his son, George, will pay him a visit, and he expresses the desire that the young man should fall in love with one of his daughters and win her as his bride. The letter falls into the hands of Marietta, the youngest of the daughters. Although only twelve years of age, she enters joyously into preparations for the reception of the Fairy Prince. They all endeavor to give him a royal time, with the exception of Renee, who seemed timid and disinterested. This timidity is, however, assumed, as her sisters discover her one day, when George is asleep, sketching the object of her silent adoration. Her sisters make sport of her bashfulness, and each one tries her utmost to captivate young George, but all to no avail, as Renee wins the day, and George asks Papa Durand for her hand in marriage.

GUSSY'S CONGRATULATIONS (Nov. 30).—Gussy, desiring to pay his respects to his maiden aunt on the anniversary of her birthday, bought a beautiful bouquet of flowers, and starts to deliver them in person. He found after he had started on his journey that he had forgotten his gloves, so drops into a haberdasher's to purchase a pair. He gave the bouquet to a man to hold for him, and after making his purchase, finds that the scoundrel had decamped, having sold the flowers for 40 cents. Gussy is dismayed and searches for a florist. He is disappointed, and was about giving up in despair, when re arrives at the apartment house where his aunt abides. A servant is entering with a beautiful bunch of flowers. He persuades the latter to let him take the bouquet, and greets his aunt with effusion, handing her the bouquet, not knowing that a note accompanied it. The bouquet was intended for an actress on the first floor, and when the aunt reads the letter she is indignant and cuts Gussy out of her will.

LUX.

BILL AS A VETERINARY SURGEON (Dec. 1).—Bill sets up in business as a "Vet." He cures horses, he cures cats, and in fact is endowed with the power to sustain the life or revive the departing spirit of every imaginable animal. His operation upon a rabbit, which he massages back to life, causes much merriment, and in the capacity of a dentist to a big brown bear, he comes off very lucky, and does not require the attention of a doctor.

THE MAKING OF AN AEROPLANE (Dec. 1).—The interest which the science of aviation has aroused has given the Lux Company an opportunity to produce a most interesting subject on the making of an aeroplane, giving in a concise manner the details of the work. A good opening view of the huge workshops is followed by pictures of the cutting, mounting, and the covering of the "ribs." The process of regulating and improving the various parts of the machine, the finding of a defect, testing the motor, are all shown, while the concluding views are of the aeroplane soaring higher and higher in the clouds.

AMERICAN.

THE MAN HUNT (Dec. 11).—Pursued by the sheriff's posse, the outlaw seeks refuge at the home of a young ranchman. The ranchman's wife conceals him from his pursuers, and when they are gone she makes him promise to lead an honest life. A year later we see him leading an exemplary life and is a member of the rangers' organization.

The woman's life at the ranch becomes more and more lonely as her husband's duties takes him away for weeks at a time and she hungers for romance. A stranger comes to her home and in her troubled state of mind it is easy for him to convince her that she is abused and neglected and that her husband no longer loves her. He persuades her to elope and they make hurried

In the meantime the ranger receives a warrant for the arrest of an outlaw and the trail leads to preparations for departure.

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[illegible] Woman's Lodge. He finds his man in the person of the woman's tempter, and places him under arrest. He recalls to the woman what part she played in his own reformation, and when the husband returns he forgives his frivolous wife and a close understanding is reached after years of misunderstanding.

THE SMOKE OF THE FORTY-FIVE (Dec. 7).—A cattle rustler's daughter meets the ranger and falls in love with him. She confides her secret to her sister, who is in sympathy with her, and when her father demands that she marry his lieutenant, and places her under restraint to force the marriage, the little sister rides to the rangers and arranges an elopement. They are captured and the revengeful rustlers determine to shoot the rangers. His sweetheart throws herself before her lover and pleads for his life. While this is in progress, the little sister slips away and warns the rangers of their leader's plight.

The crafty father tells the girl that if she will marry the man he has selected, they will permit her lover to go free. Refuse, and he will be shot instantly. To save his life, the girl makes a supreme sacrifice and agrees to marry the father's choice. The lover pleads to be shot rather than accept the sacrifice.

In the meantime, the rangers ride to the rescue of their chief. Forcing the girl to make good her promise, the rustlers ride with her to the nearest ministry and hold the ranger until the marriage is consummated. The rangers then arrive and rescue their leader from the outlaws and in the fight that ensues, the "forty-five" of a ranger speeds the leaden messenger that frees the girl from a distasteful union and returns her to her lover's arms.

FEATURE AND EDUCATIONAL FILM CO.

THE AVIATOR (Nov. 20).—This is a film which the Feature and Educational Film Company, of Cleveland, releases as a special attraction. It is in three reels and one of the striking incidents which occur is a series of remarkable feats by a noted French aviator and a woman in a biplane. It is a clever story, in which the wife of a well-known journalist becomes infatuated with the aviator. The journalist, learning of this, damages certain parts of the biplane, thereby plotting the death of the aviator. The aviator discovers the defects before he starts on the flight and repairs the machine unknown to the journalist. In the meantime his wife makes a flight with the aviator and when the journalist hears of this he becomes frantic at the prospect of his wife being dashed to death. The aviator brings her back safe, and realizing that the journalist truly loves his wife, sends the woman home to her husband.

ZIGOMAR (Nov. 20).—A sensational detective story, founded on the romance of Leon Sazie. The noted criminal who terrorized all Europe is shown in these three Zigomar reels in a dramatic and intense struggle for supremacy with Paulin Broquet, the celebrated detective, who takes the two in the most varied and finest resorts. It is literally a chase through the entire continent, with Broquet now having the upper hand and again Zigomar in its possession. Zigomar is the leader of a band of men who persist in plundering rich and poor. They know Broquet is on their trail and set a trap for him. However, he escapes, and in the melee which follows, when he nearly captures Zigomar, the latter also flees. A wonderful feature of this production is the "Will o' the Wisp," dance which the noted dancer, Esmee, performs at a ball in the Moulin Rouge in Paris. The festival begins by a magnificent procession, in which the dancer, Esmee, is carried in a litter, bedecked with jewels. In the succeeding darkness, tiny flames light up and Esmee appears clad in white veils. She appears in the semi-darkness as a white apparition. Then the dance becomes gayer, the dancer turns faster, like a flower with changing colors, and finally sinks exhausted to the floor. There are effects of colored light in this picture that never have been seen before. Immediately following there is a scene of great contrast when Zigomar sets fire to the place and the scene ends in wild disorder.

ECLAIR.

THERE FELL A FLOWER (Dec. 7).—Her mother came to spend a fortnight and her husband was compelled to endure almost constant fits of temper and the daily berating usually devoted to noble man by the unconquerable mother-in-law.

At a soiree, given by the Governor, this same firey feminine was caught making eyes at a sleek, well-groomed old gentleman, and who should interrupt their subsequent tete-a-tete but daughter's husband, who brazenly suggested it was time to go home.

The young man realized his error the following day, when a peace offering, in the shape of a fine bouquet of roses, was forthwith hurled from the window by the vigorous mother-in-law.

An innocent passer-by receives the basket and its contents exactly on his head, thereby arousing his anger to such a point that he quickly mounts the stairway and rings a bell on the first landing. Mother-in-law alone dares to face th esputtering man outside while the rest of the household await developments.

To their amazement they hear no dispute. Only regrets and mutual congratulations. Reassured, husband and wife quietly steal into the room and find the sleek gentleman of the soiree clasping in his arms the once woman of trouble, but now transformed into a harmless and much loved "tootsie-wootsie."

MANNERS AND TRADITIONS OF PIEMONT (Dec. 7).—The spectator is taken on an interesting journey through Italy's most unique atmosphere. Glimpses of mountain life may be seen then through a typical village street with its odd types in close proximity.

An unique Harvest Home is shown, contrasting strongly with our American ideas of our native farm dwellings. We hurry along to a military fête, an event in the section and to which the inhabitants for miles around are wont to attend.

REX.

THE STRANGER (Nov. 30).—Other men have wandered, others have found the trail, lost it again, and crawled back, worn and wearied, to find it a path of thorns, as did Phil Stanton, the Stranger. He meets Nell, who is the pianist at a café, and the music her fingers create steals into his soul and steals his heart. Timidly he asks the old question, tenderly she gives the answer and herself.

Soon after, Phil becomes infatuated with another girl in the town. Her lover becomes aware of the situation, meets the man, and compels him to leave the town at once.

Dazed, in despair, the trusting wife hears and realizes: just another aching heart, just another sundered soul passing into the night, once again man's ruthless hand, and the destruction and devastation resultant. At last, through the Salvation Army, she obtains a position in a near-by town. The months go by; she meets another. It is now two years since Phil's departure. She is certain he has met with disaster, death. The man asks her to marry him; she consents.

The months go by, and one night a heavy storm forces a wanderer to seek shelter. Phil comes to the home of Nell, entreats lodging for the night. The woman looks at the man—and knows! Her mind conjures up a grim shadow, like a child painting phantoms upon the darkness. The man looks at the woman, and recognition dawns!

And with recognition, the privilege he had owned and forfeited, the desire for his own, returns. She tells him of the other man, and weeps in the telling. In his fury, he attempts to push her away from him, and a little white ruffled thing falls to the ground. He stoops to pick it up, and finds it to be a child's dress. A moment he stares, looks quickly at the woman, and in her blanched face he sees the answer. An unborn child, his wife's child, whose father he is not! And in the death struggle of vengeance and despair, the right of things triumphs. Slowly he turns and walks from the room, into the storm and the night.

A few days later Nell and her husband come across a frozen body on the silent, snowy wastes, the man dead with his secret, the silent heart as white at last as the driven snow that was his tomb.

Among the Exhibitors

Chicago, Ill.—Thomas Maremkowski will erect a two-story brick theater at 4408-10 Milwaukee Avenue, to cost $12,000.

Milwaukee, Wis.—The Silver City Amusement Company will erect a $10,000 theater at 28th and National Avenues.

Turton, S. Dak.—Campbell Bros., who owned the opera house recently destroyed by fire, will rebuild a new opera house.

St. Louis, Mo.—Elmer Coudey is reported to erect a new theater, to cost $100,000.

Aiken, S. C.—Aiken Theater Company has plans for an opera house to be erected here.

Big Stone Gap, Va.—Jim Taylor will erect a theater, to cost $20,000.

Shelbyville, Ind.—Rembusch Amusement Company. Capital, $5,000. F. J. Grace and George Rembusch.

Minneapolis, Minn.—W. B. Fiske, 1403 E. Franklin Avenue, will erect a theater, to cost $4,500.

Baltimore, Md.—A new $175,000 vaudeville theater is to be erected on Lexington, between Liberty and Howard Streets.

Stevens Point, Wis.—N. B. Hackett, of Wausau, has purchased the Ideal Theater, at this place, from Mocogni & Bartkowiak.

Milwaukee, Wis.—M. C. Hensel is preparing plans for a new theater for the Silver City Amusement Company here.

Butte, Mont.—The Montana Amusement Company will erect a new theater, to cost $96,000, on Park Street.

Virginia, Minn.—Work has just begun on the new Lyric Theater, to be erected here.

Wenatchee, Wash.—The Wenatchee Realty Company will erect a new theater at Mission and Palouse Streets.

Los Angeles, Cal.—Paul Biel will build a $3,000 addition to the theater at 2604 N. Broadway.

Cleveland, Ohio.—The Gordon Square Realty Company will erect a new theater at Detroit Avenue and West 65th Street.

Akron, Ohio.—The Pastime Theater, at South Main Street, will be remodeled at a cost of $500.

Butte City, Mont.—The Montana Amusement Company will build a $50,000 theater on W. Park Street.

St. Joseph, Mo.—Work of converting the Scholtz cafe building into a moving picture and vaudeville theater has begun, and the new house will be opened December 2, under the management of T. Saxe, who has eight theaters in Minneapolis. Cost of practically rebuilding the structure to adapt it for its new use will be about $20,000. The lobby of the theater will front on Edmond Street. The entire end of the building is to be torn out and the facade will be built higher than the present roof line. The lobby proper will be of a general half-dome shape, and at the sides and above will be immense symbolical figures of stucco. Large ornamental globes will surmount the building on the Edmond Street corners, and the entire frontage will be covered with electric lights. The lobby will be forty feet in width, and finished in marble and stucco. The first floor seating capacity of the new theater will be 650, and 350 other spectators will be accommodated in the balcony. Loges will extend along the sides of the building at balcony height, as far as the stage. Two stairways will lead to the balcony, and there will be two balcony exits and numerous ground floor exits, independent from the entrance doorways.

Chicago, Ill.—Frank H. Sonkin has purchased from Louis Bomash the Douglas Hall building and ground at 207-209 East Thirty-fifth Street for $35,000 and will convert it into a high class picture theater.

St. Cloud, Minn.—The Princess Theater Circuit Company, recently incorporated, have plans for a photoplay theater to be erected in St. Cloud. The new theater will seat 600 and will cost a total of $12,000.

Savannah, Ga.—The Arcadia Theater, the latest addition to the amusement houses of Savannah, is now open. Vaudeville and motion pictures of a high order are presented.

Dorchester, Mass.—John Williams, of 447 Dudley Street, has placed the contract for a new $15,000 moving picture and vaudeville theater, to be erected at 530 Dudley Street.

Buffalo, N. Y.—A Buffalo syndicate has leased the Odd Fellows Hall and is remodeling it for a moving picture theater.

Gulfport, Miss.—L. L. Chevalley will erect a building to be used as a moving picture theater.

W. Chester, Pa.—The Everhart Bulding, at Market and Church Street, will be remodeled as a moving picture house.

Brooksville, Fla.—Robert Bracey awarded contract to L. B. Varn and L. S. Petteway to erect opera house.

Bridgeport, W. Va.—The new Family Theater has opened. James Velas is in charge.

North Adams, Mass.—William Lock and Frederick Campbell will open a moving picture theater in this city.

Modesto, Cal.—A. Richards has secured plans for a new moving picture theater in this city. It will be called the Isis.

Milwaukee, Wis.—Two permits for moving picture theaters have been taken out, the first for a $10,000 building at Thomas and Murray Avenues, to be built by P. J. Borum, and the second for a $10,000 theater on National Avenue, between Thirtieth and Thirty-first Avenues, by the Crowley Investment Company.

Lynn, Mass.—The Olympia Theater, enlarged, renovated and rebuilt, has opened. The new house has a capacity of 3,200, ranking it as one of the largest and handsomest moving picture theaters in the world. The dimensions of the stage are 45 x 89 feet. A. E. Lord is in charge as manager.

Philadelphia, Pa.—A $4,500 moving picture theater is being planned to be built on East 5th street, South of Olney Avenue, to be under the management of Frank C. Koenig.

Springfield, Mass.—Wm. A. Locke & Co. have secured a lease on the Columbia Opera House here and will remodel and convert it into a high-class picture theater.

Palestine, Texas.—Mr. E. A. Opetz has opened an elaborate motion picture theater in the Cronin Building, which measures about 25 x 100 feet and has a raising floor with a seating capacity of 400. Opetz has installed a new Powers No. 6 Cameragraph. The films which are operated here are furnished by the Wheelan Fisher Exchange.

Philadelphia, Pa.—Kensington will shortly have another fine moving picture and vaudeville house, a permit having been issued to the Allegheny Amusement Company for the erection of a fireproof, three-story theater. It will measure 80 x 200 feet, and will cost $45,000. There will be a large balcony, the front will be imposing, being built of terra cotta, stone and brick, and will lead into a handsome lobby. The seating capacity will be 1,600.

Seattle, Wash.—Casper Fischer has bought the Pastime Theater at First and Cherry, and reopened it under the name of the Fischer Theater. He will manage the house personally, offering three first-run picture films.

White Plains, N. Y.—A moving picture house has been opened in Tuckahoe. The shows are to be held in the Tuckahoe Lyceum.

Milwaukee, Wis.—A $10,000 moving picture theater is to be erected for David J. Borun on Thomas and Murray. Architects Schultz & Seeler are drawing the plans.

Cent. Moriches, N. Y.—Walter Smith has sold the moving picture business here to Frank E. Berry, who will run the show on Tuesday, Thursday and Saturday nights.

Middletown, Ohio.—Arrangements have been made for the opening of the Bijou Picture Theater on Bundy Block.

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Oct. 26—The Trail of the Eucalyptus (W. Dr.).1000
Oct. 30—The Stronger Man (W. Dr.).....1000
Nov. 2—The Water War (W. Dr.).....1000
Nov. 6—The Three Shell Game (W. Dr.)....1000
Nov. 9—The Mexican (W. Dr.).....1000
Nov. 13—The Eastern Cowboy (W. Com.).....1000
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Nov. 20—The Test (Dr.).....1000
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Nov. 20—National Guardsmen and Regulars at Fort Riley, Kansas (Top.)..... 950
Nov. 22—When the Sheriff Got His Man (Am. Dr.) 950
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Oct. 30—A Father's Heart (Dr.)..... 920
Nov. 6—Willie Challenges Jim Jackson (Com.)
Nov. 6—Life Under the Sea (Educational)....
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Nov. 21—Hands Across the Sea in '76 (Am.-Dr.) 2000
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Nov. 28—Miss Masquerador (Am. Com.).....1000
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Dec. 5—In Humanity's Cause (Dr.).....
Dec. 7—There Fell a Flower (Com.)..... 660
Dec. 7—Manners and Traditions of Piemont (Educational) 660

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Oct. 14—Secret of the Underground Passage (Dr.) .....
Oct. 21—His Fidelity Investigated (Com.).....
Oct. 28—The Vicissitudes of Fate (Dr.).....
Nov. 4—The Actor as a Soldier (Com.).....
Nov. 4—Through the South of France (Sc.)...
Nov. 11—A Woman's Wit (Com.).....
Nov. 18—A Rendezvous in Hyde Park (Com.-Dr.)
Nov. 18—High Scotland (Scenic) .....
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Nov. 3—Tommy's Camera (Com.)..... 393
Nov. 10—Bill Taken for a Ghost (Com.)..... 426
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Nov. 17—Saas Grund, a Village in the Alps (Sc.) 295
Nov. 17—The Mystery of Beaufort Grange (Dr.) 695
Nov. 24—A Passing Cloud (Dr.)..... 655
Nov. 24—Bill and Bertie's Wedding Day (Com.) 325
Dec. 1—Bill As a Veterinary Surgeon (Com.) 488
Dec. 1—The Making of An Aeroplane (Ind.).. 419

NEW YORK MOTION PICTURE CO.

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Oct. 31—The Cattlemen's War (Dr.).....
Nov. 3—A Young Squaw's Bravery (Dr.)....
Nov. 7—A Race for a Bride (Dr.).....
Nov. 10—Wenoma's Broken Promise (Dr.).....
Nov. 14—The Winning of Wonega (Dr).....
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Nov. 21—The Broken Trap (Dr.).....
Nov. 24—White Fawn's Escape (Dr.).....
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Nov. 28—A Western One-Night Stand (Com-Dr.)
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Nov. 8—Dolly's Doll (Dr.) .....
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Nov. 11—A Victim of Competition.....
Nov. 11—The Effect of a Racket (Com.).....
Nov. 18—Foolshead, a Professor of Innocence (Comedy) .....
Nov. 18—The Life of Bees (Edu.).....
Nov. 25—The Tailor Wants His Pay (Com.)..
Nov. 25—The King of Noose Throwers.....
Dec. 2—(See Ambrosio, this date).

MAJESTIC.

Nov. 26—The Courting of May (Com.).....
Dec. 3—Love Heeds Not Showers (Com.).....
Dec. 10—The Ultimate End (Dr.).....
Dec. 17—Little Red Riding Hood (Juvenile)..

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Oct. 28—Dippy Advertises for a Pup (Com.)...
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Nov. 4—The Suit Case Mystery (Com.).....
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Nov. 11—Desperate Desmond Almost Succeeds (Com.) .....
Nov. 15—The White Medicine Man (Dr.)....
Nov. 18—Mutt and Jeff and the Unlucky Star (Com.) .....
Nov. 18—That Kid from the East (Com.)....
Nov. 20—His Vacation (Com.).....
Nov. 22—The Cowboy Pugilist (W. Dr.).....
Nov. 25—Desperate Desmond Pursued by Claude Eclaire (Com.-Dr.) .....
Nov. 27—Happy Hobo's Help (Com.).....
Nov. 29—When the West Was Wild (Dr.)....
Dec. 2—A Western Feud (Comedy).....
Dec. 2—Mutt and Jeff's Scheme That Failed (Com.) .....
Dec. 6—Struck Gold (Dr.).....
Dec. 9—Desperate Desmond Abducts Rosamond (Com-Dr.) .....

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Nov. 20—The Aviator (Dr.).....
Nov. 20—Zigomar .....

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Oct. 31—Apples and Destiny (Com.).....
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Dec. 5—The Little Thief (Com.-Dr.).....
Dec. 5—The Secret Order of Horns (Com.)..
Dec. 9—Two Men and a Girl (Dr.).....

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Nov. 11—The Track Walker (Dr.).....
Nov. 15—The Moonshiners (Dr.).....
Nov. 18—The Injustice of Man (Dr.).....
Nov. 22—Helpless Man (Dr.).....
Nov. 25—A Daughter of Italy (Dr.).....
Nov. 2—A Happy Thanksgiving (Dr.).....
Nov. 29—A Happy Thanksgiving (Dr.).....
Dec. 2—The Poison Cup (Dr.).....

REX.

Sept. 7—Picturesque Colorado (Scenic).....
Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.).....
Sept. 28—The Derelict (Dr.).....
Oct. 5—Lost Illusions (Dr.).....
Oct. 12—Chasing a Rainbow (Dr.).....
Oct. 19—Her Sister (Dr.).....
Oct. 26—A Breach of Faith (Dr.).....
Nov. 2—The Tale of a Cat (Dr.).....
Nov. 9—Saints and Sinners (Dr.).....
Nov. 16—The Return (Dr.).....
Nov. 23—The Price (Dr.).....

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Oct. 11—He Was a Millionaire (Com.).....
Oct. 13—His Mother's Hymn (Dr.).....
Oct. 18—A Corner in Criminals (Com.).....
Oct. 18—A Lover's Ruse (Com.).....
Oct. 20—His Better Self (Military Dr.).....
Oct. 25—Percy and His Squaw (Com.).....
Oct. 27—For Big Brother's Sake (Dr.).....
Nov. 1—Following Cousin's Footsteps (Com.)..
Nov. 3—A Heroine of the Revolution (Dr.)....
Nov. 8—An Interrupted Elopement (Com.)....
Nov. 10—Grandmother Love (Dr.).....
Nov. 15—Baby Needs Medicine (Com.).....
Nov. 17—Only a Squaw (Dr.).....
Nov. 22—Husbands Wanted (Com.).....
Nov. 24—The Will of Providence (Com.-Dr.)..
Nov. 29—A Troublesome Picture (Com.).....
Nov. 29—Fun On Board the "U. S. S. Vermont" (Naval) .....
Dec. 1—A Revolutionary Romance (Mil.-Dr.)..

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Oct. 20—The Satyr and the Lady (Dr.).....
Oct. 24—Little Em'ly and David Copperfield (Dr.)
Oct. 27—The Jewels of Allah (Dr.).....
Oct. 30—The Loves of David Copperfield (Dr.)..
Nov. 3—Their Burglar (Dr.).....
Nov. 7—The Missing Heir (Dr.).....
Nov. 10—The Last of the Mohicans (Dr.).....
Nov. 14—The Higher—the Fewer (Com.).....
Nov. 17—A Mother's Faith (Dr.).....
Nov. 21—A Master of Millions.....
Nov. 24—The Baseball Bug (Com.-Dr.).....
Nov. 28—The Tempest (Dr.).....
Dec. 1—Beneath the Veil (Dr.).....
Dec. 5—The Newsy and the Tramp (Com.-Dr.)
Dec. 8—Brother Bob's Baby (Com.).....

YANKEE.

Oct. 27—Flower of the Forest (Dr.).....
Oct. 30—The Van Osten Jewels (Dr.).....
Nov. 3—At Daisy Farm (Dr.).....
Nov. 6—A Coward's Regeneration (Dr.).....
Nov. 10—He Didn't Like the Tune (Com.)...
Nov. 13—Into the Light (Dr.).....
Nov. 17—The Two Rooms (Dr.).....

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We have been obliged to change the release dates of two of our subjects—transferring "The Ultimate End" from December 10th to December 24th, and substituting "Keeping Mabel Home," a high class comedy, for December 10th.

First Release—Nov. 26th
"The Courting of Mary"—High Class Comedy

Second Release—December 3rd
"Love Heeds Not Showers"—High Class Comedy

Third Release—December 10th
"Keeping Mabel Home"—High Class Comedy

Fourth Release—December 17th
"Little Red Riding Hood"—Nursery Rhyme

Fifth Release—December 24th
"The Ultimate End"—Strong Drama

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Nov. 16—Through Darkened Vales (Dr.)..... 999
Nov. 20—The Miser's Heart (Dr.).....
Nov. 23—Resourceful Lovers (Com.-Dr.).....
Nov. 23—Her Mother Intereferes (Com.).....
Nov. 27—Sunshine Through the Dark (Dr.).....
Nov. 30—A Woman Scorned (Dr.).....
Dec. 4—Way He Gave Up (Com.).....
Dec. 4—Abe Gets Even With Father (Com.)..
Dec. 7—Life Failure (Dr.).....

EDISON.

Nov. 15—The Y. M. C. A., Silver Bay, Lake George, N. Y..... 400
Nov. 17—The Ghost's Warning (Dr.).....1000
Nov. 18—The Story of the Indian Ledge (Dr.).1000
Nov. 21—Life In the United States Army (Edu.)1000
Nov. 22—The Bo'sun's Watch (Com.).....1000
Nov. 24—Home (Dr.) 1000
Nov. 25—A Perilous Ride (W. Dr.).....1000
Nov. 28—The Lure of the City (Dr.).....1000
Nov. 29—The Troubles of A. Butler (Com.)..1000
Dec. 1—Pull for the Shore, Sailor (Dr.).....1000
Dec. 2—A Man for All That (Com.-Dr.).....1000
Dec. 5—The Awakening of John Bond (Dr.)..1000
Dec. 6—John Brown's Heir (Com.).....1000
Dec. 8—The Heart of Nichette (Dr.).....1000
Dec. 9—The Daisy Cowboys (Com.)..... 990

ESSANAY.

Nov. 17—The Point of View (Com.).....
Nov. 17—Excess Baggage (Com.).....1000
Nov. 18—The Cattle Rustler's Father (W. Dr.).1000
Nov. 21—Too Much Turkey (Com.).....1000
Nov. 23—Old Fidelity (Dr.).....1000
Nov. 24—At the Stroke of Twelve (Dr.).....1000
Nov. 25—The Desert Claim (W. Dr.).....1000
Nov. 28—A Football Hero (Dr.).....1000
Nov. 30—Little Red Riding Hood (Fairy Dr.).1000
Nov. 30—'Twas Ever Thus (Comedy).....1000
Dec. 1—The Quinceville Raffle (Com.)..... 750
Dec. 1—The Girl In the Taxi (Com.)..... 300
Dec. 2—The Mountain Law (Dr.).....1000
Dec. 5—The Madman (Dr.).....1000
Dec. 7—The Long Strike (Dr.).....1000
Dec. 8—Getting Even With Emily (Com.).....
Dec. 8—Stray Bullets (Com.).....1000
Dec. 9—A Frontier Doctor (W. Dr.).....1000

GAUMONT

Nov. 14—Jimmie and His Country Uncle (Com.) 820
Nov. 14—The Outskirts of Paris (Sc.)..... 164
Nov. 18—The Reckoning (Dr.)..... 875
Nov. 18—A Trip to Saxony (Sc.)..... 150
Nov. 21—The Sealed Confession (Dr.)..... 900
Nov. 21—A Stone Quarry in Saxony (Sc.)..... 75
Nov. 25—The Escape from the Dungeon (Dr.).. 825
Nov. 25—Cave Homes on the Canary Isles (Sc.) 180
Nov. 28—A Busy Cupid (Com.)..... 758
Nov. 28—Review of the Austrian Army (Sc.). 232
Dec. 2—The Promoter (Dr.).....1140
Dec. 5—Jimmie Tricks the Landlady (Com.).. 475
Dec. 5—The Challenge (Dr.)..... 525
Dec. 9—Camoens, the Portuguese Shakespeare, Lisbon, 1578 (Hist. Dr.)..... 610
Dec. 9—Important Scenes in Paris, France (Sc.) 320

KALEM.

Nov. 20—Dan, the Lighthouse Keeper (Dr.)..1000
Nov. 22—How Texas Got Left (Dr.).....1000
Nov. 24—The Temptation of Rodney Vane (Dr.) 1000
Nov. 27—The American Insurrecto (Dr.).....
Nov. 29—Among the Irish Fisher Folk (Edu.).
Nov. 29—The Franciscan Friars of Killarney, Ireland (Top.) .....
Dec. 1—How Betty Captured the Outlaw (Comedy) .....
Dec. 1—A Glimpse Into the Yellowstone National Park (Scenic).....
Dec. 4—Arrah-Na-Pogue (3 reels) (Dr.).....3000
Dec. 6—The Long Arm of the Law (Dr.).....1000
Dec. 8—Too Much Realism (Com.).....1000

LUBIN

Nov. 22—The Ranchman's Daughter (Dr.)....1000
Nov. 23—A Blind Deception (Dr.).....1000
Nov. 25—His Brother's Double (Com.).....1000
Nov. 27—The Man in the Taxi (Com.-Dr.)..1000
Nov. 29—An Actor In a New Role (Com.).. 600
Nov. 29—The Crab Industry (Ind.)..... 400
Nov. 30—A Nicotine Conspiracy (Com.).....1000
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Dec. 4—A Head for Business (Dr.).....1000
Dec. 6—Sins of the Father (Dr.).....1000
Dec. 7—Love's Labor Lost (Com.).....1000
Dec. 9—The Teamster (Dr.).....1000

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Nov. 16—The Miser Miner (Com.-Dr.).....1000
Nov. 23—An Oil Country Romance (Dr.).....1000
Nov. 30—The Reason Why (Com.).....1000
Dec. 7—A Western Girl (Dr.).....1000
Dec. 14—The Better Man (Com.-Dr.).....1000

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(G. Kleine.)

Nov. 8—An Eye for an Eye, or the Last Days of King Henry III of France (Dr.).1000
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Nov. 29—The Mysterious Stranger (Dr.)..... 610
Nov. 29—Salt Industry In Sicily (Ind.)..... 372
Dec. 6—The Luckless Banker (Dr.).....1002

PATHE.

Nov. 16—Western Postmistress (Dr.).....1000
Nov. 18—The Reporter (Dr.)..... 990
Nov. 20—Pathe's Weekly No. 47 (Topical)....1000
Nov. 22—A Pinch of Snuff (Com.)..... 680
Nov. 23—Cowboy Life (Dr.)..... 770
Nov. 24—Two Daughters of Havana (Dr.).... 600
Nov. 25—The Lost Necklace (Dr.).....1000
Nov. 27—Pathe's Weekly No. 48 (Topical)..1000
Nov. 29—Incendiary Indians (Dr.)..... 745
Nov. 29—Glimpses of San Francisco (Scenic).. 250
Nov. 30—Oh! What a Thanksgiving Day (Com.) 775
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Dec. 6—Hobo Luck (Am. Com.).....
Dec. 7—The Poisoned Arrow (Am. Dr.).....
Dec. 9—Her Little Slipper (Am. Dr.).....

C. G. P. C

Nov. 21—The Grouch Cure (Com.)..... 325
Nov. 22—The Bari Tribe (Egyptian Soudan Novelty) 310
Nov. 23—The Kioday Equilibrists (Nov.)..... 210
Nov. 24—Comic Games in Singapore (Nov.).. 350
Nov. 28—Romance of the Mummy (Dr.)..... 700
Nov. 28—Picturesque Hungary (Scenic)..... 290
Nov. 30—A Life-Saving School in Australia (Educational) 220
Dec. 1—Rover is Jealous (Com.)..... 560
Dec. 1—Capturing Polar Bear Cubs (Adv.).. 290
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Dec. 5—The Secret of the Confessional (Dr.)..
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Nov. 24—Getting Married (Com.)..... 750
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Nov. 25—The Life Boat (Dr.).....1000
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Nov. 28—The Freshet (Dr.).....1000
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DID YOU READ

What an exhibitor writes to the Moving Picture World with reference to our Bells and other Musical Instruments?

Fort Worth, Texas, October, 1911.

Moving Picture World, New York City.

Gentlemen:—In conjunction with an article in the Moving Picture World of October 21, headed "A Little Talk on Vaudeville in Picture Theaters," mentioning Mr. J. C. Deagan, of Chicago, manufacturer of musical novelties, especially adapted to picture show work, I can't help but feel it my duty as an extensive purchaser of Mr. Deagan's instruments and a user of the same, to boost for him and his wonderful knowledge of the manufacture of perfectly toned bells. While the article mentions only the organ chimes as an attraction, I have found for complete effects on pictures, the Parsifal Bells, Marimbaphone, Xylophone,

Electric Bells

(the greatest drawing card of all), unequalled when it comes to putting on perfect effects. I am using all these instruments, as well as Mr. Deagan's Cathedral Chimes, in addition to violin, cello, traps and effects.

I have not regretted the expenditure of several hundred dollars on Deagan instruments, and to any show that wishes to increase its receipts, my advice will be fewer drum stunts and more attractive music, such as only Bells can give, and the crowds will come.

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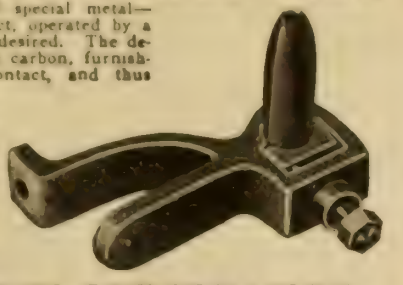

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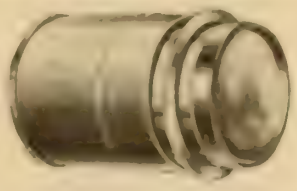

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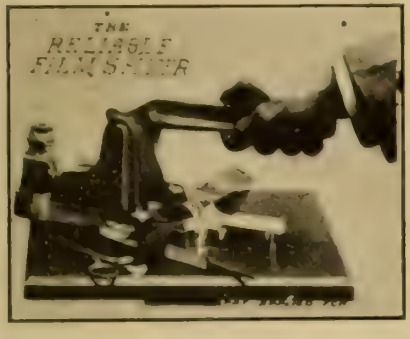

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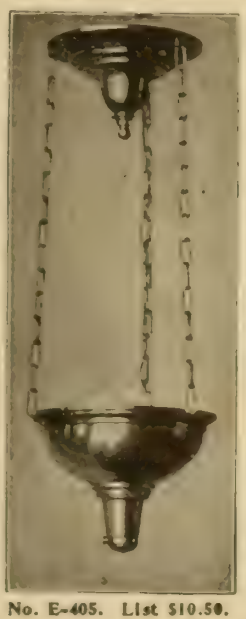

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THE FILM INDEX — EXHIBITORS' GUIDE

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July to September, 1911

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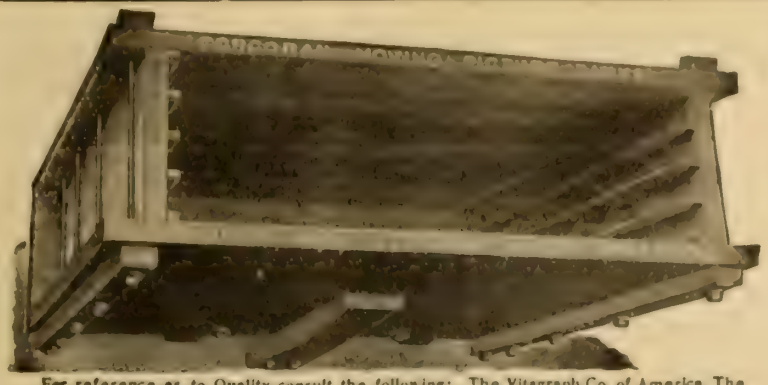

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison.

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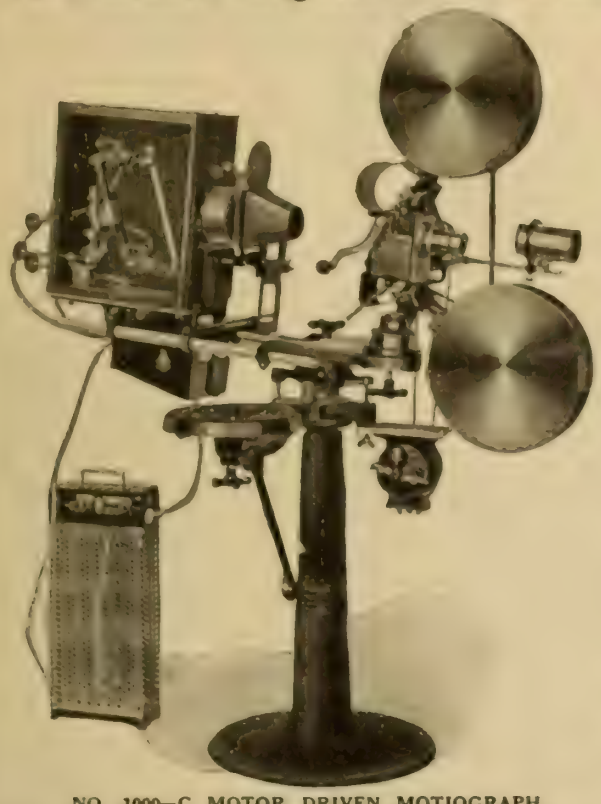

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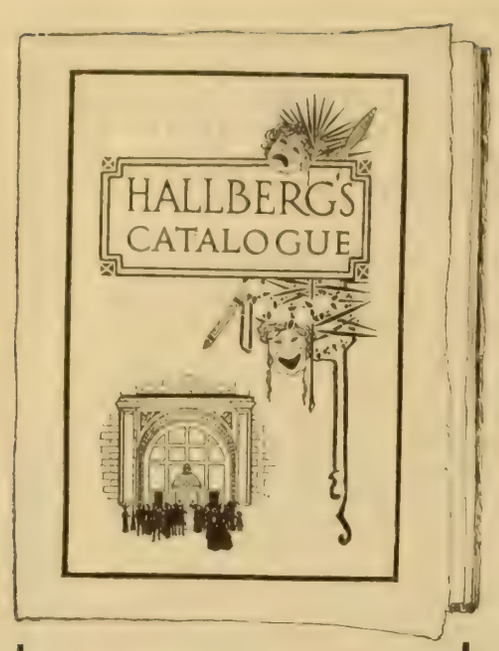

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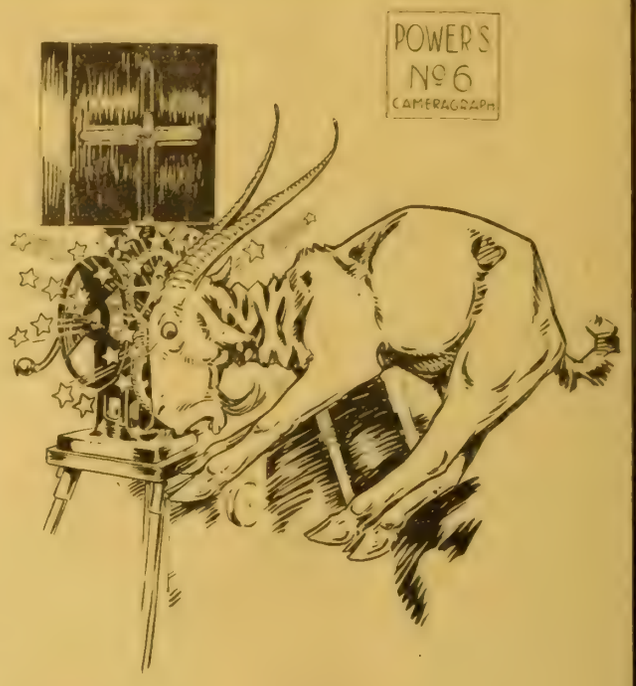

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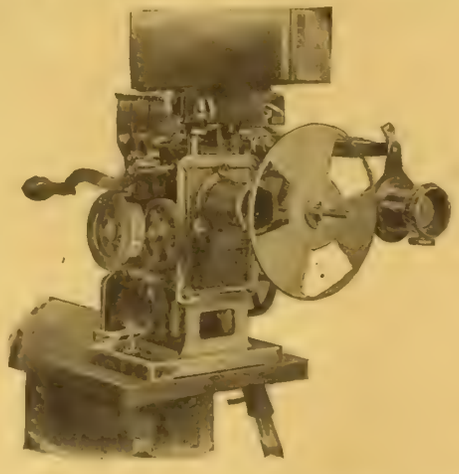

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For fourteen years the leading manufacturers of Moving Picture Machines.

CAREY PRESS, N. Y.

Vol. 10. No. 10 December 9. 1911 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Buttons and Hooks" (Great Northern).
Featuring Miss K. Limde and Mr. Carl Alstrup.

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

Let us help decorate your lobby for the holidays—Mail us the coupon in the lower left-hand corner

THE THANHOUSER

"GREATEST DECEMBER"

"SHE"

Put In Your Request *Now* for "Greatest December's" *Greatest* Picture!

IN 2 REELS

RIDER HAGGARD'S MYSTERY MASTERPIECE

TUESDAY, DECEMBER 26th.

A Special and a Feature Issued as a Regular Thanhouser Release

Released, Tuesday, Dec. 12th—*Henric Ibsen's*
THE LADY FROM THE SEA

Released, Friday, Dec. 15th
A COMEDY THAT YOU NEED **DEACON DEBBS**

Scene from "The Lady from the Sea"

While Society is seeing this production at high admissions at a fashionable New York playhouse, the Great American Middle Class will be enabled to enjoy it for a nickel or a dime, thanks to YOU! That is, if you are real showman enough you CAN HAVE the reel. It's all in the asking. Ask! Ask! Ask! Every critic has said THIS production surpasses the stage one in point of realism.

is that kind of "Thanhouser Funnyfilm" that you'd expect in our "Greatest December," and if you're one of the folks who say good comedy is lacking and then somehow can't book this reel, you have our sympathy. "There's no such word as 'Can't' in the dictionary," goes the phrase. But there is, as a matter of fact; you'll find it right AFTER "Can." "CAN" comes first; and it comes first, too, with the wise exhibitor who shows EVERY comedy reel WORTH showing.

Thanhouser Co., New Rochelle, N.Y.
Send me FREE Lobby Decorations for your "Greatest December" features. I am / am not getting "The Thanhouser News."
Name_____
Address_____
Exchange_____
CLIP AND MAIL *THIS DAY*

Remember the dates in the GREATEST **DECEMBER**

12 (Tues.) LADY FROM THE SEA
22 (Fri.) CINDERELLA
26 (Tues.) "SHE"—2 reels

THANHOUSER COMPANY
New Rochelle, N. Y.
Sales Company Agents for U. S. and Canada

FOUR-A-WEEK ESSANAY

RELEASED TUESDAY, DEC. 5th

PAPA'S LETTER

(*Length, approx.* 1,000 *feet.*)

A beautiful, pathetic story with a remarkable child actor.

RELEASED THURSDAY, DEC. 7th

THE LONG STRIKE

(*Length, approx.* 1,000 *feet.*)

A big picture of love and labor, excellently staged.

RELEASED FRIDAY, DEC. 8th

GETTING EVEN WITH EMILY

(*Length, approx.* 630 *ft.*)

RELEASED WITH

STRAY BULLETS

(*Length, approx.* 349 *ft.*)

Two clever little comedies with many laughable situations.

RELEASED SATURDAY, DEC. 9th

THE FRONTIER DOCTOR

(*Length, approx.* 1,000 *feet.*)

A Western drama, beautiful in sentiment, with superb scenic backgrounds.

Ask for All Essanay Posters - - - - Get On Our Mailing List

Essanay Film Mfg. Company
First National Bank Building, Chicago, Ill.

OFFICES IN
LONDON : : BERLIN : : BARCELONA

RELEASE DAYS: --- MONDAY, WEDNESDAY, SATURDAY

NESTOR

Oldest and Best — *"The Worth-While Film"* — Always a Feature

3 NESTORS A WEEK

Monday, Dec. 4th — Length, 993 Feet

JUST TWO LITTLE GIRLS

The *IT* and *HIT* of distinctive fotodramatics—thoroughly steeped in beauty and sweetness. *GET IT!*

3 NESTORS A WEEK

Book Now This Gale of Laughter

"Only An Iceman"

Released Monday, Dec. 11th

Scene from "STRUCK GOLD"

Wednesday, December 6th

"STRUCK GOLD"

995 feet of exceptionally interesting *Western* film. Stirring story; wealth of beautiful scenery; red-corpuscled action and phenomenal photography. *GET IT!*

Coming! Wed. Dec. 13th

The LAW of the RANGE

A Western from the West.

Saturday, December 9th

Desperate Desmond Abducts Rosamond

967 feet of house-jamming film novelty. Brave Claude, after many thrilling and humorous adventures, saves Rosamond from the clutches of Desmond; BUT—*"The villain still pursues her!"* Stop pursuing chimerical box office attractions and *GET DESPERATE DESMOND!*

Sat. Dec. 16th — *THE* Split Reel

"IN THE EARLY DAYS"

MUTT & JEFF MAKE the FEATHERS FLY

DAVID HORSLEY, BAYONNE, N. J., SALES CO., SOLE DISTRIBUTORS

ÉCLAIR

ECLAIR FILMS AMERICA

YOU NAME THE DAY FOR THE SECOND ECLAIR RELEASE

Another ***Eclair*** *will be issued very shortly and You are Just as much interested in its success as we are.*

What Day Do You Want *for its issue?*

We will be guided entirely by the decision of the trade.

Bear In Mind: *We are now issuing* ***The American Eclair*** *on* ***Tuesday*** *and the* ***Paris-Americanized Eclair*** *on* ***Thursday.***

High Class Comedy will characterize the Second Release and many Two-subject reels will be offered.

We value your opinion and will appreciate an expression from you at once.

HANDSOME SOUVENIR FOR YOUR TROUBLE

To every exhibitor or renter who writes, we will mail with our compliments a handsome, New Photo of the ***Harrison-Fisher Girl,*** *all ready for framing.*

Coming Releases

Thursday, December 7

There Fell a Flower

(Comedy)
Life in Haute Piemont (Educational)
An Interesting Split Reel

Tuesday, December 12

The Musician's Daughter

American Heart Tale

Thursday, December 14

Japanese Drama

Her One Day's Dream

with artists from the Imperial Theatre, Tokio

Tuesday, December 19

A Tragic Joke

unusual American drama

Tuesday, December 26

The Wrong Bottle

or a Drug Clerk's Mistake

Get on Our Mail List

ECLAIR FILM CO. *GENERAL OFFICES AND STUDIOS* **Fort Lee, N. J.**

BRANCHES THROUGHOUT THE WORLD

GREAT NORTHERN

THE OLD RELIABLE

Release for Saturday, December 2nd

THE PENALTY OF HER AMBITION

A strong and appealing dramatic production, depicting how a young couple's domestic happiness was restored to them through the devoting influence of their child.

Release for Saturday, December 9th

BUTTONS AND HOOKS

A comedy of an entirely new kind. One that compels hilarity. A real rib-tickler. Enacted by star performers.

ON THE SAME REEL:

WINTER IN SWITZERLAND

An exceedingly charming picture of Alpine scenery. Snowbound villagers nestle in the valleys with the superb peaks forming a wonderful and impressive background.

Our lobby display is now ready for the trade. Write for circular.

All First-Class Independent Exchanges Handle Our Product

Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.

(NORDISK FILM CO. OF COPENHAGEN.)

CHAMPION

INTERESTING SUBJECTS
EVERY MONDAY *and* WEDNESDAY

The right opportunity is a rare one. Champ films are choice opportunities to every Exhibitor and Exchange, as the subjects are rich in variety and theme

A TRAITOR ON THE STAFF

Released December 11th

Suffers disgrace in malicious attempts to dishonor his military rival for the hand of the general's daughter

THE SAVING OF DAN

Released December 13th

All the beauty of the West in its natural scenic setting forms the background of this clean Western story

WE'VE SOMETHING NEW ALL THE TIME

Sold Through Motion Picture Distributing & Sales Co.

CHAMPION FILM COMPANY

MARK M. DINTENFASS, General Manager

12 EAST 15th STREET, NEW YORK CITY

"THE LITTLE STOCKING"

(Copyright 1911 Imp Films Co.)

The illustration shown herein is a striking scene from our Christmas picture, "The Little Stocking."

It is a totally different sort of CHRISTMAS story. Released Thursday, Dec. 14th. Book it just as early as you possibly can.

"WHY THE CHECK WAS GOOD"

(Copyright 1911 Imp Films Co.)

A drama that goes straight to the heart. It illustrates the reward of kindness. Released Monday, Dec. 11th. Will YOU get it?

OUR DANDY "SATURDAY SPLIT"

(Copyright 1911 Imp Films Co.)

This time it's TWO BULLY COMEDIES on the one reel—the kind you have ordered us to produce! One is called "Billy's Seance" and the other "Bungalow Burglars," with a laugh in every inch. RELEASED SATURDAY, DEC. 16th. Don't forget that THREE IMPS A WEEK will bring AT LEAST THREE GOOD HOUSES A WEEK. That's what hundreds of wise exhibitors tell us!

NOTICE:—Stunning picture postcards of KING BAGGOT for sale at ridiculously low prices. Send for sample and terms at once.

NOTICE:—The Imp A. B. C. Books will make fine Christmas souvenirs for your patrons. Write for special prices immediately. Or wire.

NOTICE:—Photos of leading "Imp" performers for sale separately or in magnificent lobby frame. Write for particulars today.

NOTICE:—Be sure of at least THREE PACKED HOUSES EVERY WEEK by using THREE IMPS EVERY WEEK

Arrange it with your exchange *NOW!*

INDEPENDENT MOVING PICTURES COMPANY

102 West 101st Street New York

Carl Laemmle, President

COMET

Mister Up-and-at-em Exhibitor, get busy with your exchange man *right away* and demand the COMET'S split-reel release of MONDAY, DEC. 4th. IT'S A PIPPIN.

Scene from "Ups and Downs of Rafferty."

The UPS and DOWNS of RAFFERTY

600 feet of screams.

The funniest thing since the Runaway Horse, in conjunction with the slapbangdest, rough and tumblest, knock down and drag outest FOOTBALL SCRAMBLE ever witnessed by an American gathering.

400 feet of the

CARLISLE (Indian)---JOHNS HOPKINS UNIVERSITY FOOTBALL GAME

decided last Saturday at Baltimore, Md. Every important play of the famous REDSKIN WARRIORS and the pale-face College boys is faithfully reproduced. THORPE, the great Indian half-back, was at his best. LONESTAR (the Sioux chief) electrified the crowd with his repeated dare-devil breaks through the HOPKINS line. See MORTON'S (Hopkins' end) successful attack of the Indian defense for a touchdown after a sixty-yard run which turned twenty thousand normally safe and sane citizens into a mob of howling maniacs. The players of each team are shown in parade before the camera. Order this film at once and pack your theatre with the elite of the town.

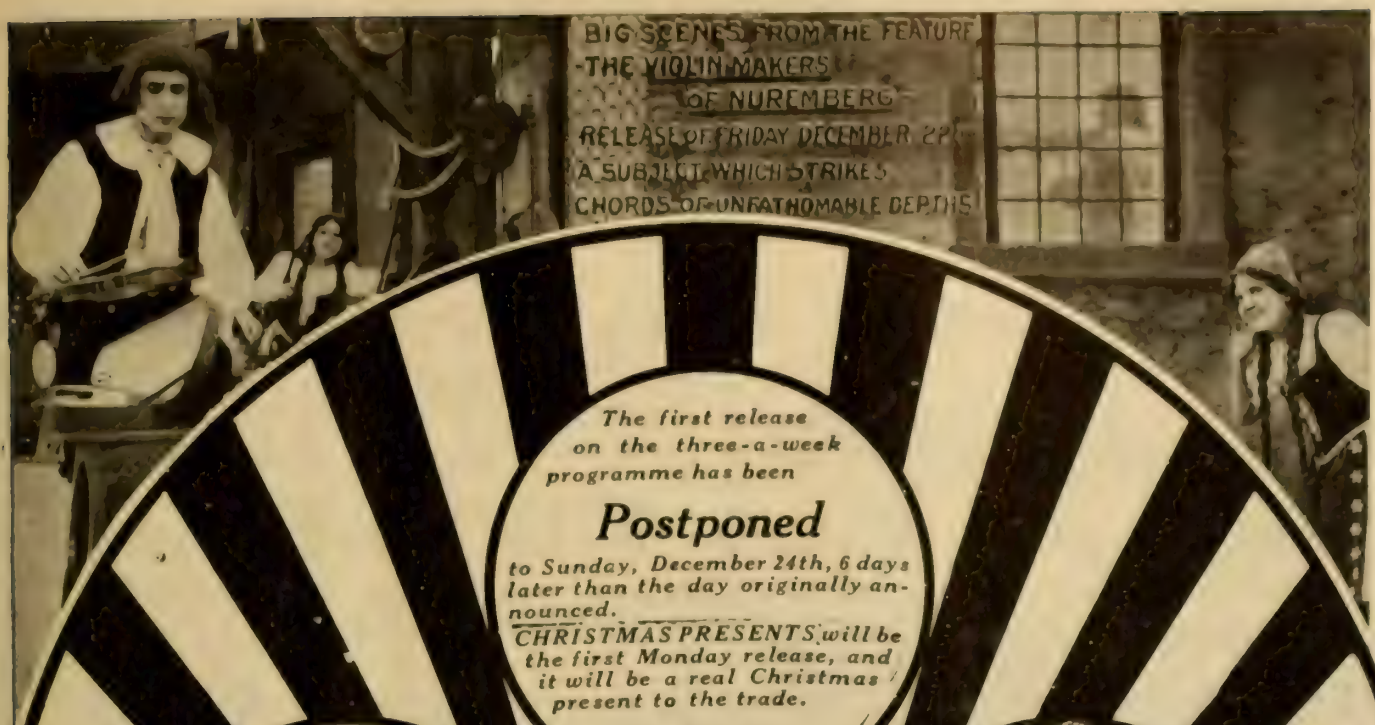
RELEASED FRIDAY, DEC. 8th.

Just in Time for Dinner

is our big Christmas number, and you will make no mistake in ordering same at once. A beautifully staged and excellently photographed story of the Christmas home-coming of the son whom the family mourned as dead. The Comet Company is seen at its best in this picture. **One thousand feet.** Through Motion Picture Distributing and Sales Co.

Scene from "Just In Time For Dinner."

THE COMET FILM CO., 344 East 32nd Street NEW YORK CITY



The first release on the three-a-week programme has been

Postponed

to Sunday, December 24th, 6 days later than the day originally announced.

CHRISTMAS PRESENTS will be the first Monday release, and it will be a real Christmas present to the trade.

Watch for it.

Released
Wednesday, Dec. 6th
(A Split Reel)

Baby's Choice

An impressionable child picks out the husband for her sister. She ingeniously eliminates all other suitors.

And on the same reel,

The Paper Making Industry

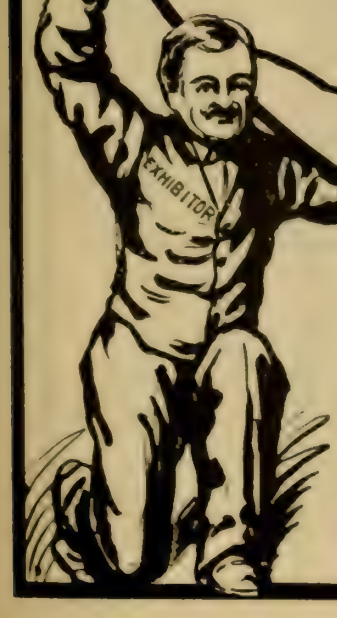
The picture not only shows interesting interiors in a Glens Falls paper mill, but shows also how the powerful Falls have been harnessed.

Released
Friday, Dec. 8th

The Little Shoe

A grief crazed mother in an absent minded moment steals a baby to replace her own who died. The story reaches unusual moments of dramatic intensity. When the real mother and her child are reunited after seventeen years of separation, one feels an exhilaration difficult to describe.

Solax



The Exhibitors and Exchangemen who uphold SOLAX will continue to wear a pleased smile after running ***The Violin Makers of Nuremberg,*** the release of Friday, December 22nd.

Solax Company, *Congress Avenue FLUSHING, N.Y.*

SALES COMPANY Agents in U. S. A. and Canada

IMPORTANT ANNOUNCEMENT

Realizing that the day of the ordinary cowboy and Indian picture has passed from public favor, a radical change has been made in the Bison Company, and in the future nothing but

Sensational--Spectacular--Western--Military Productions

will be released. To this end the entire stock company has been reorganized and new directors employed, the regular company now numbering sixty people. In addition, we have leased from the Miller Brothers their

Famous 101 Ranch Wild West Show

including the entire company of 350 people (riders, actors and Indians), together with their horses, equipment and paraphernalia. The Bison company is unquestionably

The Largest Stock Company in the World

Some of the Additions to the Bison Stock Company

The massive productions now being made will create a sensation wherever shown. We will begin releasing them in a few weeks.

Watch for Release Dates!

NEW YORK MOTION PICTURE CO., 1 Union Square, New York City

Thirty-four Releases

To Select from Weekly

AVAILABLE THROUGH SIXTY-THREE EXCHANGES IN UNITED STATES and CANADA

Weekly Program

Monday

Imp, Comet, American, Champion, Nestor, Solax starts Dec. 18th.

Tuesday

Thanhouser, Bison, Powers, (Eclair U. S.)

Wednesday

Champion, Solax, Reliance, Ambrosio, Nestor.

Thursday

Rex, American, Itala, Imp, Eclair.

Friday

Bison, Solax, Thanhouser, Lux, Comet.

Saturday

Powers, Itala, Great Northern, Nestor, Reliance. Republic starts Dec. 16th, Imp, starts Dec. 2nd.

Sunday

Majestic, Republic starts Dec. 17th.

Exhibitors the World Over

are showing selections from this program in their theatres to packed houses.

There is a Reason

None Better

Motion Picture Distributing and Sales Co.

111 E. 14th St.
New York, N.Y.

Your Mother

will like the picture mentioned below, because it is so clean and quaint, so ***picturesque*** and homelike. It's old-fashioned, yet up-to-date. It's very, very real, and very, very human. It's a picture parents can take their children to see, a picture to which children can take their parents. All who see it will see the measure of a man.

"The Measure of a Man"

Released, Thursday, December 6th

is a whimsical and winsome drama, with just that touch of comedy to make it fascinating.

Fate is a great kidder. It's the greatest practical joker the human race, which comprises you and ourselves and all our other neighbors on this old mud-ball of an earth, ever knew. But this is a story where Fate makes a fumble!

It's a picture that will long be remembered for its character delineation.

SIZE UP
"The Measure of a Man"

REX MOTION PICTURE MASTERPIECE CO.

573 Eleventh Avenue
New York City

Sales Co. says the Measure of a Man is some dime-mention!

S E L I G S

HOLIDAY FEATURE EXTRAORDINARY

CINDERELLA

SELIG'S SUBLIME MASTERPIECE

in Three Reels with

MISS MABEL TALIAFERRO

The dainty, diminutive, international idol.

Here is the greatest combination ever offered by any maker anywhere. The sweetest story ever told, gorgeous production, perfect photography, incomparable action; in short the crowning triumph of picturedom—

WILL BE RELEASED AT AN EARLY DATE—BOOK IT NOW.

Dec. 11. "The Chief's Daughter"
Indian drama—on same reel

"April Fool"
A speedy farce-comedy

Dec. 12. "A Romance of the Rio Grande"
Thrilling Western romance of Mexican bootlegging. Great horsemanship

Dec. 14. George Warrington's Escape
Excellent drama of the Revolutionary period

Dec. 15. Industries of the South and West
A review of the Southlands accomplishments. Great educational

CINDERELLA PUBLICITY FOR EXHIBITORS

We are preparing special de luxe Posters, Bulletins, Press Sheets, Lobby Photos, Electro Ads, etc. Everything to help exhibitors make this the greatest success of their career.

THE SELIG POLYSCOPE COMPANY

20 East Randolph St. CHICAGO 20 East Randolph St.

S E L I G S

Gaumont

A GAUMONT EVERY TUESDAY and SATURDAY

KOSMIK FILM

AN ECLIPSE EVERY WEDNESDAY

ECLIPSE

CURRENT RELEASES

Gaumont, Tuesday, Dec. 12

HEROISM

Drama. *About* 610 *ft.*

Tom, envious of his brother's honors gained in war, distinguishes himself for bravery in a fire and proves himself a hero also.

ARABIAN CUSTOMS

Industrial. *About* 366 *ft.*

Eclipse, Wednesday, Dec. 13

THE TRAGEDY OF OLD AGE

Drama. *About* 798 *ft.*

Too old for work, the grandfather is turned out of his son's house, but little Jane manages to bring about his happy return.

HARBOR OF MARSEILLES, FRANCE

Scenic. *About* 215 *ft.*

Gaumont, Saturday, Dec. 16

A QUEEN'S TREACHERY,
Or
The Betrayal of Charles VI of France

(Colored.)

Historical Drama. About 1,000 *ft.*

A beautifully colored feature describing the many plots of the false Queen Isabel against the life and throne of Charles VI of France.

Advance Announcements Free. Write to

ECLIPSE

GEORGE KLEINE

166 No. State St., Chicago, Ill.

LICENSED BY THE MOTION PICTURE PATENTS CO.

Gaumont

VITAGRAPH

"Saving the Special"

Monday, December 4th

Especially strong in its thrilling moments of suspense, more especially the saving of the Special by the act of a devoted wife whose husband is the engineer and the cowering of the villain by a little girl. She holds him at bay with a pistol.

Miss Julia Swayne Gordon

John Bunny

"Hypnotizing the Hypnotist"
"A Slight Mistake"

Tuesday, December 5th

This is a split reel, two on one. Two of the funniest comedies of the season.

"The Black Chasm"

Wednesday, December 6th

An Indian Legend. Glimpses of the Primeval forests of America. Most beautifully picturesque. Devouringly fascinating.

Miss Case

"War"

Friday, December 8th

The eyes of the world is centered on the War between Italy and Turkey. A faithful portrayal of scenes at the Siege of Tripoli. A Monster Production that will create a universal cry for peace. It beggars description. A Capacity Booster.

"His Wife's Secret"

Saturday, December 9th

She keeps hubby in suspense. It comes out all right. Hubby's tickled to death. There's spirit and go to it.

Miss Tapley

FIVE A WEEK

Next Week

"ONE TOUCH OF NATURE"—It reaches home.....Monday, December 11th
"THE MILITARY AIR-SCOUT"—War up to date.....Tuesday, December 12th
"THE VENTRILOQUIST'S TRUNK"—Full of fun.....Wednesday, December 13th
"LOVE AT GLOUCESTER PORT"—Romance of land and sea.....Friday, December 15th
"SICK MAN FROM THE EAST"Makes good.....Saturday, December 16th

Next Week

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

LUBIN FILMS

4 REELS A WEEK

Released Wednesday, December 6 **Length about 1000 feet**

Sins of the Father

A potent story that teaches a strong moral lesson. Fascinatingly dramatic, as the Nemesis of a relentless fate closes about the young man. Unique in its ending.

Released Thursday, December 7 **Length about 1000 feet**

Love's Labor Lost

In the fable, while the wolf and bear quarreled over the honey, the fox ate it. In this story, while two lovers fought a duel over pretty Peggy, a third lover won her. A delicious comedy.

Released Saturday, December 9 **Length about 1000 feet**

The Teamster

Jim Logan, a brave army teamster, loved deeply the fair Clara Meyers. But she married another who also did love her. In his heart Jim concealed love's fierce fires. In the end, brave Jim gave up his life for her whom he'd wished for his wife. With a kiss from his adored as his ample reward, he passed calmly on from earth's strife. A dandy Western.

Released Monday, December 11 **Length about 1000 feet**

A Girlish Impulse

How a fair maid foiled the wicked plans of a disappointed lover and was happily united with the man of her heart.

4 REELS A WEEK

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 206 N. Fifth Avenue **London: 45 Gerrard St., W.** **Berlin: 35 Friedrich Str.**

List of the Best Films Released During the Week of Dec. 11th, 1911

Published in the Interest of the Exhibitor

Dec 12th—
"Youth versus Age"

Dec. 11th—
"Pathe's Weekly"

Dec 13th—
"The Flower Girl of Las Palmas"

Dec. 14th—
"An Episode of Early Mormon Days"

Dec. 15th—
"In the Grip of Alcohol"
(Two Reels)

TRADE MARK

Thomas A Edison

THE MOTION PICTURE BUSINESS IS THE BUSINESS FOR YOU

No other business to-day holds out such certainty of big returns on such small initial investment. But your success depends largely on your first step—the purchase of your machine. Don't buy a cheap machine. Don't let the slight difference in cost between a cheap machine and

THE

Edison Kinetoscope

the best motion picture machine made, stand between you and the success of your show.

TRADE MARK

Thomas A Edison

With the Edison Kinetoscope, projecting the clearest, steadiest pictures, working constantly day after day, night after night, without annoying pauses and interruptions, you build up the patronage that makes your show a *permanently* profitable institution. Besides, the Edison will outlast any other motion picture machine.

With a cheap machine, projecting poor pictures, you destroy your patronage besides throwing away a good proportion of your profits on repairs—and sooner or later you have to buy a good machine anyway.

Buy the best machine first—the Edison Kinetoscope.

Write to-day for full particulars and copy of the Edison Kinetogram.

Scenes from "AN INTERNATIONAL HEART BREAKER"

EDISON FILMS

TUESDAY, DECEMBER 12th

"BUCKSKIN JACK, THE EARL OF GLENMORE"

CAST.

Buckskin Jack.....Herbert Prior
Lady Eleanor.....Laura Sawyer
Lady Jane.....Mabel Trunnelle
Howard Branders, Suitor for Lady Jane's hand.....James Gordon
A Visitor at Glenmore.....Richard Neil
The Butler.....Charles Sutton

Buckskin Jack, of Ignacio, Colorado, discovers that he is the long missing Earl of Glenmore, and visits his ancestral home, meeting his two charming wards. Played in beautiful scenery, it is a delightful mixture of comedy and drama.

WEDNESDAY, DECEMBER 13th

(On reel with "Eskimos in Labrador.")

"AN INTERNATIONAL HEART BREAKER"

CAST.

The Heart Breaker.....Mary Fuller
The American.....John R. Cumpson
The Englishman.....Harry West
The German.....William Wadsworth
The Irishman.....Edward O'Connor
The Hebrew.....Julian Reed

All nations are represented in the suitors for her hand. The different types are clean cut and the fun is fast and furious up to the totally unexpected finish.

"ESKIMOS IN LABRADOR"

(On reel with "An International Heart Breaker.")

Interesting views of these people with their sledges, dogs and boats. A short film of great value.

FRIDAY, DECEMBER 15th

"BROCKTON FAIR AND HORSE SHOW"

(Brocton, Massachusetts, October 3rd to 6th, 1911.)

A complete tour of the great fair of 1911, showing races, parades, the reception of Governor Foss, horse and dairy cattle show, all beautifully photographed and highly interesting. A film all will want to see.

SATURDAY, DECEMBER 16th

(On reel with "A Trip from Colorado Springs to Cripple Creek.")

"STAGE-STRUCK LIZZIE"

CAST.

Lizzie.....Alice Washburn
Her Employers.....{Mrs. C. Jay Williams / Mrs. Frances Hulette}
The Children.....{Yale Boss / Edna May Weick}
An Actress.....Elsie McLeod
The Stage Manager.....Charles M. Seay

Lizzie was desperately anxious to get on the stage. She lost several positions because she could not bring her mind down to common things, such as washing dishes or attending to children. Finally she got a chance and—charity draws a veil over what happened.

"A Trip from Colorado Springs to Cripple Creek"

(On reel with "Stage-Struck Lizzie.")

A short scenic picture of wonderful beauty, taking us through the heart of the Rockies and over the summit.

Release of Dec. 19th (Great Xmas Picture): "SANTA CLAUS and the CLUB MAN"

THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

TO THE GENTLEMEN OF THE MOTION PICTURE INDUSTRY:

A Declaration of Intentions:

THERE has come among your ranks a paradox, the enigmatical advent of a newcomer, sponsored by a group whose connection with and knowledge of the motion picture industry are as old and varied as that industry itself. It comes to you in the form of a new brand of film, or a brand of new film, for the word "new" means fresh, modern, recent, and this film of tomorrow will be all these, and a trifle more.

Good intentions are an important factor in any undertaking; but of far more consequence are the means to promote them to materialization. Not alone have we these intentions and these means, but we have as well another and still a greater incentive, the necessity and imperative desire of the trade.

That it is natural to anticipate the most favorable results is attested by these facts: We have the necessary fundamental and familiar knowledge of the wants and needs of the trade; we have the ambition and the agencies to correct the common evils and the general faults in the manufacturing field; we have the courage of sincere convictions, and the money to back them up!

Experience, Determination, and a respectable amount of Money--a triumphant trinity! With them we are going to cause a revolution and a revelation in film circles. These are not mere extravagant and presumptious speculations; they are practical principles, paramount propositions, valid expressions--they are a Prophecy!

Architecture, sculpture, painting, music, poetry--these may be called the strongest synonym of civilized life and mental accomplishment. Add to the list The Gem Motion Picture Co.

Convincing?

.....Thank you! We hope you share it with us!

THE GEM MOTION PICTURE CO.

Facts and Comments

IN the course of many interviews with the editors of influential journals in various parts of the country recently obtained by a representative of THE MOVING PICTURE WORLD the most striking thing was the sincere and often sympathetic interest shown in the motion picture, its present development and its possibilities for the future. In Boston, Philadelphia, Baltimore and lesser cities, where the views and the knowledge of the editors of the most widely read papers are always fairly typical of the views and knowledge of the best classes in the community, the disposition toward the motion picture was, on the whole, friendly. There seemed, however, to be an unanimous recognition of the fact that the picture will do better and greater things in the future. The present status of the motion picture came in for much hostile criticism, and the adverse comments were mostly directed toward films of foreign make. This brings us face to face with a remarkable fact. The foreign films, with one or two notable exceptions, have depreciated, not by going back, but by standing still. The progress of the American product, or, at least, a considerable portion of it, has been so great and rapid that the foreign makers have been unable to keep up, and seem in consequence to have deteriorated. We are not, of course, speaking of the occasional feature films, but of the average, which is sustained in a regular and certain number of releases. As a rule, made certain by a few exceptions, foreign films have never been popular in this country. The ordinary foreign picture, portraying the social, moral and political conditions prevailing in Europe is often unintelligible to Americans, and not infrequently offensive and disgusting. Our views of life and our sense of humor are so vastly different. Whether Gallic or Teutonic there is something bovine and heavy about European humor which in this country thoroughly fails to please. Add the badly translated titles with their English hacked out of a cheap dictionary and the unpopularity of these pictures is easily understood. It is only fair to except both Gaumont and Pathé by name from these strictures.

* * *

THE benefits of organization were signally demonstrated in the case of the Pennsylvania exhibitors who have through an appeal to the courts escaped the preposterous annual tax of $500 levied by a legislative enactment of the year 1907. Legislation, State and National, was at one time in our history considered as an exercise of statesmanship, but within recent times it seems to have degenerated into a luxury and pastime, demanded by irresponsible reformers. The result has been much dangerous and harmful bungling. There is no way in which we can question and annul pernicious laws except through an invocation of the courts. It is a wearisome and expensive proceeding, but it is well worth while, as the issue in the Keystone State has amply attested.

* * *

WE read of a progressive Western city whose "Playground Commission" plans the acquisition and control of a certain number of moving picture houses to be run at the expense of the community for the benefit of children only. That would be a consummation devoutly to be wished. Time and again we have pointed out the extraordinary influence of the picture over the mind in its immature and formative state, and we emphasized the dangers arising from such a situation by reason of the character of certain pictures. The "Playgrounds Commission," which consists of an equal number of men and women, could be trusted to select proper programs. Such a work deserves the best efforts of the friends of humanity and has our sincerest wishes for its success.

* * *

IN as far as they show a significant quickening of popular intelligence in every part of the country, the results of the late elections should not be lost on the exhibitors and manufacturers, who must gain their livelihood by appealing to the public intelligence. People nowadays apply the quality test in pictures as well as in politics. Everywhere we witness a departure from old ideas and old methods and a smashing of precedent and tradition. He is no longer deemed the best "showman" who can best fool the public. The "philosophy" of Barnum has gone out of fashion and nothing will survive but quality. Time was when the promises a manager made to his public were not taken seriously and were broken almost as a matter of course. 'Tis no longer thus. Managers of moving picture theatres are held to strict account by their patrons, who resent nothing more than a diet of broken promises. Some manufacturers show very clearly that they understand the situation. They meet it with splendid pictures, whether dramatic or educational. Others still adhere to the old superstitution that the majority of moving picture patrons are in a state of idiocy and on their final passage to an asylum for the imbecile. Let such bestir themselves in time before the Limbo of Forgotten Film Makers swallows them up.

* * *

MOVING Picture Outrages" is the pleasant title of an editorial in our ancient contemporary *The New York Tribune*. The article in question is the usual "scathing denunciation" of motion pictures and recites as the specific count in the indictment an allegation to the effect that elopements in moving pictures are becoming too frequent. It is quite possible that elopements have recently figured a bit too conspicuously in films, but what is there "outrageous"? Elopements do occur in real life, and generally it is the extremely young girl and the extremely young man that elopes. In most cases the parental consent is witheld, because the would-be bride and bridegroom are believed to be too young for marriage. Now according to American ideas there is nothing essentially wrong about an elopement. Many elopers make excellent wives and husbands. The inclination to take "a shot" at the moving pictures has in some newspaper offices become an irresistible habit.

* * *

WE are glad to repeat a demand made by many of the friends of the moving picture in the case of reckless denunciation: "Name the offending picture." If you cannot name the particular picture or describe it plainly enough for the purpose of identification, it is better to be quiet and say nothing. Long-haired men and short-haired women seem to see more offensive pictures than the reviewers of THE MOVING PICTURE WORLD, and

the latter, wretched victims of stern duty, see nearly the entire weekly output fifty two weeks in every year. The hypercritical gentry of the reforming variety always put us in mind of the lady who, on seeing a nude statue, asked Dr. Samuel Johnson: "Oh, Dr. Johnson, don't you think this figure is indecent?" "No," roared back the didactic critic, "the figure is not indecent, madam, but your question is." The lesson might be paraphrased in many other words, but let this suffice.

The Ben Hur Case.

By Epes W. Sargent.

AT last the Supreme Court of the United States has adjudged the question of the status of the motion picture, and differs from the Library of Congress, in that it finds it to be a dramatic production.

This decision by the highest tribunal in the land will have far-reaching effects, but it will particularly interest those scenario writers—and they are not a few—who turn to the periodicals for inspiration.

To make a dramatic production of a published work protected by copyright is to render oneself liable for heavy penalties, and the pleasant process of dramatizing the Saturday Evening Post must be abandoned.

To a member of the staff of The Moving Picture World a manufacturer recently declared that he read the Philadelphia publication twice, once when it came out and again the following week when scenarios began to come in based on these stories. Why the Post should be the favorite inspiration of these pseudo pirates is not apparent, but the fact remains, though, everything from the Bible to Joe Miller's Joke Book has been made to serve its turn.

Not all of those who pirate ideas are conscious of any wrongdoing; indeed, one genius from Battle Creek once wrote a manufacturer to ask if he should change the names of the characters or retain them, as they were in the stories, as he had a lot of magazines and thought he would write some scenarios from them.

Another point of view was shown by a young woman in Texas who sent in half a chapter of Frank Stockton's "Rudder Grange" and, when told that the source of inspiration was known, calmly replied that she was entitled to the idea as Frank Stockton was too dead to write scenarios and she was the first to see the picture possibilities of Pomona. The idea was there, but since none had seen it, she felt that she was entitled to scenario rates for making the suggestion, and she did not see where the Stockton copyright came in.

The first writer was entirely innocent, and the latter not without guile, but both thought that there could be no harm in borrowing from a copyrighted story—and they did.

There is a third and larger class who deliberately make scenarios from obscure works or periodicals having but a limited circulation, and these are in the class with the Washington genius who spends his leisure moments for the better part of each year in counterfeiting a hundred dollar bill. He might as easily make it a thousand dollar bill, but it is not the money he seeks, but the excitement of cheating the government with pen and brush work so fine that even banks are deceived. Some people think that to cheat is clever, and not even the ironclad release form, first used by the Edison Company, but now generally employed, has any terrors for them.

More than one good idea has been reluctantly thrown out by the scenario editor because the plot seemed to be too good for the sort of person who apparently had sent it in, but not all the thefts are detected, since no scenario editor can read all of the produced literature.

Under the more stringent regulations it is probable that scenario editors will redouble their caution, and the antecedents of a story will be even more carefully looked into. Already the Edison Company has turned strongly toward the published works of established authors, the Selig Company has made many copyrighted productions and a dozen other studios have done one or more stories visualized from copyrighted works.

Not always has the experiment been a success, but this depends more upon the choice of story and the work of the editor than upon the scheme in general, and it is probable that this practise will increase unless the average of the product of the scenario writer decidedly improves.

The Children's Theater.

By Louis Reeves Harrison.

NO one who has attended matinee performances at the moving picture theaters, particularly in residence districts, and has closely observed the mixed audiences encountered, could fail to appreciate that these entertainments are making a powerful appeal to those of whom we should have reason to be more proud than our ancestors. Those who go often and mix with the crowd in a friendly way, listening to voluntary comments and extracting discerning criticisms from the men and women of the future will learn that the business of producing is not of to-day, when many engaged in it are grabbing all there is to be had, with get-rich-quick, make-hay-while-the-sun-shines, forecast of eventual decline in attendance and actually forcing such a failure by short-sighted economies of production, but is distinctly of and for to-morrow. The child of to-day is the man or woman of yesterday, glorying in the contest, or in feminine acts of mercy, yet shaming those of us who resort to low methods of gaining a livelihood, as children are solidly against the grafter, opposed to cruelty and despotism and on the side of the weak, the helpless and the erring. They are on the side of right and with a discernment that is very amusing at times.

I recently saw a French drama, or an adaptation from the French, in which the "triangle" is that of two girls in love with a life-saving artist. The hack playwright followed the story so closely that the situation set up was clearly impossible in this country. One of the love-sick girls becomes ill and the father urges the artist to sacrifice himself for her sake, declaring in the sub-title in a highly dramatic manner:

"You must marry her to save her life."

I was only mildly amused, as I have lived several years in France and have grown accustomed to theatrical exaggerations, but the whole audience roared, the children joining in. It was entirely foreign to their tastes, overacted, or so theatrically strained that it not only failed to awaken sympathy, but excited ridicule. The act was intended to show a heroic spirit of self-sacrifice, but sympathy was with the other girl who loved the artist equally well, who would live, love and be loved, and the kids could see no sense in throwing her down. This is mentioned to show that a dramatic instinct exists or has been cultivated which must be considered. The artist consenting to be a physician's prescription at the expense of all that we hold most dear was entirely *too* good to be true to life, and the rude little critics gave the act derision instead of applauding the motive. Much more remarkable is their fondness for the highest class of stories in action, provided there is an observable fidelity to what they believe to be truth in the action and setting. Naturalness enlists their sympathies, then their emotions can be aroused and the finer appeal is sure to reach their minds. Noteworthy is their keen sense of the ridiculous and love of a contest. The cowboy play fascinates through the

spirited chase, suspense and relief, and may be used with effect wherever there is a fine motive involved, and the same is true of military dramas, but the warmest kind of welcome is extended to a view of airships, the growth of a flower, or exhibit of instructive curiosities of science or travel.

The child is a born actor, always pretending—many a one has put up such a good front of illness to stay home from school as to deceive the family physician—and is a fair judge of acting in the photoplay. The settings and costumes are subjected to keen scrutiny, most children delighting in those of beauty, while many are repelled if not frightened by the hideous make-up of tramps and stage villains of the deepest dye, but on one point they are all strong—they dearly love a good story. Tell them a tale of adventure, of struggle, of wrongs righted, of egotism ridiculed, so long as it ends in accordance with natural justice and common sympathy, and they will accept any moral conveyed and retain the impression when it would vanish from a mature mind.

Considering how much is decidedly valueless, if not positively detrimental, that strays into the minds of children, it may be said that the picture show is already educating them, and they may be easily taught in this manner much that they would resent in the way of good advice, but picture shows, some considerate producers to the contrary notwithstanding, are not for children alone, and it has occurred to me that the separate entertainments might be given every day:

The matinee for children.

The evening performance for adults.

So much for a step in the evolution of a veritable theater for children—the evening plays could embrace those of more advanced character with those in the afternoon suited to little and grown-up children, so that millions of people who now regard motion pictures as childish would be drawn to the little theater by photo dramas of superior merit.

A theater devoted to the entertainment and subtle instruction of the little ones would be one of the natural consequences of this evolution, and it would be sure to draw. With grand organ or piano recitals and choral singing by children added to the picture program, such an exhibition would have an astounding and immediate success, especially with people now weary of the low variety entertainments so dear to the piano man and the bald heads in the first row.

O happy day, when we part with Mayme Cortlandt, of skinny throat and abbreviated skirts, and the sure-fire gags of the Words and Music Brothers!

I could listen to a choir of pure-throated boys, gowned like seraphs, chant their celestial songs every day in the week, while good instrumental music has a charm that grows with repetition.

Some day, some man, possibly a woman, will have wisdom enough to start a children's theater with flowers, music and pictures interwoven in delightful combination and set an example that will electrify managers all over the country, the while enforcing the necessity of reaching the minds of children with what strongly appeals to them, pointing out an entirely new scheme of education and starting a system of mental development which may result in reducing what is now called "genius" from an exceptional state to the normal condition of humankind.

WANTS MORE PICTURES FOR CHILDREN.

C. W. Goddard, manager of the Acme Theater, Sacramento, Cal., is anxious to have more pictures suited for exhibition to children. The movement has been given a substantial boost by the women of that city, and it is hoped that it will become nation-wide. The Sacramento Bee gives considerable space to the subject.

Suggestions to a Worried Critic

By W. Stephen Bush.

"HOW are we," asks a distinguished English critic and author in a recent address, "to get intelligent, adult people into the theatre? The old fallacy that people of sense go to the theatre to be amused has long been exploded. If amusement is all you have to offer they will simply stay away, and that is what they do to a large extent now." He continues:

"Do you think, if I had nothing to give you but amusement, you would be here now? Not a bit of it; you would be out seeing the Lord Mayor's Show, where at least you would be getting the benefit of open air!

"No; what this all important public want is something they can take away and think over—something that will throw a new light on their own lives and the lives of those around them. This is what we of the new drama want to give them. But as things are, it is commercially impossible. It doesn't pay.

"I don't say that it doesn't pay a modest 10 per cent. profit. I mean that it doesn't pay the several hundred per cent. that is needed to attract financial support away from the gamble in so-called popular plays—popular, in many cases, just because everything is done in them to make vice attractive."

Before this our readers know who is speaking. It is the ever delightful Bernard Shaw.

Can we agree with him and apply what he says to the moving picture?

Do people come to the motion picture play to be amused or to stimulate their minds? Are the patrons satisfied with a good hearty laugh or will they insist on something they "can take away and think over?"

I think that entertainment best serves its purpose and most benefits mankind which amuses and stimulates as well. To the normal man there is a pleasure, akin to amusement, in exercising his brain. The motion picture offers both amusement and food for thought. To insist on a strict division between amusement and stimulation of thought or instruction or education, is a pedantic splitting of hairs. No one goes to an ordinary motion picture theatre for the sole and express purpose of improving his education. The controlling impulse that leads to the surrender of the small change to the exhibitor is in nine cases out of ten, a desire to be entertained. This does not necessarily mean that the amusement cannot consist of anything but loud laughter. We all have come away from a serious drama with a feeling of having been most pleasantly entertained. If it is true that search after diversion is the primary motive of every man, woman and child who visits the theatre or the picture house, the diversion is offered and taken in various shapes. I think it very safe to say that every motion picture program contains something "a man can take home and think over."

It is in the A-B-C lesson of every exhibitor to have a "good drama," and many exhibitors prefer the drama, though still more of them suspend their personal judgment on Saturday night, when they care more for a short than a varied program. The manufacturers cannot justly be accused of neglecting the serious side; in fact all the competent ones supply the need ably, and some are capable of departing from the conventional and the monotonous and giving us much valuable original matter.

Whatever may be the case in England and whatever may be wrong with the British stage, the American motion picture exhibitor or manufacturer needs no assistance or endowment from either the government or private sources. On the whole, the good picture here pays on its own merits.

Mr. Shaw pleads for an "endowed theatre."

"Shall we not try," he asks, "to give the people such drama as will stimulate their minds, make them think about things seriously and help to become good, keen, respecting citizens? Yet, for purely economic reasons it

is really hopeless to try to provide drama of this kind consistently in any save an endowed theatre."

What they need over there is a greater number of picture theatres with the best possible American film service.

There are at least a dozen producers in this country earnestly trying to accomplish just what Mr. Shaw expects from an endowed theatre in England. We are willing to qualify as competent witnesses and then testify to the success of these men's efforts.

We advise the keen and able critic who pleads so earnestly for an endowed theatre with which to educate the people to look at the best ten weekly American releases for the last four weeks and then consider whether an endowed theatre for the "middle classes" could help half as much as a systematic series of the best American films. The British public is not ripe for the things Mr. Shaw wants them to see in his endowed theatre. The best American films would prepare and mature their minds for whatever offering the distinguished critic has in store for them.

With Mr. Shaw at its head we have no doubt that the proposed subsidized showhouse would be conducted on a high and lofty plane, but as a rule the endowed theatre is very much like a refined species of literary and dramatic "graft."

Pictures and Popularity.

MEMORY does not have to hark back so very far to recall the time when the theatrical journals refrained from making mention of the motion picture lest they offend their clientele, the legitimate actors. There was a time, also, when noted thespians disdained the offers of the moving picture producer and when the exigencies of the situation prompted one to accept the tempting offer he would carefully disguise his features and stipulate that his real name be suppressed. But sentiment has changed, as THE MOVING PICTURE WORLD long ago predicted it would, and to-day the motion picture director has his pick of the Rialto. This is not to be wondered at when one considers that the chief asset of an actor is popularity, and they have discovered that this asset is more rapidly and effectively secured through the silent drama than any other way. A concrete example of this may be seen from the following paragraph from a Western newspaper:

A Motion Picture Star on the Regular Stage.

Frederick Santley who appeared in a number of the Kalem comedies the past summer is now playing a leading juvenile part with Eva Tanguay in the play, "Little Miss Fixit." The company is appearing in New Orleans this week to packed houses. The large business can be credited to a very great extent to young Santley's appearance in "Bertie" parts in Kalem comedies. Santley has been recognized on the streets by thousands of people, and the young boys do not hesitate to call out, "Oh, you Bertie," and every time he appears on the stage he is met with applause that is really phenomenal and bespeaks his great personal popularity.

Surely this proclaims the fallacy of the notion that once prevailed that if a prominent actor or actress appeared in moving pictures it would destroy their usefulness for legitimate dramatic companies. Instead of Mr. Santley's usefulness having waned through his engagement with the Kalem company it has been very much enhanced indeed from an advertising standpoint. Thousands patronize the picture shows to the hundreds who patronize the big theaters, hence the actor gets probably ten times as much advertising out of his presentment on the screen as he would in a regular dramatic production. But the point that we wish to make is that if he is a favorite in the pictures it makes him of far greater value to a theatrical company.

Canadian Censors and the U. S. Flag

COMMENTING upon the peculiar form of "Jingoism" that sought to make capital out of the action of the Canadian Board of Censors in barring certain pictures in which the Stars and Stripes were displayed to the disparagement of the flag of Britain, THE MOVING PICTURE WORLD advised its readers to view the other side of the question, and condemned the indiscriminate flaunting of an emblem so sacred as the flag of one's country in order to gain the cheap applause of the crowd, or to put over a production that lacked intrinsic merit. Encouraged by the temperate utterance of THE WORLD, the Canadian censors venture to express through its columns their position upon the flag question in a communication to THE WORLD, of which the following is a substantial copy:

"Having seen some comments in the press of the United States regarding the action of our board of censors in barring out the Stars and Stripes in certain productions of the manufacturers of moving pictures and having, also, noted the sensible comment made by the Moving Picture World regarding same, the attitude of our board (which does not represent the extreme feeling here) towards the Stars and Stripes should be made clear:

"It is quite true that we were somewhat drastic after a certain reel (I refer to "The Mother and Sons of '76") was shown here. Our position is this: that in subjects where the flag is shown where there is not the least necessity for it, or where the display of the Stars and Stripes in any way compares to the disadvantage of our own flag, we bar these subjects out unless the Stars and Stripes are eliminated. In subjects that relate to your Civil War or any occasion when it is quite proper to show the flag, we permit them to be exhibited.

"Our position is not an easy one in respect to many subjects that have merit but are made objectionable to our people by the prominence given to the Stars and Stripes. The feeling is pretty strong here regarding same. There is the pressure of public opinion behind the movement to bar them out; however, there is a time to use a little common sense. There is no reason why the Stars and Stripes cannot be shown in their proper setting any more than the flag of any other Nation.

"You may understand how we feel about it, when, out of some two thousand subjects examined, only once did the Union Jack appear, with the exception of the Coronation series, but no doubt there were hundreds of reels where the Stars and Stripes were prominently displayed.

After such a fair statement as the foregoing there should not be the least apprehension among American manufacturers that a proper use of the Stars and Stripes in pictures will arouse the criticism of our Canadian brothers, or call down the disapproval of the Canadian Board of Censors. Any other use of the national flag should be held in marked disfavor at home as well as abroad.

It is a singular commentary upon American manufacturers that they should require a lesson in respect for the flag from their Canadian brothers.

THIS WOMAN A "BOOSTER."

At a meeting of the women's clubs of Oxford, O., held in Oxford College on November 14, Mrs. Addison Broomhall, president of the Ohio State Federation of Women's Clubs, paid a high compliment to moving picture shows as educating as well as entertaining mediums for the masses of the people. She frankly admitted that she believed in such entertainments, properly conducted, of course. She deprecated the disposition of some women to turn up their noses at five-cent shows for the reason that they were cheap; or, perchance, because they might have to sit beside a servant girl. She said she considered it the duty of club women, those of culture and refinement, to patronize these popular amusements. Their attendance would have a tendency to elevate the shows, and the ultimate result would be the production of higher class films.

Citizens of Helena, Mont., have been holding meetings for the discussion of having motion pictures taken of the town. The expense will be defrayed by popular subscription.

The Belasco of Motion Picture Presentations.

EQUIPMENT AND MANAGEMENT OF THE LYRIC THEATER, MINNEAPOLIS, MINN., UNDER THE DIRECTION OF MR. S. L. ROTHAPFEL.

By James S. McQuade.

MINNEAPOLIS, I have been told by men of long experience in the exchange and exhibition departments of the film business, has never been enthusiastic over a straight-picture program, but I have learned from equally competent authority that pictures have been steadily gaining in popular favor.

True, there is still a strong hankering after an admixture of vaudeville, but, for the past year, the tendency has been towards a program of pictures only. This tendency, however, is in part due to a city ordinance, passed over a year ago, which prohibits moving picture theaters, whose construction does not comply with the ordinance regulating regular vaudeville houses, from using vaudeville. The capacity limit for exclusive picture theaters is 350 seats, but over that capacity they must conform to more rigorous stipulations, which call for fireproof construction and locations that permit of safe egress through numerous exits.

The Lyric, on Hennepin Avenue, between 7th and 8th Streets, with a capacity of 1,700 seats, is the largest exclusive picture theater in Minneapolis. There are larger theaters in the country devoted solely to pictures, but there is none, and I can say it without the slightest fear of eating my words, that can lay claim to such model management as controls the destinies of the Lyric. By model management is meant the most intelligent, up-to-date, progressive presentation of moving pictures, the sure instinctive grasp of their full values and the talent—indeed, the aspiration—that seizes the most effective means to reveal successfully these full values to an audience.

Alas! for so much that is commonplace and perfunctory in the ordinary exhibition of moving pictures. The turning of the crank, the grinding out of film at lightning speed, the rushing in and out of patrons so that the pile of nickels may mount higher; how can Art survive in such an atmosphere? And how can moving pictures commend themselves when they are forced to appear as fleeing shadows?

MR. S. L. ROTHAPFEL,
Manager of the Lyric Theater, Minneapolis, Minn.

How I wish that exhibitors throughout the country could attend the Lyric in Minneapolis and see how S. L. Rothapfel, the Belasco of moving picture presentations, does things. I mean how he works wonders. How he takes a picture that ordinarily awakens but little interest and transforms what were only shadows into living, sentient beings, whose varied emotions fill us with joy or sadness, or thrill us with fear. How he takes one into the very atmosphere of the story, so that we live amid its scenes and listen to its sounds.

Is it a great subject—"A Tale of Two Cities?" Hark! Do you hear two bars of the Marseilles, played in medium key by the orchestra, and the rumble of kettle drums. Then, immedately following, the same bars repeated pianissimo, succeeded by the rattle of kettle drums sounding farther off. All this before the operator has made a single turn of the crank. Then the picture follows. There you have the theme of the story in a flash—the French Revolution, with its scenes of strife and bloodshed.

Is it "Uncle Tom's Cabin?" Look at the stage. Down stage to the right is a conservatory and ball room brilliantly illuminated, through the windows of which we see the happy dancers and hear joyful sounds. "Old Kentucky Home," followed by "Good Night," falls sweetly on our ears. As the last note dies away an old darkey is seen coming down the steps of an old Southern mansion, Colonial style, down-stage to the left. As Uncle Ned crosses into the pale moonlight to the center of stage, in 4, about twenty pickaninnies come out of the shadows, from the left and squat themselves in a semicircle around him, their backs towards the audience They ask him to tell the story of Uncle Tom. As the old man seats himself, the picture appears on the screen and all keep their positions in the subdued light until the story is told by the silent drama.

Is there not a delicious realism and atmosphere in this? And does it not reveal an artistic fancy on the part of the manager and afford a delightful prelude to the filmed story.

The foregoing are examples showing Mr. Rothapfel's way of introducing a picture; but it must be remembered that he consistently follows the theme throughout the run of the picture, with appropriate music and sound effects. The examples could be multiplied, and all would serve to show the great resourcefulness of Mr. Rothapfel in the staging of his pictures, in the arrangement of the musical program for each picture, and in the nice subdued use of sound effects. The whole show at the Lyric is high-class and the artistic atmosphere prevails throughout.

How to Select a Musical Program for a Picture.

Mr. Rothapfel is rather disinclined to speak for publication, but on asking him to say something in answer to the question, "How do you select a musical program for a picture?" he considered a long time and finally replied:

"This is indeed a very hard question to answer, and one that takes a great deal of study and hard work. Although I have an orchestra of fifteen people, and am catering to the finest audiences, from whom I invite criticism, I do not care to be held as an authority on so important a subject, as I feel that I have a lot to learn about it.

"Of course, one must have a thorough knowledge of the subject that he is handling, and if he should not have, by all means he should get up on it at once. He will find the work fascinating in the extreme, and if he is not musically inclined, he should take his leader or his pianist into his confidence and study the story carefully. Extract the theme and there you have half the battle. Music is the greatest accessory that the motion picture has; that is, if it is handled properly, it is the making of many a mediocre picture.

"There is absolutely no limit to what one can do with a first-class orchestra, in the way of arranging music to fit the pictures, and we use here almost everything, from the symphonies to the more popular airs from comic opera successes. Every one of my musicians are soloists and highly-trained men, and are members of the Minneapolis symphony orchestra, an organization that is one of the finest in America. Anyone who holds that you cannot play pictures with an orchestra would do well to come and see one of our performances."

"Every picture that is shown in this theater is carefully scored and rehearsed. This is absolutely necessary to acquire results, and unless you have a splendidly trained staff it will be very difficult work. The picture is first run through and everyone is allowed to see it. By taking notes after this is over we gather the theme and we are then ready to arrange the music for the story and work toward the psychological point in the story. **I do not believe in changing music for every scene, nor just because there is some dancing that you must play a dance. This, in my opinion, is absolutely wrong and to an intelligent audience would be very annoying. Remember, above all things, that the picture on the screen is the thing, and every single mortal in your theater must work toward that screen to get the real results.** By this I mean that your music must not be so conspicuous that it will overshadow the picture, but rather subdue it. If your music is right you will notice that your audience is intensely interested, with their eyes glued upon the screen. If it is not, they will be fidgety and restless, and all the good points in the picture will be lost, and you will perhaps wonder why your audience didn't like such and such a picture.

"Effects? Yes, by all means, but they, too, must be handled in the same delicate manner to attain the best results. **Remember that it is a very hard thing to imitate nature.** Unless the sound effects are right, you attain just the opposite to what you are striving for."

A Rehearsal at the Lyric.

Desirous of seeing for myself a rehearsal of the semi-week's program at the Lyric, I was on hand on Thursday morning (the program is changed on Thursdays and Mondays every week) at ten o'clock. Manager Rothapfel was present, with his entire orchestra and staff. He sat on the stage, with a stenographer beside him, facing the screen.

At a signal the operator began projecting the first picture. As it was being run off and watched by all, Mr. Rothapfel announced the score, and details for sound effects. He mentally seizes on the musical selections, on the spur of the moment, as if inspired. If an afterthought flashes the intelligence that a better selection than the one announced would be more appropriate, he signals the operator to stop and run several scenes over again. If convinced that the change should be made, he so announces, and the members of the orchestra make notes accordingly. It is strange that Mr. Rothapfel should state that he does not know a note of music, except by ear, yet he has the scores of every light opera and musical comedy at his command, and can draw on grand opera and on the symphonies to assist him in playing the pictures. In addition, he is familiar with the popular lyrics of many countries. When dissatisfied with the manner in which a musical selection is being conducted, he has been known to jump in and wield the baton himself. He gets at the very soul of a score, and brings out its beauty, or its weirdness, with the skill of a master.

The Lyric's Talented Singers.

But instrumental music by fifteen symphony soloists is not considered a sufficient guard of honor for pictures by our Belasco. He has four voices that would do credit to any of the best musical comedy companies: Miss Martha Butler, soprano; Miss Tenie Murphy-Sheehan, contralto; B. F. Forster, tenor, and Dr. Ray R. Morehouse, baritone, are delighting Lyric audiences at the present time. Solos, duets, trios and quartets are sung by these talented artists. I had the pleasure of hearing Miss Butler sing "Ave Maria" (Gounod), accompanied by pipe organ, cello and piano, with delightful expression and art, in the midst of an embowered stage setting, arranged by Mr. Rothapfel. The effect was unique and artistic, with the spotlight fading away as the last sweet note gradually hushed into silence. Miss Murphy-Sheehan captivated all her hearers by "The Garden in My Heart," her rich voice, of fine volume and compass, being enhanced by her dainty chic and a charming personality. The trio from Atilla (Verdi) and "Two Little Love Bees" from the "Spring Maid," also scored big hits.

It must not be thought that the musical programs are beyond the heads of Lyric audiences, for the very best class of people is included. The governor of the state makes his regular weekly visits, and so on through the social scale. Besides, familiar popular lyrics are also abundantly used in the Lyric's vocal programs, as it is the purpose to please all classes.

The Picture Program.

The picture program is treated here in the order of a great cathedral procession—the highest dignitary and the most highly honored march in the rear.

In selecting his pictures, Manager Rothapfel sets a higher value on the appropriateness of a picture than he does on age. That is, if a first run does not serve his purpose, he lays it aside and chooses one that does, no matter what its age, so long as the condition of the film is good. He constructs his programs with the greatest care so as to give the maximum of variety, in consistence with his sense of art. He also aims to keep his programs that follow each other closely as widely different as possible to avoid monotony.

Four reels are used daily and, as before stated, two changes are made weekly. Two of these reels are first runs, provided they fit in with his idea of what the program under consideration should be. He picks four reels from such subjects as scenic, travelogue, educational, dramatic, historical and comedies of high grade. There is always one of the first three mentioned on his program, and there is always a good drama and a good comedy.

The Picture on the Lyric Screen.

Let us go to the Lyric operating room first, before touching on the projected picture. There we find the principal operator and his apprentice dressed in immaculate white uniforms—these "for comfort and cleanliness," in Mr. Rothapfel's words. One machine and a spotlight are used, the latter being patented and of Mr. Rothapfel's own invention. This spotlight is used for the singing numbers and is never thrown on the screen.

About 40 amperes, D.C., are used in the throw of 110 feet, on a 16 x 14-foot curtain. This curtain is also an invention of Mr. Rothapfel's, being made of a textile fabric and a composition of animal matter, the nature of which he keeps secret. No metallic matter enters into the composition I am forced to say that this curtain (combined with fine projection of course) gave the best effects ever seen by me, in the way of bringing out the half-tone values, the sharpness and the stereoscopic qualities of a picture. And the pictures appear on the screen when the house is so well lighted that one can read the house program as if by daylight.

Daylight; yes, that reminds me. Mr. Rothapfel is the originator of "daylight pictures," the first man who discovered that moving pictures could be projected perfectly in a well-lighted house. His work along those lines has given him the reputation of being the most expert moving picture operator in the country. And I can vouch that his house, the Lyric, is a model of finely-projected pictures. I have seen no pictures, heretofore, that would equal his.

Under this head it should be stated that Mr. Rothapfel has automatic safety devices for the shutter, of his own invention, that have been highly commended by fire commissioners.

The booth is a model of cleanliness, order, equipment and safety, and is thoroughly fireproof. For the storage of films that are not in use, Mr. Rothapfel uses a small fireproof vault, which has an ingenious device for forcing moisture through the shelves on which the films are placed.

The Lyric Stage.

The stage of the Lyric is beautifully set and is without doubt, the finest in any picture theater in the country. The screen is set in a black border and is draped by hand-painted imitation tapestry. Marble columns are painted on each side of the screen outside the black border. To the right of the stage, looking from the audience, are the seats for the orchestra and also a large pipe organ with chimes and a complete set of sound effects. Other effects are also to be found all around the stage, out of sight. To the left of the stage, looking from the audience, is an artistic Japanese garden with Japanese lanterns suspended from the lattice work. In front of this are palms, ferns, cut flowers and electric fountain. The stage footlights and border lights are fitted with red, blue and amber globes, and are controlled at will from the switchboard. When the picture is off and the singers come on, or when the opening overture of each program is being played, these lights are turned on, the effect being a warmth of color that makes everyone present feel comfortable.

The Lyric Fire Drill.

Twice a week a thorough fire drill is engaged in by the house employees. The signal for fire is given by a gong and by the flashing of the red exit lights in the theater. On the gong signal the girl ushers immediately look at the exit lights and, if they are flashing and waning, they walk quietly down the aisles and say to the audience, "There is no danger. Please keep your seats. The red lights mean exits. Every exit door in the theater can be opened at the slightest touch." At the same time Mr. Rothapfel has a trained and well-drilled fire force which goes to the scene of the fire with extinguishers and hose. All this is done so quietly that there is no confusion and no noise that would serve to excite an audience. Not a single word is spoken all through the drill, except by the girl ushers when they walk down the aisles.

Daily Opening of the Lyric.

The Lyric is opened and closed daily according to a fixed rule. One ring of the gong in the foyer means inspection call, after which every employee in the theater appears in line in his or her uniform for inspection by Manager Rothapfel. Then follows two bells and everyone takes his or her station. When three bells are sounded it is the signal for the house to open.

The Lyric Front and Lobby.

The Lyric has a handsome front which is brilliantly illuminated at night by a large electric sign. No posters are used in front, but instead neat hand-painted half sheets containing Rothapfel mottoes are seen in attractive frames with glass front. The lobby is spacious and contains large frames, set on handsome easels, which contain photographs of all the stock companies of the Licensed manufacturers. There, while the house is open, one meets the handsomely-uniformed ticket taker, whose uniform politeness and good nature make him a favorite with all who approach him.

Brief Sketch of S. L. Rothapfel's Life.

Just as in the treatment of the picture program, it is reserved to follow subordinate subjects, so we reserve the closing paragraph for a brief sketch of the life of the man who has gained fame by the presentations of de luxe pictures.

Mr. Rothapfel was born in Stillwater, Minn., July 9, 1882. He lived there until 12 years of age, when his family moved to Brooklyn, N. Y. He was educated in the public schools of that city, and at the age of eighteen received an appointment in the U. S. Marine Corps. He served about six years, during which time he held many responsible positions and having been in action on several different occasions. He wrote the article on the battle of Bolivar, which occurred during the Venezuela insurrection, which was copied by every large newspaper in the world. At the age of 24 he left the marine service and had experience as a book agent and insurance manager.

In 1908, after a brief courtship, he was married to his present wife, whom he met in Forest City, Pennsylvania. In January, 1909, he engaged in the motion picture business by exhibiting films in an old dance hall that was a regular den, located directly behind the barroom on a side street, in Forest City. He was further handicapped by the fact that he had strong competition on the main street nearby. In three months after opening he had a splendid business and no competition. The old Family Theater was remodeled and was at the time one of the finest picture houses in Northeastern Pennsylvania. Mr. Rothapfel still owns it and looks upon it as his mascot. Ambitious to enter a larger field, he went to Philadelphia, where he installed his new idea of projection in Keith's Bijou Theater, being the first to project well-defined pictures in a lighted house. This success resulted in a contract with the United Booking Offices, by which he made a tour of the country, improving projection. This he accomplished in a most satisfactory manner. Later he conducted several picture enterprises for the U. B. O. people. He next entered the picture field in Milwaukee, where he opened Shubert's large house, the Alhambra, and offered its now celebrated pictures de luxe and broke all records for that house. He amazed the picture world as well as people in the dramatic business by his performances and success. Afterwards he came to Minneapolis, where he has far eclipsed his Milwaukee record.

Lyric Prices of Admission.

The prices at the Lyric are 10, 20 and 25 cents. There are four shows daily, two matinees and two evening. At the matinee 10 cents is charged for a seat in any part of the house, and 25 cents for box seats. In the evening 20 cents is charged for seats on the ground floor, 10 cents for a seat in the balcony and gallery and 25 cents for box seats. So far as I know the Lyric is the only house in America that is charging these prices for picture shows.

Moving pictures are to supplant the minstrel and burlesque shows as a Thanksgiving and Christmas entertainment at the Ohio State penitentiary this year.

View of Stage of Lyric Theater, Minneapolis—S. L. Rothapfel, Manager.

Reviews of Notable Films

"THE GOLDEN WEDDING" (Ambrosio).

ACCUSTOMED as we are to seeing beautiful pictures under the trade sign of Ambrosio, still there are few subjects from that firm of makers quite so beautiful in the sentiment portrayed as that just released by the New York Motion Picture Company, under the title "The Golden Wedding." Added interest in this subject is discovered in the fact that it won for its makers the gold medal awarded at a recent Cinematograph Exposition at Turin, Italy, in which all motion picture makers of Europe were represented.

Passing over the technical qualities of this picture, which in themselves are remarkable examples of photography and composition, a brief synopsis of the subject will be of interest. The first scene is in the home of an old soldier of Italy and the day is the fiftieth anniversary of his wedding day. The veteran and his wife are seated at a reading table when their daughter with her husband and little girl enter. After

Scene from "Golden Wedding" (Ambrosio).

an affectionate greeting the old soldier is persuaded to relate the story of the winning of his bride.

Through the means of a dissolving view the picture carries us back to a battle scene years before. A detachment of soldiers are beleagured in an old castle and their capture is certain if reinforcements are not forthcoming. It becomes necessary, therefore, for someone to carry a message to the main body of the army—a dangerous undertaking, since the enemy's lines are closely drawn about the castle.

A young lieutenent volunteers to get the message through and starts out. He appropriates one of the enemy's horses and dashes away, but is closely pursued. Passing some of the enemy's outposts he is shot and severely wounded, but manages to dismount and conceal himself in a clump of bushes until his pursuers dash by. Though suffering greatly the brave lieutenent continues on with his message, but is compelled to seek aid in the house of a peasant into which he staggers in an exhausted condition. The farmer and his daughter give him such aid as they can, binding his wound and giving him food.

While in the midst of these ministrations the approach of the pursuers is heard. They have detected the trail of the messenger and are hot on the scent. Quickly concealing the young officer under a pile of faggots in one corner of the room, the man and his daughter await the pursuers. They enter and inquire for the fugitive, but nothing is known of him. A search of the house is ordered and while it is in progress the officer in command questions the girl, but she persists in her denials. Suddenly he detects a spot of blood on her sleeve and demands the cause of it. The girl has her hands behind her and, with great presence of mind, grasps a knife on the table which she had used to cut bread for the fugitive and draws it across her hand. This is done so quickly as to escape detection by the keen-eyed soldier, so that, when she exhibits the wound as the cause of the blood, he is completely deceived and departs with his detachment to continue the search elsewhere.

Coming from his place of concealment the young officer is full of gratitude to his friends for saving him from the enemy. Toward the girl he reveals a deep affection, but he hastens away to complete his mission, apparently leaving much that was in his heart unsaid.

Thus far there has been portrayed but little that would mark the picture for distinction beyond the exceptionally good acting and the clear, sharp photography. But now, the big scenes begin to develop. The messenger reaches a detachment of his own army and explains the need of relief for the forces at the castle. An order is given and suddenly, out of a field of waving grain rises a regiment of soldiers and action is begun. There have been many battle scenes portrayed upon the motion picture screen, but the engagement that follows comes nearer to reality than any similar portrayal that has yet come to our notice. Here, again, the young lieutenant distinguishes himself for bravery and comes under the eye of the King, his commander in chief. The battle is furious, but the enemy is successfully routed and the defenders of the castle are saved.

After the fight the young lieutenent leads the King and his staff to the house of the peasant who aided him so materially in his task and, in a scene that is as touching as it is pretty, the young hero receives the King's approval of his affection for the girl whose brave action saved him from capture.

Again the picture dissolves back to the home scene and a very touching finale.

In the battle scenes it would seem that fully a thousand

Thrilling battle scene from "Golden Wedding."

uniformed and equipped soldiers were engaged, so well have those players been disposed. Action of the most strenuous kind does not lag for an instant. The attack of the relief detachment is impetuous, but is met with a stubborn defense at first; then the enemy gives way and the attacking forces, with the King at their head, stream through a narrow passage and into the court yard of the castle to victory. It is a thrilling sight and one calculated to stir the militant spirit to the utmost.

On the other hand we have the quiet home scene with the veteran of the wars and his gentle spouse and loving children forming a family group about which radiates happiness and contentment. That such a picture should appeal to the distinguished judges of the exposition, both in point of technical excellence and of the high ideals portrayed is not surprising. It is clearly a prize winner on both points.

This subject was released in two reels on Wednesday, November 22.

"WAR" (Vitagraph).

THIS picture is dedicated to the cause of universal peace. It is intended as a sermon against the horrors and uselessness of war. It is one of the most splendid pieces of realistic work that has ever been turned out of the Vitagraph studio; also a work of some magnitude, involving a cast numbering into the hundreds. The scenes are laid in Northern Africa and the plot apparently has to do with the present war between Italy and Turkey, but the main idea is to call attention to the atrocities of war in general, regardless of the time, place or the nations involved.

Mechanically and artistically the picture is all that the most hardened critic could ask or hope for. The one big scene

Scene from "War" (Vitagraph).

represents a street in Turkish Africa and is truly a wonderful thing in the line of scenic art. With the actors properly costumed as Turks and Arabs, the opening of this scene so well represents a bustling Moorish street that it will puzzle many to determine whether it is real or artificial. The other scenes are well up to standard but not as pretentious nor of such splendid depth as the street in Tripoli.

In war pictures of every kind there must of necessity be partisanship displayed. In the matter of outside wars the American public is invariabiy in sympathy with the side of right and humanity, whether that side be the stronger or

Scene from "War" (Vitagraph).

the weaker, and regardless of race, creed or color. The Vitagraph Company, therefore, undertook a delicate task in endeavoring to depict the slaughter of non-combatants, women, children and the aged, and at the same time present it in such a way that the picture would convey a general deprecation of war and its horrors, instead of having it appear to be an exposé of the barbarous war tactics of any modern and supposedly civilized nation. How well they have succeeded remains yet to be seen. That the intentions of the Vitagraph Company are of the best there can be no doubt, but decision as to the taste shown in presenting such a picture must be reserved until the real judges, the people, are heard from.

To the American mind the invading army is not placed in the best light to obtain its ready sympathy. There are also thousands of American-Italians who will look at the picture. There are two theories in regard to them. One is that they at the present time are keyed up to a high feeling of patriotism for their mother country and will resent a thing that puts what is apparently their army in a position of questionable civilization. The other theory is that the Italian people are a sanguinary nation and do not altogether enjoy a play or picture in which there is not one or more violent deaths, either human or otherwise. According to the latter theory, our citizens from the sunny peninsula should voice their approbation of such a massacre, on the grounds that the executions are just and deserved.

The crux is just there. The atrocities, so far as the picture is concerned, do not show the grounds for the summary action taken by the invaders. Had there been shown in the opening scenes any mitigating circumstances, such as treachery on the part of the non-combatants, it would perhaps be more acceptable to the civilized mind, either Latin or Saxon, and still it would have been war just the same and probably more typical of war than otherwise.

In making this picture the Vitagraph Company have not committed themselves. The idea is plainly based upon reports of the present African hostilities but the Italian flag is not shown. Italians who might resent the picture would have difficulty in proving their case. An exhibitor upon a challenge could maintain with equal force that the picture represents the French in Morocco instead of the Italians in Tripoli. Technically the picture is what it is represented to be. War. Anybody's war. It conforms to the opinion of the late General Sherman and is therefore dedicated to The Hague Tribunal of Universal Peace. H. F. H.

"THE VIOLIN MAKER OF NUREMBERG" (Solax).

Gottlieb ..... Berkeley Barrington
Fritz ..... Gladden James
Gretzel ..... Blanche Cornwall
Her father ..... Edgar Lewis

THE Solax company is looking upward. Art is the watchword and quality the aim. The Solax people feel that it is incumbent upon every Independent film manufacturer to do his share in improving the quality of picture. There are times, under the pressure of business, when quality does not receive its proportionate and deserved amount of attention. Feeling the duty that rests upon them as purveyors of moving pictures, the Solax people have decided to issue a series of films de luxe or films d'art, or, in plain English, quality films; that is to say, a series of pictures in which quality will prevail regardless of profit. They are not backward in admitting that these films will not be profitable. They do not expect them to be. They will be made in fulfillment of the duty of film manufacturers to produce something for the general good of the business.

"The Violin Maker of Nuremberg" is the first of this series of pictures which will be produced by the Solax Company, monthly, for an indefinite period. These pictures will not be special releases, but will be part of the regular Solax output and intended as the Solax contribution to the betterment of the trade regardless of any financial consideration, one way or the other. The idea and sentiment are worthy and commendable and we feel sure that the Solax Company are doing a wise thing. They are casting bread upon the waters which will surely return to them.

In this respect then, if in no other, "The Violin Maker of Nuremberg" is a notable film. It has qualities, however, that would entitle it to that distinction on its own merits, regardless of any other consideration. The picture is the result of infinite preparation. It is the result of a month's work and in that fact we have the secret of the quality question; it takes time to make good pictures, and the difference in quality in the subject in question over ordinary films is the difference between the usual week's preparation and the work of a month. Without a doubt it is the best production that has come from the Solax studio. It was produced under the personal direction of Madame Blache and in it she has shown her true qualities as a producer of high art films.

"The Violin Maker of Nuremberg" is an idyl; a delicate subject done in a dainty way. It is a story of tender sentiment told amid scenes of artistic quaintness. It carries a simple

THE OLD VIOLIN MAKER AND HIS DAUGHTER.
HIS TWO APPRENTICES
THE HERALD ANNOUNCES THE PRIZE OFFER FOR THE BEST MADE VIOLIN.
SOOTHING HER FATHERS PUPIL AFTER SHE TELLS HIM SHE IS IN LOVE WITH THE OTHER PUPIL
THE SOUL OF THE VIOLIN HAS TAKEN POSSESION OF THE MUSICIANS BODY AND MIND TO THE EXCLUSION OF ALL ELSE.
EXCHANGING HIS OWN VIOLIN FOR AN INFERIOR ONE. THUS SACRIFICING THE HONOR OF A TITLE FOR THE HAPPINESS OF THE ONE HE LOVES.
HE GETS CREDIT FOR MAKING THE BEST VIOLIN THROUGH THE SACRIFICE OF HIS FRIEND
EXPERIENCING THE PAIN OF AN UNREQUITED LOVE

Scenes from "The Violin Maker of Nuremberg," a Classic Solax Feature.

sentimental thread in a skillful manner that never descends to the commonplace and, at the same time, holds the interest with its dignity and artistic charm. There is an old violin maker in the German city of Nuremberg, whose work is pleasure to him, with his daughter and two apprentices, both talented youths in the making and playing of violins. They are almost sons to him and practically members of his family. The daughter being lovely and good, each of the apprentices naturally is in love with her. The two apprentices being manly and good the daughter, Gretzel, finds it hard to determine which of them she cares for most.

Finally a violin making contest was announced by the towncrier, open to all violin makers, with the inducement that the winner would be appointed as violin maker to the crown. The old violin maker was filled with enthusiasm and encouraged his apprentices to do their best to win the coveted distinction. As an extra inducement he announced that the one who succeeded in winning the contest would also be given the hand of his daughter in marriage. It was a contest between the two apprentice youths, for each loved Gretzel dearly. But, by this time, her mind had resolved itself in favor of Gottlieb, the younger of the two. Each young man did his utmost to produce the perfect instrument, but before they were finished, Fritz, the other apprentice, learned to his great sorrow that Gretzel loved Gottlieb. Fritz was the better violin maker of the two and his chances of winning the prize were therefore quite sure, but in his pure and unselfish way he did not have the heart to win the prize and the girl with the knowledge that she loved his good friend and companion; therefore during the night before the contest he slipped into the workshop and substituted his own violin for that of Gottlieb. Gottlieb won the prize and the girl and they were happily married and no one ever knew the tender sacrifice that had been made by Fritz, excepting Gretzel.

This is the simple story, one which could easily be turned into a farce by actors less skillful than those who have presented it. The picture is encouraging; it speaks of better things to come and deserves all commendation for the sacrifice attending its production. It is an example that we hope to see followed by all Independent manufacturers. This picture will be released December 22. H. F. H.

"UNCLE NED'S DIPLOMACY" (Gaumont).

Reviewed by Jas. S. McQuade.

ON January 16, 1912, George Kleine will release an entertaining comedy by Gaumont, entitled "Uncle Ned's Diplomacy." It is only on rare occasions that French actors succeed in interpreting comedy roles so as to make them appeal to an American audience; but, in this case, they have succeeded admirably. True, the impersonator of Uncle Ned at times indulges in moues and little grimaces, characteristic of the French comedian, and engages in sympathetic outbursts of tears that recall the expedients erstwhile resorted to by cheap variety performers in America, yet we can easily overlook these minor defects, because of his virile acting otherwise.

There are only four people in the cast—Uncle Ned, his siter (Clothilde), her son George and Nellie, the girl in the case, with whom George is infatuated. Clothilde is portrayed by that talented actress, who will always be remembered for her work in "The Days of Nero," as the poisoner. In this instance she has a strong character part, as the mother who tries her "level best" to prevent her son from marrying a dancing girl. The manner in which she is circumvented by her hypocritical brother and the artful girl, who really loves her son, keeps one in great good humor and evokes laughs that have the ring of keen enjoyment in them.

The young lady who takes the part of Nellie, the Casino girl, is a promising comedienne. As Nellie, she is vivacious and altogether charming. The varying moods of the little dancing girl are portrayed with delicate, artistic touches. Whether it be as the hoity-toity girl, who frowns on the advances of a stranger, or the devoted sweetheart who flings in the face of the man who offers it, the bribe that is to separate her from the man she loves, the impersonation is realistic. In the gentler moods, the same fidelity to art is noticeable. The character of George is also in capable hands. As the faithful, manly lover he compels interest throughout.

The settings of this picture are all laid out of doors. They have been most happily chosen and the photography is up to the high standard of the Gaumont product.

The opening scene shows George Baring, Viscount Car-

Scene from "Uncle Ned's Diplomacy" (Gaumont-Kleine Release).

leigh, waiting on the steps of the [illegible] Theater for the appearance of the latest music hall favorite, Nellie Fitzgerald. On approaching her, he is snubbed and the girl passes on. Infatuated, he follows and is again coldly dismissed. The third time of meeting is at a boat landing, on the river, and Nellie is persuaded to take a row. On the trip, she learns to love her admirer and vows are exchanged.

When George makes known to his mother, a haughty society woman, that he has offered his name to Nellie, there is a scene. She sees that he is determined on his course and calls on her brother, Ned, to assist in frustrating the plans of the lovers. Ned, a warm-hearted blunderer, calls on the pretty danseuse and tries to persuade her to give up his nephew. She resorts to tears and utterly routs him. He promises to assist her, and carries back a flower to George as a pledge of her constancy.

Uncle Ned fails to satisfy his sister with an account of his interview with Nellie, and that distracted woman gives him a large sum of money to buy the girl off. When he offers the package to Nellie she flings it in his face and rushes from the spot. He follows her in deep commiseration, and finds her in the protecting arms of his nephew. Then, in a fit of good will for the lovers, he presents George with the money and advises them to elope and get married, at the same time furnishing the address of a clergyman, a personal friend.

Returning to his sister, he explains that the lovers had the money and were on the way to have the nuptial ceremony solemnized. Moved to tears by the mental condition of his sister and smarting under the lashes of conscience, Uncle Ned offers to conduct her to the church, whither the elopers have fled, and stop the ceremony. Hastily the journey is made, but they are too late. The happy groom and bride are just coming out of the church entrance, when they arrive. The haughty society dame, at first sight of her daughter-in-law, is impressed by her sweet personality, and takes her to her heart. And Uncle Ned, the blunderer, is priding himself on his successful diplomacy, as the last scene in the picture fades out.

London Letter

By E. J. M.

I HAVE it from an authoritative source in Paris that the Gaumont Company have perfected their "talking pictures" and will shortly issue some subjects. Rumor has been rife on the matter for the past year or eighteen months, but apparently the Gaumont Company preferred to let rumor talk, and meanwhile to perfect their system. It will be interesting to see what course the Edison Company now take. Under the circumstances it is a logical supposition that they will bring out their own method of producing talking and singing pictures very shortly. We on this side are very interested in the matter, because the only system that has attained any considerable vogue is Hepworth's Vivaphone, with which very fair results have been obtained.

Several methods of synchronizing pictures and music have recently been patented, some of which appear to be a quite feasible means of accomplishing the desired end, and there will doubtless be considerable competition amongst the rival inventors in the near future. The system which I personally like best is that of a German who has patented a process whereby a phonographic record is produced on the edge of the actual film itself. That is a system which appears to have more possibilities than all the rest added together.

There is a considerable amount of fur flying about over here just now. The cause of all the trouble is that the film manufacturers and the renters are combining in such a way that members of the one agree to sell only to members of the other and the latter bind themselves to buy only from the former—"with certain exceptions." The "certain exceptions" are one or two well-known firms who would not enter into any written agreement, but who were too powerful to be left out in the cold!

The avowed object of the combined associations is to put a stop to some of the evil practices that have arisen in the trade, more especially the duping of winning subjects, which has become rather a common practice latterly. If the suppression of duping can be successfully accomplished, the Trust—as it practically is—will have justified its existence; but there is a feeling amongst exhibitors that this combination of manufacturers and renters will lead to an increase of prices all around. However, most people here are willing to give the new idea a fair trial, but any attempt to raise prices will surely be fatal.

Meetings of manufacturers and renters, separately and combined, are being held today (Nov. 1st) for the ratification of the agreement.

The firm of Pathe Freres is making a step in the right direction by producing film subjects in the countries in which the plot is laid, thus obtaining true local color. Films of Japan (the first of which is due for release on the 5th of this month), Russia, Italy, Germany, Spain and Holland are being placed on the market and announcement is made that a series of English films by the same firm are in course of preparation. The latter films will be known by the name of "Britannia" and the subjects will be drawn solely from English history and literature. The British Government granted the use of the famous Carisbrooke Castle for the setting of one of these films, and another is being taken at Knowle Park, by permission of Lord Sackville.

Pathe Freres are breaking away from the usual practice of employing a stock company in this new series and are selecting each player because of his or her suitability for the part. In a recent interview, M. Solenne, London manager of the company, said that no expense is being spared to make the subjects as good as is humanly possible.

I had a chat yesterday with R. E. Aitken, general manager of the Western Import & Film Company, which said firm are handling Majestic films in London. He was very enthusiastic concerning the new product, the first samples of which are being shown to buyers this week. I did not have the opportunity of seeing them for myself, but I will do so before my next letter and will let you have a few representative trade opinions as well as my own.

At Mr. Hammerstein's new palatial opera house in Kingsway, London, which opens next week, some novel cloud effects will be introduced to heighten the illusion of reality in the scenery. A projector has been placed behind the scenes so that moving pictures of clouds, etc., can be thrown upon the inert (?) sky, which is usually painted a vivid blue in theatrical scenery. The idea of making use of moving pictures as an aid to effect in theaters and music halls is not a new one, but I believe it is the first time that the ubiquitous cinematograph has invaded Grand Opera.

The American Company (London), Limited, are settling down in their new offices at 101, Wardour Street, W., where Mr. Scott is rapidly making good with Flying A films. When Flying A films first invaded the English market some months ago their reception was none too enthusiastic. It was not long, however, before buyers woke up to the fact that "Flying A's" were deserving of better recognition—and business is booming accordingly. Undoubtedly, the American manufacturer who breaks ground over here has a harder task than he imagines; there are so many different brands of film on the market that buyers are extremely critical, and a fresh brand of subjects is compelled to undergo scathing criticism before it is generally accepted and given a regular place in programs.

Of course, the buyers will tell you that they are ready to buy anything that is worth buying, irrespective of the maker's name, but that is not the case. Consciously or unconsciously, the buyers get into a groove of "regular buying"; that is to say, they give so-and-so and so-and-so an order fairly regularly. The consequence is that programs are more than half filled before the buyer gets as far as the smaller makers and new comers. Thus the latter has to earn its footing with a subject which the buyer dare not ignore before it is admitted to the inner circle.

NEW THEATER FOR BEARDSTOWN, ILL.

"The Princess" is the latest photoplay house to make a bid for public favor. This house is designed and built to stand as a first-class theater in every respect. It is thoroughly fireproof and seats 650. It has a balcony and a steel operating room containing an abundance of projection apparatus. The building is 45 x 115, with a stage 35 x 45. Asbestos curtain, thoroughly equipped stage capable of playing a road attraction. The Mirroroid screen is used in conjunction with a system of diffused lighting. There are telephones in every part of the theater, also ladies' and gents' retiring rooms. The decorations are superb, both as to extent and taste. Inside and out this theater is a thing of beauty and ought to continue as a joy forever. It is owned by Harris and Nicholson and was opened October 19th.

IS THIS A PIPE DREAM OR A MISTAKE IN THE FIGURES?

Charleston, S. C., Courier, Nov. 16th, 1911: "Vincent Milnor, Giosine Guida and James Sottile, all of Charleston, obtained a commission for 'See Charleston First Company,' with a capital of $1,000. The company proposes to conduct skating rinks, picture shows, and carnivals of all kinds; to conduct for profit exhibits and performances of all kinds, of entertainment and amusement; to operate and control pleasure boats of all kinds; to operate sight-seeing vehicles, and to own, operate and control pleasure grounds, airdomes and parks.

B. F. Keith's Bijou Theatre, Boston, Mass.

Written for The World by Henry.

A SERIES of novel musical numbers, which are to be given beginning in November and are to continue through December, at B. F. Keith's Bijou Theater, Boston, are most attractively announced by a set of colored postal cards. These musical numbers are intended as "illustrated songs," and they consist of the national airs of the dozen or more countries that are represented. The songs are arranged in solo, duet, quartette and chorus form, and are rendered by a company of fourteen people. Attractive settings and costumes are used and each group of songs is surrounded with an atmosphere of the country to which it belongs.

Main Stairway and Entrance.

Mention has been made in this paper before regarding the work which has been accomplished along unusual lines in this theater. The Bijou Theater numbers among its patrons people from all walks of life. The fact that John Chinaman is welcome and that children in large numbers from various social settlement houses are regular patrons, does not make the house less attractive to the business man, the teacher, or the woman of leisure, all of whom are regular visitors.

The variety of subjects which compose the programme make this house appeal to many interests. Those who love music will hear only the best, and rendered by artists of conscientious merit. The lectures, specially written, and oftentimes delivered by experts on their own particular subjects, have their regular following. The one-act play is a source of interest to many who have not the time to devote to a three-act production, and last but not least, by any means, the motion picture—the very best the market affords—is provided at the Bijou. The presentation of subjects does not depend upon the arbitrary service of any exchange, but the pictures are selected solely with reference to their relation to the programme as a whole. No preference is given to any manufacturer, but the best pictures of all manufacturers are shown.

At the Bijou it has been found necessary only to herald the coming of any pictures by a clearly marked bulletin of the titles of the pictures. In one of the advertisements run by the Bijou this statement appears: "Pictures of morbid or sensational appeal are never shown." From this it will be recognized that there are pictures produced which Josephine Clement, the manager of the theater, will not permit upon the screen. Indeed, it has been this rigid policy of careful censorship of the entire programme which has brought the Bijou Theater to the recognized position it holds today as the representative motion picture theater of the country.

It has never been the desire of the management to conduct an educational institution, as such, nor to take all life and sparkle from the entertainments provided, but it is their firm belief that a programme may be made both interesting and diverting without depicting the antics of the hoodlum, or the tawdry sentiment of the dime novel. Unusual for theaters of the kind are the provisions made at the Bijou for the comfort and convenience of patrons. The well-appointed reception room, equipped with checking facilities, writing desk and telephone service, affords an attractive resting place. A maid is in constant attendance to look carefully to the comfort of ladies and children.

In accordance with the progressive policy maintained in this

Reception Room and Checking Booth.

house [illegible] Keith is offering as a first prize one hundred dollars, and as a second prize fifty dollars for one-act comedies. The contest opened in November and will close January 1st, 1912. The successful plays will be given production during the present season, the prize payment to be accepted in lieu of the first week's royalty. The Bijou Theater is to have the right to first bid for further use of the prize plays and for production of any of the other plays. All manuscripts must be original. Adaptations previously produced will not be accepted. Manuscripts are to be typewritten, on one side of the page, and accompanied by stamped, addressed envelope. A play must not exceed thirty minutes in length and must be kept to one setting.

Josephine Clement, when discussing the theater, always emphasizes the fact that it is a motion picture theater, and she always insists that whatever else appears upon the programme, one and all, they are accessories to the picture. The present policy of the theater has been maintained for over three years, and as a natural consequence the majority of the staff, who have been with it since its beginning, are in hearty sympathy with it. Each department has an enthusiastic director, and the harmony of their work is evident to all who read between the lines.

On the Road.

Clyde Martin Talks About the Houses He Has Seen.

IT seems that the managers of the Middle West are taking to sound effects and drums more than in any other part of the country, and I believe that this feature is one of the things that is boosting business down through the valley. Out of thirty picture houses that I have visited in the last three weeks I have only found six houses without a drummer, and all of the drummers I have met seem to be interested in the detail work of sound effects.

On Tuesday and Wednesday, October 31 and November 1, I had the pleasure of playing at the Princess Theater in Blue Island, Ill. The Princess is a very pretty little house, with a seating capacity close to three hundred. The house is under the direction of Mr. Roy Keppel of Blue Island and Chicago Heights and Russell Keppel, a brother, is the local manager. Miss Esther Landgraf is the pianist and Mr. A. Englehart is the drummer and they are a clever team. Mr. Englehart is only a beginner on drums, but he has talent and could easily back some of the old heads clear off the map. He is a strong believer in effects and is constantly adding novelties to his line. The music at the Princess is a strong drawing card. Mr. Ray Coffman is the operator. Fred Fisher is the usher, Eddie Gordan, door man; Louis Stube, assistant operator and Mr. Keppel's mother, Mrs. A. M. Keppel, is the treasurer. The Princess enjoys good business the year round.

Over at Chicago Heights is another Keppel Theater, a new house called the Fashion, a very fitting name. Mr. Roy Keppel devotes most of his time to this new house and business is increasing every week. The Fashion seats four hundred; it is large and roomy and is without a doubt one of the safest theaters in Illinois. The indirect lighting system is used and the projection is fine. Mr. M. E. Carl is the operator at the Fashion, Walter Gruger, assistant operator; Miss Gisela Sauter, pianist; Mr. Bob Curns, drummer; Herbert Silloway, songbird; Albert Larson, door man, and Gus Fischer, the special policeman. Fischer watches the place in the mornings and sleeps while the show is on. The Fashion is enjoying the patronage of the best people in Chicago Heights.

Saturday evening, November 4th, I had the pleasure of playing an engagement at the Lyric Theater in Gibson City, Ill. The Lyric is one of the neatest houses in the state and does a good business. It is the only licensed picture house in Gibson. Messrs. Grim & Puff are the owners and managers; Ernest Caryer, operator; Miss Alice Whaylen, pianist; Mrs. Grim is the cashier. The house opened the 15th of August this year and everything points to success. I am not a knocker, but I will hand you a little tip. If you ever have occasion to visit Gibson, arrange things so you will not be obliged to stay over-night and be sure and take your lunch with you. The only hotel in the town is absolutely rotten. The first night there was no heat in the building and the second afternoon I heard the manager of the hotel (?) order a half ton of coal. Playing the pictures looks all right on the billboards, but some of the hotel accommodations are enough to put a person's artistic temperament on the bum. (Officer, I'm raving again.)

Monday and Tuesday, Nov. 6th and 7th, I was in a real town on a real picture house with a real manager, [illegible] Dreamland Theater, Chas. Vance. The Dreamland Theater has a seating capacity of three hundred and [illegible] three reels of Licensed pictures to capacity business. Chas. Vance is the proprietor; A. S. Hood, manager; Kitty Baer, pianist; B. Wells, drummer; John Schon, electrician, Walter Sanderson, usher, and last, but not least, Miss Cora Messersmith is singing the songs and it would be putting it mildly to say that this young lady is one of the best singers in the state. Miss Messersmith has a real voice and she knows how to use it. The clever music at the Dreamland is getting Mr. Vance a nice bank account.

A few doors from the Dreamland Theater is another Vance house, The New Dawn Theater, running motion pictures and vaudeville. Mr. Vance is giving his personal attention to the Dawn and he is making a great go of it. The new theater has a seating capacity of five hundred and it is modern throughout. Earl Wise is the stage manager, Arthemues Smith is the musical director (his music sounds better than his name); Miss Mae Kemery, pianist; Edw. Baude, drummer, and Bob Copeland is the electrician. Mr. Vance is surrounded by a good bunch of workers; everybody is on the job at all times.

Wednesday and Thursday, November 8th and 9th, I filled a pleasant engagement at the new Lyric Theater, Champaign, Ill. This theater opened October 20th to capacity business. The Lyric is owned and operated by Mr. H. H. Johnson, an old head in the business. This house is a model in every respect, the front is of plastic design, built by the Decorators' Supply Co., of Chicago. The front decorations are in roses, white enamel and gold, with a large oil painting on each side wall. The lobby has a tile floor and marble base; the front is dazzling bright, made so by two five-thousand candlepower flaming arcs and Tungsten chandeliers.

The operating room is a spacious affair equipped with a Simplex machine, a mercury arc rectifier and is absolutely fireproof; the wall construction is of asbestos and concrete. The interior decorations are of delicate tones, with plastic design panels and floral relief. The policy of the new Lyric is four reels of Licensed films, a daily change of pictures, the admission being ten cents. Daily matinees are given. The house seats three hundred. H. H. Johnson is owner and manager; Mrs. Johnson presides at the ticket window; C. L. Hunter is assistant manager; Wm. Carbaugh, operator; Mrs. Lyda Weedman, pianist and Rex Jackson, usher. Mr. Johnson and Mr. Carbaugh are members of Piqua Lodge No. 61 T. M. A's. Mr. Carbaugh is also a member of Local 155 I. A. T. S. E. Mr. Johnson speaks in glowing terms of the results given by the Simplex machine. The picture they are throwing on the screen is second to none.

At Kankakee, Ill., Nov. 10, I had the pleasure of playing at the Court Theater. The Court Theater is the largest picture house in Kankakee, and is doing its share of the business. S. B. Roach is the owner, C. E. Roach is the business manager, Mrs. Harry Van Dalson is the cashier, Mr. Harry Van Dalson is the operator, Miss Nanette Lafond is the pianist, and Maud Barland Mathieus is the soloist. The Court Theater has a seating capacity of 500 and is showing Independent pictures. It was opened Feb. 19, 1911, and has been enjoying a fair business to date. On the first three days of the week vaudeville is used as an extra attraction, although no stage has been built in the theater. The Court Theater is located in the center of the business district of Kankakee, and as a five-cent house on each side of it.

Mr. Roach is the proprietor and manager of the leading newspaper of Kankakee and is a very careful advertiser. He knows how to advertise the show (that is his business), but he does not know how to manage one. Mr. Roach has the right intentions but he leaves too much to his employees, and anyone who knows the moving picture business knows well what this means.

Things are run very loose; the picture is one of the worst I have seen in the state. The machine or something being so loose that the picture wobbles from one side to the other, and the audience is bad. I am not saying that the audience is bad for the simple reason that they they did not appreciate my work, but from the fact that Manager Roach has one of the cleverest singers in the country, and after this little nightingale, Miss Mathieus, sang "The Gypsy Love" from the Fortune Teller, the audience was restless waiting for another Foolshead picture.

Manager Roach has a very pretty theater, a large seating capacity and could easily control the business of Kankakee if he would spend a little money and put in a capable manager; as it is, the Court is just doing a fair business.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

YOU'VE got to give it to the small town exhibitor. Of course, the small town man can do with dimes more than dollars will accomplish in the cities, but just the same a classy campaign depends less on the size of the town than the enterprise of the exhibitor.

Provo, Utah, is a small place with a six-page daily, but the Ellen Theater, located there, comes out with a quarter-page advertisement of "The Colleen Bawn," and to get the proper "local color" the advertisement is done in green ink with a shamrock border. A stunt like that will keep Provo talking for weeks after the three-reel feature has gone on to some other town, and it is doing a great deal more than advertising the presentation of the Boucicault drama. There's a special two-column story one-third of a page in depth directly under the editorials. It's clean-cut advertising and it should bring back more money than the special printing cost. It is the only green in the paper, and being on the back page, the display is certain. It is an idea that may be followed with profit wherever the Kalem triumph is displayed. Our hat is off to the Ellen.

Welcome to Mr. Morris.

Ben L. Morris, secretary of the Spragg Amusement Company, rises to remark that the comment on the White Theater press stuff in a recent issue needs some explanation, but Mr. Morris' letter speaks for itself. Here it is:

Bellaire, Ohio, Nov. 16.

Gentlemen—I am always an interested follower of your Advertising for Exhibitors and pick up many pointers. Our company is a firm believer in advertising picture shows. Particularly last week was I interested, for one of the houses you quoted as ineffective in advertising was White's New Theater, at McKeesport, where our company is running the picture show. I agree that the White ad. was not as effective as the one quoted in comparison, but could you suggest something better for a house that has no way of knowing its advance program, until the film boxes are opened to start the show?

Here is a clipping we use daily for our Olympic Theater show at Bellaire, and is much more to the point. We always use the same heading and use the ad. in the same place, and our patrons always look for it to see what is on tonight. It is not catchy for transients, but that is what your outside poster and front display is for. Our newspapers get the home people who know the house, and pass the front posters without a glance, but the posters catch the strangers who are looking for exterior evidences of the worth of a house.

We have several other theaters, Salem and Woodsfield, Ohio, Fairmont, W. Va., etc., and in most of them are handicapped by not knowing our program in advance. In two or three places, as in Bellaire, we are on a circuit, where we know several days ahead what is coming. Then the proper kind of advertising can be done.

Just as soon as all film exchanges can give advance business, then will picture show advertising be on a plane with other such work.

BEN. L. MORRIS, Sec.

First Rate Stuff.

The clipping to which reference is made falls about three inches single column and takes you by the ear in the first line. It starts off: "Can you imagine a man so tall he could not find anything in a hotel big enough for him?" It is the introduction to "The Trials of a Tall Traveler," and Mr. Morris picks out the salient feature of the day's program with which to catch the eye. It is vastly more effective than the usual "Three first run films, etc." It gets your interest in the first line and you're going to finish the stuff because you were started right.

And notice that the regular reader knows just where to look for the stuff every day. There is a lot more to that than most exhibitors realize. The regular loses no time. He turns to the page and column at once and does not have to search the entire paper. Looking to see what is at the picture show will come to be a habit with the fan and with some who have not yet attained fandom. About the only improvement to be suggested is that the notice carry a double head. In addition to the invariable head use a catchline that will throw up the day's feature, something like this:

The man who was too big for any bed. At the Olympic.

Now you have the trade-mark head for identification and a catchline for a bait for the casual reader. That may make it "catchy for transients," as Mr. Morris writes.

What Pulls Trade.

We differ with Mr. Morris as to the value of the newspaper notice. It will not only appeal to the regular, but it may appeal, or be made to appeal, to the transient as well. The drummer or other visitor doesn't go out and look up the bill-boards. The chances are he gets the paper and reads it through because he has nothing else to do. The picture announcement may get his interest aroused and instead of spending the evening in the bar or his own room, the traveler will get his hat and hunt up the film that got him going. The local transient—the man in town who doesn't go to the picture houses—is open to the same appeal, which leaves the lobby display primarily to catch the passerby, but it does not make sole appeal to the passerby. It leaves its impress on the mind of every patron and this impression may be favorable or otherwise, according to the display. There isn't anything about the picture house from the newspaper advertising to the music that the pianist plays that does not help catch and hold the daily visitor. It is the ensemble, not any one thing, that makes the regular patron of the chance visitor and holds him a regular after he has joined the ranks of fandom.

For the No-Program House.

The best suggestion for a no-program house is a slight advance to the exchange to ensure one guaranteed reel a day (bar accidents). This will give the alert advertiser a chance to brag about something definite and creates the impression that the whole show is as good as the one reel to which he devotes his space. There are few houses so small that they cannot show a profit on one definite reel a day, but where even this is not practical, the scheme of holding over one reel for a second day, recently explained by a contributor, can assuredly be worked at no extra expense. In such a case have your notice read like a criticism of the show.

Where this cannot be done through purely local reasons, the notice can at least avoid the glittering generality and hold to one specific point.

The item in question was reproduced in our issue dated November 18th. The objection offered is that it lacks the convincing ring. Pick up the big points. Instead of wondering how White's can do it for a nickel, tell why it is that a production costing $6000 can be offered a patron for five cents. The cheap combination show asking from 10 to 35 cents and giving some wornout dramatic success or a play that never has been a success, pays its players perhaps four hundred dollars a week at the outside. It uses house scenery that is almost nauseatingly familiar; the players are incompetent and the play itself either butchered or intrinsically bad. The photoplay is done by players of Broadway repute; twenty or thirty new scenes are offered each day and the stories are interesting. A three-reel show represents an investment of from $6000 to $12000, but it can be shown for a small admission through duplication. Instead of wondering why such a show can be given for a nickel explain why and be definite about it. Avoid the unmeaning puffery that does not convince, and make talk that rings true.

"Tie Up the Bull."

Don't deal in glittering generalities if you want to be believed. Stick to facts, make them sound like facts, but make the facts interesting. Here is a sample of the writer's idea of a business getter:

The theatrical manager who makes a dozen productions a year is regarded as one of the leaders of his profession. The men who make as many as this during any theatrical Season may be numbered on the fingers without using the same digit twice, but the photoplay producer may make as many in a month and keep it up twelve months a year. Each production is as carefully planned as the three-act dramatic offering, is played by actors who are known to the patrons of the high-priced theaters, are directed by stage managers of national reputation, and yet the bill at White's each night, offers three of these productions, representing an outlay of anywhere from $5,000 to $25,000 at one-fortieth of the price these same players could command in the "production houses." And there are no "number two companies," in photoplay, to present wretchedly inadequate versions of stale successes. There is only one grade in Photoplay—the highest—and the motion picture film makes it possible to show the highest grade of acting for the smallest admission fee. Two dollar acting for five cents is what explains the remarkable popularity of White's.

This can be improved upon, but it gives a hint as to the style.

A Model Letter.

We are indebted to Frank Hicks, of the Imperial Theater, Cleveland, for a letter that is in many ways a model. This department has advocated getting the teachers into the house that they may appreciate the fact that the show is clean, diverting and educational, and along these lines M

Hicks is planning an effective campaign. His letter is given for the benefit of others:

November 16, 1911.

Miss ———, Principal, The Central Ave. School, City.

Dear Madam:—You and all the teachers of the Central Ave. School are hereby invited to attend our matinee either on Saturday or Sunday, or both—November 18th and November 19th.

Enclosed you will find admission tickets for each teacher; these tickets are good on either date. If we have not sent you enough tickets kindly call the writer at East 2706R and he will be pleased to send you as many as are required.

We run special features every Saturday and Sunday which we believe are not only entertaining, but valuable as an educational aid. That is why we have invited you. We want you to give us your opinion of our features.

Our feature for Saturday is "Ali Babi and the Forty Thieves," an Arabian Knights story, with which you are familiar.

On Sunday we will show "Romeo and Juliet." You know all about this story and will enjoy the picture.

Nearly all of your pupils are our patrons, and we believe you will agree with us when we say that every pupil should witness these pictures.

Trusting to have your co-operation by your presence and endorsement, I am,

Very sincerely yours,

There is one error here in spelling Arabian Nights with a K. The stories are supposed to have been told on a thousand successive nights, from which the series takes its name, and the error will be noticed. There are two particularly good lines in this letter, one in which the teachers are invited to attend either show—or both—and the other expressing a willingness to send more tickets if they are required. Some campaigns of this sort are spoiled by an unconscious niggardliness of the offer. These phrases suggest eagerness to do anything possible to make the teachers welcome, and the invitation possesses a marked appeal.

Mr. Hicks sends another letter in connection with a gift scheme that space does not permit printing this week, but which we will present later.

Mr. Chaney's Offer.

N. E. Chaney, whose Orpheum programs have been alluded to several times in this department, writes:

I have received many letters from exhibitors all over the country asking for samples of my program. You may announce, through your valuable column, that I will take pleasure in mailing copies of my new program to any exhibitor sending a stamp.

The new program to which Mr. Chaney makes allusion is an improvement upon his already attractive folder. These will be ready by the time this appears in print, so send a stamped and self-addressed envelope with your request for a copy that Mr. Chaney's courtesy may not be too severely taxed. Address him at the Orpheum Theater, Hillsdale, O.

Mr. Chaney is generous in this offer, for the mailing will entail no little trouble, and he evidences the true spirit of managerial courtesy. His letter is additionally gratifying in that it shows the widespread interest taken in this department. The new folder will be commented upon when the promised copy arrives, possibly next week.

Hustling in California.

Santa Rosa, California, has a hustling concern in the Columbia Amusement Co., Inc., which runs the Columbia Theater—a combination house—and the Theaterette, a picture theater. The regular advertisement is a four-page folder with pages 6½ by 9½ and carries the title, Weekly Show News, adding on the front page "Programme of Licensed Motion Pictures and Theatrical News for the week commencing Friday, etc." It is issued every Friday, starting the week with that day, that the Saturday and Sunday business may be boomed, and it is announced that a copy will be mailed weekly to any person requesting the same.

The second page is given over to announcement of coming attractions or to items about the pictures according to need. The third page is divided into quarters for three two-day shows and the special Sunday program, while the back page is given over to the Columbia attractions, which runs pictures on the off nights.

It's nice printing—not elaborate, but clean and well displayed; the readers are short but effective and planned to pull. For special releases they supplement the regular advertising with the Hennegan small heralds, and in the box reserved for their special printing they use the line, "Think of the price, 5 cents," which emphasizes the value of the offering in proportion to the admission.

There is nothing about the sheet that cannot be duplicated by any reasonably good printer, but they have done right" what they set out to do. The paper is good, but not good; the display is effective without being fussy, and the printing has been well done. But three issues have come from the press, and the secretary of the company writes that they plan further improvement, but they started with the idea pretty nearly right in the first place.

And Just Think!

And just think, you matinee girls who may chance to read this, on October 31st Gilbert M. Anderson and the other Essanay players appeared at the Columbia in "The Man from Mexico." Just think of seeing all the Essanay Western favorites in a corking good play. And just this once Mr. Anderson wasn't playing the Sheriff. Think of that, too.

MORE BUFFALO JONES PICTURES.

Famous Big Brother to the People of the Wild will Put Out American Reel.

Buffalo Jones, whose pictured exploits in Africa with a cowboy's outfit—a lariat and a good horse—among the fierce beasts of the jungle have caused the world to wonder what sort of a man he is, proposes now to put out some more wild animal pictures, more interesting than those we have already seen. The African tour of Buffalo Jones was a sort of side issue with him—a little excursion for the fun of the thing. His regular occupation—training wild animals and catching the American lion, is just as interesting and fully as dangerous as anything he did in Africa. He has a good reel of pictures showing himself in his daily occupation which he is about to offer to exhibitors.

A representative of the Moving Picture World saw this reel the other day and can vouch for its character. The scenes are mostly taken in Yellowstone Park where Buffalo Jones has charge of the wild animals under Government protection. The first scene shows a stage load of tourists arriving at the park hotel. Views of the herds of elk, mountain sheep and antelope, which roam about the park are given. Some splendid views of these timid creatures have been obtained.

How the big grizzly bears are trained to run when they see a man is an interesting process as the picture shows. Bruin is lassoed by the hind leg and hung up like a pig from the limb of a tree. Buffalo Jones, armed with a long, stout pole, then gets at his bearship and gives him a beating that should last him for the rest of his natural life. The effect of this is to cause Mr. Bear to run for his life every time he sees a man. If this were not done, the bears in the park would become too familiar with the tourists.

Hunting the mountain lion forms a very interesting part of this reel. This highly specialized sport is carried on from Buffalo Jones' ranch down in Arizona. The pictures show Buffalo Jones climbing into a tree after one of the big cats and dislodging him with a forked stick. Like a flash the animal is up the tree again with the daring hunter after him, rope in hand. Soon he drops to the ground and then the lion is pulled bodily out of the tree and quickly tied in a bag and slung across the back of a pack-horse.

Dehorning buffalo is an interesting occupation that is fraught with danger, but it doesn't look so dangerous when you see Buffalo Jones and his cowboys do it. In these scenes is shown one of the most terrific fights between two bull buffaloes Buffalo Jones ever witnessed, and he has seen some bull fights.

These are but a few of the interesting animal scenes in this interesting picture. It ought to make a hit with any audience.

ECLAIR ENLARGES BIG FORT LEE PLANT.

General Manager Raver, of the American Eclair Company, announces the enlargement of its present buildings. Additional property has been added to the space already acquired and the work of erecting another large studio, an office building and a modern garage will be started at once. When asked why this step was found necessary, Mr. Raver said:

"When the Eclair Company, of Paris, decided to invade America, plans were drawn up for a studio equal only to the production of one reel weekly. The intention was to complete the plant some time in advance of the initial release date so as to allow for an ample accumulation of reserve negatives, but building delays made this impossible and it was necessary to engage three directors and a large stock company to meet the emergency. Then came insistent demands for more than one American release and we found studio, dressing rooms, property and scenic departments and the studio offices entirely too small. Mr. Jourjon, head of the Eclair interests in Europe and America, lost no time in deciding to increase the American investment, as he is determined to stop at nothing that Eclair films may attain leadership.

"We are frank in saying that our first release was not satisfactory to the Eclair Company, although we are in receipt of many complimentary letters and telegrams extolling its quality, and, fully realizing the need of ample working space and adequate facilities to handle large and important productions, we are wisely making additions at a time when they are most needed."

CHICAGO LETTER.

By Jas. S. McQuade.

IT is said that union moving picture operators in Northern Indiana are endeavoring to compel exhibitors to sign contracts employing them for one year. Moreover, the operators present a form of contrast drawn up by them for signature. It is understood that exhibitors in the section referred to are willing to pay, and are paying, the union scale of wages, but they refuse to sign a contract for a year.

It seems strange that the operators should have seen fit to follow such a course. A good workman is always in demand and possesses the independence that makes him averse to tying himself up for a year. He knows that so long as he performs his duties efficiently and faithfully his services will be continued by his employer. Moreover, if something better offers he is at liberty to take advantage of it, on proper notice.

If such a contract were signed by an exhibitor, he would certainly see to it that clauses were inserted protecting him in case his theater burned down or closed on account of epidemic, etc., etc. Where, then, would the operator be benefitted?

The whole thing seems so lacking in good sense that it would be well to drop it and forget it.

Wm. N. Selig Returns Hale and Strong.

Mr. and Mrs. William N. Selig returned to Chicago on Friday, November 24th. The numerous friends of Mr. Selig were delighted to see him looking hale and strong. True, his right arm hangs rather limply yet, but the wound has thoroughly healed and a few weeks of massage and usage will make it as good as ever.

Mr. Selig delved into work up to head and ears immediately after his arrival. Out at the big plant, on his first appearance, the general offices were piled with banks of roses and other flowers, and happy greetings were extended by the large family of employes.

The telegrams and letters sent Mr. Selig in Los Angeles were so numerous, over 500, that he fears, under the circumstances, some of them may have been unanswered. He desires to assure all friends, who so remembered him, of his heartfelt thanks for their kind interest.

Influence of Picture Theaters.

In its issue of Nov. 24, the Chicago Tribune had the following editorial, which affords a comforting point of view to managers of the large theaters, who are suffering from light business this season:

"It was estimated at a recent conference held in the East that the moving picture machine and the nickel theater have added at least 15,000,000 to what may be called the theater public.

"There ought to be comfort in this point of view for theater managers who have found their galleries emptying. If a vast new public is developing dramatic taste, or rather dramatic appetite, the larger theaters are certain eventually to profit by it.

"Just now, doubtless, the novelty and cheapness of the nickel theater have drawn away the fickle gallery god, and always hereafter they will divide their allegiance. But if the moving picture drama and the cheap neighborhood theater are bringing under their influence people who have not gone to theaters before in anything like the numbers announced at this conference, the theaters will get a large proportion of them in due time.

"With canned drama in the nickel theaters and canned music in the flats of the people, there ought to develop a musical and dramatic public of enormous proportions. This is bringing art to the people, making soil for native, original, creative work. Drama used to go to the people, in vineyards, at fairs, and from the tail of itinerant carts. Perhaps we are preparing a new renaissance—and the nickelodeon is its threshold."

Senator Stone, of Missouri, Wants Straight Pictures.

Moving pictures are a hobby of the senior United States senator from Missouri, William Joel Stone, as gleaned from a recent article in the St. Louis Star. He never misses an opportunity to attend a picture theater, and it is a standing joke in the Senate, when the senator is wanted for a roll-call, to order the sergeant-at-arms to visit a certain picture theater to find the much-needed absentee. There is a small moving picture theater, off on a side street from Pennsylvania Avenue, in Washington, that the senator frequents daily, during the sessions of Congress. Senator Stone has repeatedly said that the moving picture theater is a great educator. In a jocular way he has declared that the members of the United States Senate could refresh their historical knowledge, if they would spend less time at the musical shows and visit the moving pictures more frequently.

The senator was in St. Louis recently attending a political conference, and, according to the Star, found time to visit three picture shows daily. He was particular to visit theaters where vaudeville was omitted and declared that he does not go to see a specialty show when he pays his dime to see moving pictures.

"If you want a variety show, go to the vaudeville theater," said the senator. "I pay my money to see pictures and I don't want to be bothered by some woman singing 'My Sweetheart is a Political Boss and Gets His Money Easy,' or to see some 'hamfatters' trying to outdo Lew Fields as a German comedian."

Big Preparations for "Cinderella."

"Cinderella," Selig's big feature subject, will be released on New Year's Day, the three reels being released on the same day, one as a regular and two as specials.

Unusual preparations are being made to assist exhibitors in giving "Cinderella" wide publicity. Two styles of 3-sheet lithos., one 8-sheet litho. and a de luxe 1-sheet are being printed. Special photos of Miss Mabel Taliaferro will be gotten out for use in theater lobbies. A special press sheet, with 10 short stories of "Cinderella," will be mailed exhibitors, for use in newspapers. Three advertisements—of 1, 2 and 3-column size—have been written and photographed. and cuts made therefrom. Electros of these can be purchased at cost price from the Selig Polyscope Company. Cuts of scenes in "Cinderella" can also be had at cost price, and can be used either in newspapers or in special booklets gotten up by exhibitors for their mailing lists.

A lecture will also be prepared by an able professional. A musical program, written by an expert, who thoroughly understands "playing the pictures," will be furnished free to exhibitors. In fact, Mr. Selig will furnish every aid to exhibitors within his power, to make "Cinderella" the greatest money-maker they have yet handled.

The Saxe Enterprises.

Frank Cook, booking manager and publicity man for the Saxe enterprise in Milwaukee, writes me that the Alhambra. with its 2,400 seats, is holding patrons out every Saturday and Sunday. Mr. Saxe has just added a beautiful stage setting to the Alhambra, at a cost of $1,000. A new pipe organ. costing $5,000, has been installed and a new box office of marble and glass has just been finished.

A handsome sixteen-page program, called "Milwaukee's Amusement Guide," is now being issued by Mr. Saxe. It is devoted to stories of films, news items confined to happenings in the amusement world, and to the houses on the Saxe circuit. It is attractively illustrated.

Chicago Film Brevities.

Ingvald E. Oes, American representative of the Great Northern Film Co., was in the city Tuesday, November 21st.

Mr. George A. Magie, general manager of the Solax Co., of New York, was a visitor on the same date.

* * *

Edwin Thanhouser, president of the Thanhouser Company, passed through the city recently on his way to Milwaukee to attend the funeral of his father.

* * *

Tim W. Englehardt, owner of the Princess Theater in Hammond, Ind., and also of important real estate and other interests in Gary, Ind., was a visitor last week. Mr. Englehardt stated that the Princess is showing to fine business.

* * *

I. Van Ronkel was seen last week and reported that the volume of rental business done by him at present is larger than at any time during his connection with the business. Exhibitors are well satisfied with the service furnished them by this branch, Mr. Van Ronkel says, but that their business dropped off a little during the recent cold snap.

* * *

Thomas Mobille, owner of the Etropal theater in La Porte, Ind., visited the city last week and attended to advance bookings. Mr. Mobille stated that he gave his first Wabash Ave. Mr. Mobille stated that he gave his first Sunday exhibition on November 19th, offering "The Passion Play" as the attraction. Mr. Mobille believes that in a short time houses in Northern Indiana will be permitted to give Sunday shows.

Henry W. Schell, proprietor and manager of the Schell Theater, 2518 S. Ashland Avenue, and of the Boulevard Theater, 2222 S. Ashland Avenue, this city, was seen last week at the Laemmle exchange. Mr. Schell uses Independent service in the Schell, which is a modern, comfortable house, and he reports excellent business there, much better than he is doing at the Boulevard with Licensed pictures. The Boulevard is a small house. He informed me that Imp pictures are in high favor with his patrons at the Schell.

* * *

Maurice Heckles, manager of the Laemmle exchange, was seen last week and said that he was highly pleased with business conditions. Everything points to a prosperous winter season.

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Joe Bommerscheim, manager of the Gaiety Theater, Fort Wayne, was a visitor at the World office recently. He reported fine business. His service is furnished by the General Film Company's branch in Indianapolis. A mirror screen is used at the Gaiety.

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Wm. Hershberg opened the Magnet Theater, at 3234 West 12th Street, this city, Saturday, Nov. 4, using Independent service. He reports that his business is promising.

BIG TIME AT INDIANAPOLIS.

Indiana Exhibitors Will Meet in Convention December 12.

The Indiana exhibitors will hold their first convention at the Claypool Hotel, Indianapolis, on Tuesday, December 12, the first session to be called promptly at 10 a. m. The Indianapolis Moving Picture Managers' Association is cooperating with the Indiana Exhibitors' League to make the affair a big success. There will be pleasure mixed with business, and it is the chance that all Indiana exhibitors have been looking forward to, to get together. M. A. Neff, President of the National Motion Picture Exhibitors' League, will be present to make an address and advise with exhibitors, and Mayor Shank of Indianapolis will extend a welcome in a characteristic speech for which he is noted. The exhibitors will be entertained in a loyal manner, the entertainment consisting of theater parties, motor rides and a big banquet at the Claypool Hotel.

Every Indiana exhibitor is invited to be present at the meeting. Many matters will be brought up which will be to the interest of all Hoosiers in the motion picture business and a chance to get better acquainted with one another As far as possible every exhibitor will get a special invitation, but in case Indiana exhibitors reading this announcement do not get theirs, they will please consider this an invitation, as our mailing list may not be correct and we want every exhibitor to be present. You will not regret the time or money spent.

Let every Indiana exhibitor keep the date in mind and make extra special efforts to be present.

Those who purpose attending are requested to send their names to Dr. J. M. Rhodes, Chairman Committee on Arrangements. 730 S. West St., Indianapolis, Ind., or F. J Rembusch, Shelbyville, Ind.

H. S. DICKSON, President,
Indiana Exhibitors' League.

while Will S. Rising, the dean of moving picture artists in America, portrays the old musician. Messrs, Applegate and Adolphe are seen to advantage as the opera house manager and city dude respectively. Dorothy Gibson plays the part of a dissatisfied prima donna to a nicety. Other members of the extremely large cast share in the honors of the production. Mr. Jay Hunt is responsible for the scenario and staging. Exchanges and exhibitors will welcome this excellent Eclair subject.

NOVEL THEATER SCENE IN "THE MUSICIAN'S DAUGHTER."

A striking illustration of motion picture detail is found in the Eclair release of Tuesday, December 12, "The Musician's Daughter." One of the many interesting scenes is laid in an opera house, the principal characters appearing on the stage while portions of the audience, orchestra and boxes are simultaneously shown. For the purpose, a stage of standard proportions was built with adequate scenic equipment. The proscenium opening, or frame of the stage, was actually modeled in plaster of paris with scroll work and ornaments in bold relief. A massive box, regulation size, was next attached, the front of same being elaborated with heavy brass rings and decorative designs in papier mache. Heavy velvet draperies, suspended by golden cords added to the brilliancy. From the members of the orchestra, and the audience were carefully selected.

A very touching story is illustrated in "The Musician's Daughter," and each character is important. Grayce Scott, the popular stock leading woman, interprets the title rôle.

TO ORGANIZE PENNSYLVANIA EXHIBITORS.

The following letter has been issued by the Motion Picture Exhibitors' League of Pennsylvania to all exhibitors in that State:

"At the meeting of the Motion Picture Exhibitors' League held at their headquarters, 233 Fifth Ave., Pittsburgh, on Sunday, November 26th, 1911, it was decided to issue a call for a State convention to be held at Harrisburg on Monday, May 6th, 1912.

"We also are pleased to say that we had with us at this meeting our National president, Mr. M. A. Neff, who gave us a good talk along the lines of organization, and from his report we assure you that the future for our league looks very bright.

"We are also making arrangements to place a State organizer on the road, for the purpose of organizing locals and bringing the exhibitor into the League, and we ask the assistance of all the exhibitors throughout the State to aid us in our work, so that when the next National Convention is held in Chicago the old Keystone State will be second to none.

"Now let our slogan be: 'Organize! Organize!' and on to Harrisburg to the State convention of the motion picture exhibitors. For any information write to our State Headquarters, as we will be only too glad to hear from you. We remain yours truly,

"Motion Picture Exhibitors' League
of Pennsylvania,
"Per Fred J. Harrington, Pres.
"233 Fifth Ave., Pittsburgh, Pa."

CONNECTICUT EXHIBITORS ORGANIZING.

At a meeting of exhibitors held in the Bijou Theater, Bridgeport, Conn., Sunday afternoon, Nov. 26th, a movement to organize the exhibitors of Connecticut was started. The name adopted is the Connecticut Motion Picture Exhibitors' Association, and the Bridgeport exhibitors organized as the Bridgeport Branch No. 1. These officers were elected: A. A. Stevenson, president; Boyd Fisher, secretary-treasurer. Twenty-nine members were enrolled, including many from towns immediately surrounding Bridgeport.

The question of Sunday opening, which is agitating Connecticut exhibitors just now, was discussed at length, as also was the new law regarding the admisston of children. W. F. Plummer, W. S. Banta and R. F. Kinder were appointed to wait upon the city officials and to engage counsel to contest the law if necessary.

ONE BY ONE THEY SEE THE LIGHT.

Hardly a week has passed since motion pictures became the vogue that the **Moving Picture World** has not had occasion to deny or to ridicule the too evidently biased attacks of the daily press. Time and again we have written to the editors of the big dailies calling attention to the nonsensical statements of the cub reporters and suggesting that some member of the staff with a smattering of brains be occasionally allowed to write on the subject. The public, too, has resented these unfair attacks and we are pleased to see that the press is now taking a more serious view of the poor man's entertainment. They came to scoff and remained to—" well, at least praise the efforts of the manufacturers to present classical and educational subjects. Three weeks ago the New York "American," formerly hostile, devoted its editorial page to a scholarly article on the educational aspects of the motion picture. Not to be behind its chief competitor the New York "World," which has never missed an opportunity to slam the picture business, devoted a whole column last week to an interview with one of the leading film manufacturers. The editor of the "World" realized that the tabloid presentation of the standard novels and classics was not a subject to be trifled with, moreover he saw a chance for interesting copy, hence the order to interview the Thanhouser Company which in putting out such subjects as Ibsen's "The Lady from the Sea," Rider Haggard's "She," selections from Dickens and other great writers. Mr. Edwin Thanhouser's statements were modest, but appeared to be convincing to the New York "World" as the interview was printed in full. We hope to be able to reprint at least part of it in an early number. Meanwhile we rejoice to see that the "World" has capitulated.

Bison Company Gets 101 Ranch

Miller Brothers' Famous Organization Added to the Stock Company of the N. Y. Motion Picture Co., in California.

The surprise of the week is the announcement that the New York Motion Picture Co. is abandoning the regular style of Indian and cowboy pictures it has been making for the past several years, and will hereafter produce nothing but sensational, spectacular Western subjects, with enormous casts, and that it has leased the Miller Brothers' 101 Ranch Wild West Show, which is now installed at Bear Valley, Cal., having been consolidated with the regular reorganized Bison company of sixty people.

To a representative of the Moving Picture World Mr. A. Kessel, president of the New York Motion Picture Co., made the following statement:

"We intend to make, and are making at the present time, what I predict will be the most sensational subjects ever produced. We have been working very quietly until we were in a position to make the proper announcement. The company we now have is the largest stock company in the whole world, comprising more than 400 people employed daily. It includes the reorganized regular stock company of 60 people and the Miller Brothers' 101 Ranch Wild West Show company of 350 people. We have been fortunate in securing this famous aggregation, all of them being seasoned show people, equipped with splendid horses and necessary paraphernalia. Among them are the world's most daring riders—men and women who think nothing of taking their lives in their hands when giving an exhibition of their skill. Scenarios have been written around them which feature sensational deeds of daring.

"I predict that this marks the passing of the 'done-to-death' Western picture. The Bison company was the first in the field of Western pictures and has had many imitators. If anybody tries to follow in our footsteps now they will have to gamble a big bank-roll. We are in perfect shape. Before making any announcement we wanted to be sure we were right. We installed new cameras, new people and new directors, and Mr. Baumann went West to personally supervise the production of the thirty-odd scenarios we had specially written.

"Instead of shoving out three reels of ordinary quality we believe we are doing the exhibitor more good by turning out two reels which will stand supreme as the king of Western pictures. These two reels will be features in every sense of the word which could be handled as specials and state rights sold.

"Three-sheet posters will be put out with every release. We want every exhibitor to make a 'clean-up' and we're going to give him the film and the poster to advertise it.

"The first release of the big pictures will be made in a few weeks."

Mr. A. Kessel, President.

Mr. C. O. Baumann, Secretary and Treasurer.

PRINCIPALS OF THE NEW YORK MOTION PICTURE COMPANY.

MISS TURNER GOES TO CALIFORNIA.

The Vitagraph Company has been deluged with inquiries concerning Miss Florence E. Turner's health, some going so far as to offer condolence for our sudden loss. We are pleased to state, for the benefit of these many anxious and solicitous inquirers, that Miss Turner has now so far recovered from her indisposition of a few weeks that she was at the studio last week and will start for California about December the first. This tip to the coast will be one of business as well as recreation.

MINNESOTA NATIONAL EXCHANGE CHANGES POLICY.

Mr. Wm. Cohen, of the Minnesota National Exclusive Exchange, Minneapolis, Minn., wishes to announce to patrons that his company is no longer handling the Natio Film Distributing Co.'s output, for the reason that the p gram was unsuitable to his clientele. He desires thro The World to extend thanks to his customers for st favors and to announce that hereafter he will confin his exchange business to feature and commercial picture

The Films of the Future.

By William H. Kitchell.

HAVE you ever wondered, darling reader—to vary the mode—where the films of the future are coming from? Have you ever wasted a fifteen-cent Vuelta Abajo in musing at a table within the corner of a thirst emporium as to what the manufacturers will do for plots in the time when there will be more manufacturers and more exhibitors who will not stand for revamped melodrama and other horrors of the age? You haven't? Then don't. Dreaming is an unprofitable vocation, and it was only the other day that a man fell off a seven-story building while cogitating as to whether Snodgrass intentionally spiked Baker in the World's Series.

But to those who make dreaming a business—to a scenario writer, for instance—the question of plots is an absorbing one. There are moments when plot-suggestions come as thick as flies in midsummer to a writer—and there are more moments between when imagination halts and there is nothing doing with the think factory. But this stagnation, as a rule is dispelled by regular hours at the typewriter; and a writer who has any "call" whatever to his profession has plenty of plot-suggestions, and his chief trouble is in picking out the ideas that will "get across" before and after production..

It is the writer's business to write, and the manufacturer's to produce, and under present conditions it is rather a "hit-or-miss" business on both sides. Neither writer nor manufacturer is a qualified judge of his own production, and the comment of the trade-paper and the photoplay patron oft-times hits unfavorably upon a play that looked especially strong until it left the studio. But these are unavoidable conditions, and natural; and it is to the credit of the men behind the studio that there are so few failures. Compared with "legitimate" drama and musical comedy, the number of scenarios that "get over" successfully upon the screen are ten to one.

And the proportion will be larger in the future. From the standpoint of the scenario writer there is an appreciable improvement in compensation from the payment given for a scenario a year and more ago. Possibly the good work of the Moving Picture World in agitating adequate payment for a picture play has helped to better conditions. Possibly the increase in competition, with more manufacturers and more frequent releases in the field, has had something to do with the improvement. Anyhow, the improvement is there, and the chance for the untried writer without a "pull" is vastly greater with the manufacturer than it was a year ago.

In the increase of compensation lies the key to the films of the future. "A man will do anything for money"; and as long as the world lasts there will be writers with imagination and insight into human nature who can be drawn upon for the inventing of photoplays. The more pay the better will be the quality of photoplays. This is logic that "works out." To-day a writer can get as much for a dramatic scenario built on sensational lines and requiring only an early education of dime-novels and the Laura Jean Libby school of inane fiction as he can for a highly imaginative and ultra-refined comedy. There has been no incentive for extra good work. The yarns of "hundred-dollar checks" may have had a beginning in truth, but the average check received by the average writer has been nearer "fifteen" than a hundred, and it is upon the "average writer" that much of the future of the photoplay world will depend. There must be better pay for better work, or there will be no better photoplays.

Given a more liberal allowance for the scenario writer, there is no question but that the studio will take care of its own. There has been good work in the general run of releases from most studios during 1911, and there have been examples produced by these same studios that have been especially rotten. There is no other word for some of the junk produced, and there was no excuse for its production. Companies that travel with an insufficient supply of scenarios and are thereby forced to depend upon the heated imagination of the actors and camera men, who are not efficient producers of good material.

The most pessimistic writers of scenarios, however, will admit that the photoplays are popular with the public, and deservedly so. There is no let-up in patronage of the photoplay theaters, and even the press has come to speak of the world of motion pictures with respect and approval. There is still the howl about the small boy and his propensity to imitate the Wild West film dramas in the environment of civilization, but there is less of that, and more of praise concerning the educational and even the general run of photoplays. And the average picture-goer is higher in the scale of intelligence than his prototype of a year ago. You can verify the fact for yourself.

And with all these conditions working together for good, the future of the films is assured. It does not take a complex plot nor an expensive equipment of "properties" to make a photoplay. The best stories of the world are often the simplest. The writers of them knew human nature and how to make their readers believe in what they wrote. Their appeal was to the mind. So it is with the good film dramas. The Edison Company has never released better work than the drama entitled "The New Church Carpet." Another top-notch picture was the Essanay—"The Atonement." The Pathe "Veil of Happiness" was of this class, although it was a Chinese story written by a Frenchman, and of unique background. These are three of the films that "got across," and simply because of their simplicity of strength. It is the straight blow from the shoulder that hits hardest.

It is when such stories as the above are released that the photoplay philosopher has most faith in the permanency of the films. What has been done can be done again. Comedy can be made effective with an appeal to the mind as well as to the eye. The film Indian can be transformed into a real Indian, and be less of an ochre-toned ass that he is on the screen to-day, without much effort.

And "cowboy" photoplays! They are popular everywhere, and yet we hear of them in the newspapers. Now, a "cowboy" plot need not necessarily be illustrated with examples of bullyism and gunplay. Nor, if deemed essential, need these features be eliminated. The people who move and talk in Bret Harte's stories of the early West live in powder smoke and saloons; but they are idealized, and they will live when the heroes of the dime-novel are forgotten. The manufacturers of Western plays have neglected something. What they require most are directors who can drop the haze of romance gently over a film drama, to blur the rough action of rough characters, and soften the sharp outline of stories that are lived outdoors. If you don't believe that the West can be made romantic, ask David Belasco for the recipe.

To the man who sees photoplays day in and day out, so to speak, there comes the belief that the films of the future will take care of themselves. If the plays of to-day were not far from perfection, there would be cause for alarm, for with perfection there would be stagnation, and stagnation means ruin. When the time comes when it will be impossible to improve the films, there will be a procession of scenario editors and writers half a mile long, wending their way silently and sadly into other pastures.

And few of us will live long enough to be of the procession.

CINCINNATI NOTES FROM NEFF.

The picture business in Cincinnati is very quiet at the present time and there have only been a very few changes in the picture houses. M. A. Neff bought the Unique Theater on Walnut Hills and changed the name to the Queen Theater. Since the change the theater seems to be doing a nice business.

Mr. Beck, of Indianapolis, Indiana, is expected in Cincinnati in a day or two. Mr. Will Cohn, of the General Film Co., of Columbus, was in Cincinnati this week. The Ohio Exhibitors' League will start their State organizer on the road next Monday. The Motion Picture Exhibitors' League of America will be represented by an able organizer, who will take the field in a very few days.

Mr. C. A. Dashner, of Huntington, W. Va., has opened up the Queen Theater at Versailles, Ky. Mr. Ralph Lefeever, of Lebanon, O., formerly manager for M. A. Neff, has bought the Queen Theater at Lebanon and, after remodeling and decorating, will open it up on Nov. 25th. Mr. Staup, of Delphos, O., will soon move into the new theater which is now building. Delphos is to be congratulated in having so efficient a picture man as Mr. Staup.

I am pleased to announce that Ex-Senator J. B. Foraker, of Cincinnati, O., has agreed to act as counsel for the Motion Picture Exhibitors' League of America, which organization has been duly incorporated under the laws of Ohio.

In securing the services of Senator Foraker we have a guarantee for every exhibitor that his legal rights will be fully protected. I think I should further announce that Senator Foraker has accepted this employment not alone from a monetary consideration but also because he realizes the great good that can be accomplished through a League that is organized for the purpose of securing a higher standard of pictures and placing the business on a higher plane.

Ex-Senator Foraker and the President of the League have been friends for many years. M. A. NEFF.

WILLIAMS WIRES FAREWELL.

J. D. Williams, the enterprising American exhibitor who has been turning things topsy-turvy in Australian motion picture affairs during the past two years, sailed from Vancouver, B. C., on November 28, for the scene of activities upon the other side of the world, after an extended visit in the United States and England. Just before embarking for the long voyage Mr. Williams sent the following telegraphic farewell to his friends to be communicated through The World:

JJ4 14CH Xh 50 N L
Vancouver BC Nov 28/11
Moving Picture World
125 E 23rd St New York

Upon our departure for Australia we wish to thank old and new friends for many kindnesses and favors extended. New ideas and equipment secured in America and Europe will enable maintenance in front ranks future as well as in past highest possible standard in photoplay theaters our company conducts.

J D WILLIAMS

6:18 AM 29th

The World wishes to supplement the good wishes of the many friends of Mr. Williams by wishing him bon voyage.

THE POWERS COMPANY OFF FOR NEW MEXICO.

Not content with the increased facilities afforded by their new Duplex Studios, the Powers Company is following the line of least resistance, which at this particular time is turning the heads of the most progressive film manufacturers to the Pacific coast.

The accompanying cut shows Mr. J. O'Brien, the latest addition to the directing staff of the Powers Co., with his company of photoplayers who have left for New Mexico. Some interesting information from this company should be forthcoming.

THEATER VENTILATION AND FILM DRYING SYSTEMS.

The Ilg Electric Ventilating Company, of Chicago and New York, maintain a corps of ventilating engineers, a branch of which is now making a specialty of theater ventilation.

Their reports show that there is considerable agitation among theater owners relative to the importance of ventilation within theaters, and having made a specialty of this particular work, they are now installing ventilating systems in upwards of 75 theaters throughout the country.

Ilg fans and blowers are specially adapted to this class of work, owing to their low cost in power consumption, as well as their quietness in operation. They also manufacture such apparatus in any current and voltage.

Another particular feature specialized in by this company is the designing and installing of special drying systems, used in connection with the drying of films. They have completed a number of installations of this nature and invite correspondence with film manufacturers on this subject. The Ilg Electric Ventilating Company invites correspondence with each and every individual interested in either of the above problems. Write to their special engineering department, and any information desired will be cheerfully furnished.

MARSHALL P. WILDER A PHOTOPLAYER.

By special arrangement between the Vitagraph Co. and Marshall P. Wilder, that well-known diminutive entertainer will appear in a limited number of Vitagraph comedies. Mr. Wilder and Mr. John Bunny will also appear together in a few pictures. At present they are in the midst of a farce to be known as "Chumps," which will be released soon after the holidays.

The asquisition of Mr. Wilder as a photoplayer adds one more to the growing list of well-known vaudeville and legitimate actors who are bridging the chasm that has heretofore yawned between the stage and the picture. Of the prominent thespians who became picture pioneers, each found it necessary to build a bridge of his own, as one bridge would not hold two. But when John Bunny built his bridge he had to build it so strong that it remains a permanent structure. Any actor feels safe in crossing any bridge that Bunny will cross and many have done so since he made the passover.

But Wilder did not use Bunny's bridge. He made one of his own, years ago, when moving pictures were only to be seen on flip cards that were used in the old Biograph machines. He was one of the very first actors to pose for the animated camera. We took the liberty of having ourselves introduced to "Marsh," and he seemed glad of an opportunity to square himself with the world and the "profesh" for being on our side of the chasm. "Naturally," said "Marsh," I feel a little bit nervous. I have exactly the same feeling that a codfish would have on the top of a mountain. You see I have done my stunt for years alone and this thing of working with a cast is strange enough, but working to a bull's-eye and a pile of furniture, with the footlights up in the air, is demoralizing, to say the least. I was never put inside of a piano before, but here on my first day they do it, with endless rehearsals, putting me in and taking me out like a ventriloquist puts his dummy figures in a trunk. But I like it. Moving pictures are a grand thing for the actor, the teacher, the child, the parent and everybody else. I realize, as do others of my profession, that if an actor wants his work to outlive him, he must appear before the camera and that's why I'm here. I had no idea when I posed once, fifteen years ago, that the pictures would be such a monumental institution, but now I am coming out of my Rip Van Winkle."

NEW THEATER FOR PERU, INDIANA.

The Photoplay Exhibitors' Co., of Peru, Ind., is installing a new moving picture theater in the heart of the business district of that city. The Decorators' Supply Co., of Chicago, designed and is installing the decorations, which will be very elaborate both outside and on the interior. The new theater will have 400 seating capacity, will be up-to-date in every particular, and will be open for business about Dec. 15th, running straight pictures.

J. K. Lipsett, a member of the company and part owner of the Palace Theater, will have the management of the new enterprise. There is no doubt but that the new theater will be a money-maker from the start, as the moving picture theaters of Peru have done an exceptionally good and increasing business in the past.

CHANGES IN KINEMACOLOR SHOW.

A few changes have been made in the program at the Kinemacolor Theater on 40th Street. At the presentation given last Monday evening a series entitled "Sunset on the Nile," "Scenes on Lake Garda," "Harvesting in England" and several other interesting productions were shown, to the evident satisfaction of the audience.

While the pictures are of surpassing beauty and interest, the effort to introduce sound effects is so utterly silly as to be annoying. The Kinemacolor management would confer a favor upon its patrons by discontinuing the use of effects until such time as they are able to make them properly expressive.

BEDDING WITH I.M.P.

The I.M.P. Company announces that it has secured the services of Thomas Bedding to conduct its publicity department in place of Mr. Hoadley, resigned. Keep your eye on the Imp announcements.

The Brooklyn Eagle this week inaugurates a new department in both its amusement advertisement columns and its amusement news. This department is designed to call attention to the offerings in the motion picture theaters and those which present a combination of vaudeville and picture entertainments.

Projection Department

Edited by F. H. RICHARDSON.

EMBRYO EXHIBITORS.—During the past four years the writer has received many requests for advice such as the following letter from New York City: "I am taking the liberty of asking you for information in regard to investment in a moving picture house in New York City, and trust my enquiry is not amiss. If it is, I beg pardon. I have been a regular reader of the 'World' for the past few months and, while I have never been in the amusement business, I feel that I have gained valuable experience in the perusal of your columns. As above stated, I am perfectly 'green' in matters relating to this particular business, but from outside observation, it appears to be a moderately safe investment where one might expect reasonable returns for his money, the varying conditions of course being considered. I have $5,000 that I want to invest within the next few months, and the purpose of this letter is to ask, if permissible, for your advice as to whether this is a sufficient sum for investment here in New York, and if so, what is probably the best proposition, opening a new place or perhaps getting one already in operation—hardly the latter I suppose, since good places are not for sale, and poor ones not desirable; and, would you recommend the investment in this city in the first place? Of course, I would like to start as 'good' as possible, so far as my financial circumstances will permit, and perhaps the sum of money at my disposal would be inadequate. I am altogether at sea in the matter, and do not know just how to go about it, therefore appeal for your advice, which will be very much appreciated. My age is 25; generally speaking, I believe I am quite capable. I am enclosing stamped envelope in case you would be good enough to drop me a line; otherwise I shall look for a few words in the 'Department' which you so ably edit."

I am glad to be of assistance to a brother man in any possible, reasonable way, but have consistently refused to give advice of this kind. There is altogether too much depending on the "personal" equation. Many bright men have entered the exhibition field with less than the sum named and made a pronounced success. Many bright men have entered the same field with several times the sum named and made a total, complete failure. Each had the same opportunity, aside from matters financial, but each did not have the same faculty of successful management, or else the same instinctive affinity for the amusement business.

It by no means follows that because one is a capable, bright man that he will make any large success in the amusement field. He may be ever so energetic, resourceful and excellent in management, yet, beyond all this, he must have a certain, rather undefinable, quality in his makeup by which he is enabled to separate the wheat from the enormous amount of chaff in the amusement business, if he is to reap any large degree of success.

The gentleman who writes would probably not dream of entering the dry goods or the boot and shoe business without a course of training sufficient to equip him with a comprehensive knowledge of the business. He would probably consider any one who did so as being possessed of extremely doubtful judgment. But he, and others, cheerfully propose to jump into the amusement field with absolutely no knowledge of the business.

True there is not the same vital necessity for knowledge that exists in the other business named. That is to say the chance of some degree of success without previous knowledge is somewhat better in the amusement line than in the dry goods business. This is probably for the reason that the public, as a whole, does not exercise the same amount of discernment and good judgment in its purchase of amusement that it does in the buying of dry goods; this in turn by reason of the fact that amusement, like candy, lasts but an hour or so and is done, whereas the dry goods we purchase remain with us for months. Still the fact remains that to succeed in any large way you simply must be an "amusement man," and have that faculty coupled with good managerial judgment and business capacity.

Now, the young man who asked my advice, in this case, might enter the field with $5,000 capital and make a success of it. He also might make a total fizzle. In the first case, were I to advise him to enter the field and he should succeed, I would receive no reward and mighty little credit. On the other hand, did he make a failure he would forever after blame me for not telling him to stay out. I would be the "goat."

New York is a good field for the right man, yes; but, while $5,000 would enable a man to get a fair start in Brooklyn, Jersey City, or even some parts of the Bronx, that sum would be of no use in Manhattan.

Understand me clearly: I have not, in the above article, talked to the man who is contented to start a little "store-room" theater and dub along, thoroughly satisfied if he makes an average of twenty dollars a week above expenses, grinding the said expenses down to the last possible penny. That kind of "exhibitor" is too numerous already. Probably New York could do that all right, if he is bright and has any ability at all. Many are doing it who haven't any of the latter quality and not enough of the former to dazzle the average peanut vendor. They manage to exist, but the business, as a whole, suffers immeasurably by their presence. However, let it be understood that in this I refer to the cities, not to the small towns. In the small towns, where income is strictly limited, we can forgive many a shortcoming that is absolutely inexcusable in the city. In fact, the small town exhibitor, even though he be conducting a show that would not be creditable in a city, is in fact a public benefactor in that he is providing the people with what is to them, and by their standard, a pleasing form of amusement, well worth its price. The city and small town exhibitor are not to be judged by the same standard at all.

FILM SERVICE.—Several letters have been received from exhibitors in various parts of the country commending, the answer we made to Mr. [illegible] in November 4 issue. One exhibitor says: "You have hit a very large nail very squarely on the head. The way the buying and selling of film service is carried on is nothing less than an outrage. We pay for a certain thing and then take what we are able to get. Inspection by most exchanges is a farce and that is another thing you ought to hand a wallop."

I fully agree with the correspondent that in most of the exchanges the inspection is largely [illegible]. If a girl examines one reel of negative film and does it as it should be done she has performed a good day's work. As a matter of fact, many of them "inspect" three or four times that number of feet in a day. Of course her inspection amounts to next to nothing. If the film is torn clear in two she will probably find it out and make some kind of a splice, but that is about all. There is sad need for drastic reform in inspection. But the fault does not all lie in the exchange, however. In nine cases out of every ten (not at all exaggeration) neither the exhibitor nor the operator expends any effort whatsoever in caring for the film while in his possession. With proper care a reel of film ought to be in excellent condition after a two months' run. As a matter of fact, most films are in very bad shape long before two months have elapsed. What and where is the fault? In the first place "pulling down" in rewinding and improper adjustment of takeup tension fills the film with "rain." Improper adjustment of idler rollers and too tight takeup and film tension rip the film in two and wear out the sprocket holes. Worn intermittent and lower sprocket teeth butcher up the sprocket holes. The film is kept in a hot operating room without moisture, which makes it dry and brittle. All these things constitute, severally and on the whole, an outrage against the valuable property of the exchange entrusted to the "care" of the exhibitor and operator. There is absolutely no excuse for them. On the other hand the exchange itself butchers up its own stock by farcial inspection, by pulling down in rewinding and by improper storage of the films. There is great need for reform all around. Exchanges could do much by a system of very careful inspection and tabulation of all visible damage done films, favoring those exhibitors who take proper care of the films, but even this is impractical until such time as there is a general, uniform move on the part of all exchanges to remedy the many existent evils. The whole thing is a very large proposition and not at all easy of solution. We would welcome letters from exhibitors or exchange men making any possible practical suggestions on the topic.

UNION WANTED.—Grafton, Pa., writes setting forth the fact that grinding the edges of condensers when they fit tight in mount will stop breakage; also asks for address of Pittsburg, Pa., operators' union.

The remedy indicated has been published many times in this department. It applies only to round, metal mounts. Address Fred Fulgora, Box 74, Uptown Station, Pittsburg, Pa., who was secretary of the Pittsburg local the last we knew. Probably a letter addressed to Chas. W. Sheppard, president Moving Picture Operators' Union, Labor Temple, Pittsburg, Pa., would be productive of some information also.

LIGHT PLANT.—Washington (name of town suppressed) writes: "Am one of the old Film Index readers, but like the World fine. Read it from cover to cover every week. Am using 60 cycle, 110 volt A. C., about 45 amperes. Sometimes the current is very poor, but manage to get a good picture; above the average they tell me. Do my own operating and get as good or better picture than the show across the street using a Mercury Arc Rectifier. Am thinking of putting in a small light plant of my own or else installing a motor-generator set. Which do you think would be cheapest and best in the end? Pay 10 cents per K. W. for current now. Have to shut down about three or four nights in a year on account of breakdowns at power plant."

While you may get as good results, or nearly so, with A. C. as the man across the street does with a rectifier, it is costing you much more to do it. If your picture is as large as his, I should say you are a better operator than the operator of the opposition show. He ought to get a much better curtain illumination on a picture of equal size with the rectifier than you can with 45 amperes of A. C. With 60 amperes you might very nearly equal his best performance, but look at the difference in current consumption. As to the light plant: much depends on the man. We have records of current production by small plants as low as 3 cents per K. W. However, there will be considerably more work and worry connected with the operation of a light plant than with a motor-generator set. I think there is no doubt but that the light plant, if the right kind, would produce the light at less cost. Moreover, it would produce all the current, whereas the motor-generator would only be of value on the projection light. If you are something of an engineer and electrician and enjoy working with such things you probably would do better, in dollars and cents, with the small plant. If you are neither and don't [illegible] you might run into a bundle of trouble with it. With a [illegible] the motor-generator goes right on with the trouble of [illegible]. As I said: much depends on the man. [illegible] I [illegible] give final advice.

UNIQUE SPOTLIGHT SCHEME.—Coaticook, Canada, writes: "In reference to the inquiry in November 11 issue concerning spotlight, I have successfully worked a spotlight scheme with both the Powers Five, which I used to have, and the Edison Underwriter's Model I now have. I put the rod which holds the stereo lens out towards the front of the machine and reverse the lens. By so doing a spot as large or as small as one wants can be made by moving the lens back and forth on the rod. I like the World very much and look forward to its receipt every week. We are

doing a fair business and find the World a great help. I use 45 amperes of 110 volt A. C. and get good pictures. Have the same trouble I see others complaining of from time to time. I wish the World every success."

Your scheme for getting a spot is a new one on the editor. The trouble with it, assuming it would work all right, is that it would require a re-adjustment of the lens every time one wished to use the stereo. However, we thank you cordially for the contribution. Glad to know you like our humble efforts in trying to produce a paper of real, genuine value to the business.

CARE OF FILMS. Harrisburg, Pa., writes: "Regarding your comments on my letter, (P. 467, Nov. 11 issue), I must take issue with you. When voltage climbs on street mains, due to lack of load on generator, the required amperage cannot be secured at the projection arc as well as it can when pressure is at normal. I speak of the Harrisburg service which is 60 cycle, 110 volt. Thought I might be wrong, so put the matter up to a competent E. E. here and he says I am right. Would like to hear from any who have had similar experience. As regards Mr. J. F. May (Nov. 4 issue) will say that if an exhibitor pays junk prices he cannot expect to receive good service. I am running twelve day films (licensed) and herewith submit few samples of the things reaching me. Hope you will give your opinion of the operator who will run them through his machine. The guilty party is running 11 day film. This I can say: the man who receives films after me doesn't have to look them over before using. I have a device enabling me to load up with one or more films and do not have to thread up but once. Can then keep running all day, if need be, without a stop except to change carbons. Am now working on another device which will do away with even that delay. The cost for both will be about $200. Do you think this will be too expensive for general use by exhibitors? Am much interested in discussion of feasibility of running without resistance other than that of the arc itself. Will presently install that kind of set myself, as I know it can be done. Will then send photos of same."

As to the argument that you get less amperage as the voltage mounts, I have already expressed my opinion. Glad to hear from our readers. The proposition presented by the Brother is: on Saturday afternoons many factories, etc., close down. The generator is not working at capacity and voltage mounts up. He claims he then gets, under those conditions, less amperage. As to the film matter: the samples submitted comprise torn places in film, in some instances the tear extending half way across, and wide, stiff, poorly made patches. Certainly such things should not be, nor should an operator run them, BUT, if the operator is to put in from one to two hours repairing films he ought to be paid for it. It is the *DUTY OF THE FILM EXCHANGE TO INSPECT AND REPAIR FILMS AND THEY DON'T, EXCEPT IN RARE INSTANCES.* Many of them don't even half-way do it, and the matter is an outrage. It is an outrage against the exhibitor, against the operator and against *THEIR OWN PROPERTY.* An exchange sends out a reel of film upon which the inspection has been farcial. It contains stiff, wide patches, loose patches, odd patches and torn places. The operator runs it through a machine, which is perhaps not too well adjusted. The patches climb the sprockets, the loop is lost and the film torn in two—that much of it lost. The loose patch catches on an idler and the film is split a foot or two before the machine is stopped—that much of it is lost. The show is injured and the audience disgusted. On the other hand, the operator receives the film and, as no cabinet with moisture has been provided, keeps it in a hot, dry operating room all day and probably all night. It goes back to the exchange and is there treated in practically the same way. Soon it is dry and brittle. It breaks on the slightest provocation. The sprocket holes break and split. The reel is worth about $100, but no one, including the exchange, its owner, seems to care a tinker's darn about it or how soon it goes to the everlasting bow-wows. From the time it reaches the exchange as a new reel, it is placed on the toboggan slide to destruction and everybody, including its owner, the exchange, assists in greasing the slide. I do not believe there is any other one thing in all the world concerning which so much crass stupidity and imbecillic ignorance is displayed as in the care of films. One would think the exchange, which has paid hard cash for it, would be interested in its care. Apparently they are not. I have watched a $7 per week girl "inspecting" (save the mark) film, working like a steam engine, and exhibiting about as much intelligence. To do the girl justice, however, it is generally not her fault. She is expected to "inspect" film by chasing it from one reel to another as fast as she can spin the reels. If it is torn clear in two somewhere she stops, grabs a pair of scissors, snip, snip, reaches for a knife and scratches off most half the emulsion, dabs on cement, slaps the two ends together, almost matching the sprocket holes sometimes, gives it a pinch and whir-r-r-r goes the reels again until the end comes off, slaps around a few times good and hard—yank, and off comes the reel and she tosses it on the table and grabs another. Oh, yes, I nearly forgot her loving care in one respect. She stops the reel once in a while to pull down and plow a few more nice little groves in the emulsion. Pretty soon in comes the manager. "What's th' matter wit you anyhow?" says he. "Here half th' mornin's gone an' you ain't got but twenty reels done. Get a move on yuh." So the "inspector" puts on a little more steam and the reels "get theirs," A press for making patches? Mention such a thing to the average exchange manager and he would pronounce you a lunatic. The reel goes out in abominable condition. The film tears in two. The operator pins it together (anyhow four pictures gone every time—maybe a dozen; also maybe two feet), to get through the show. The manager won't stand for the slightest delay so the operator perforce makes a hasty patch or the usher makes a worse one and—well, you all know the net result. In two week's time the reel is a rainy wreck, with whole sections missing and from twenty to fifty patches, most of them half made. The reel should hardly be marked in two weeks.

I am aware that this is strong talk, but the subject fully justifies it. It is high time some degree of at least half-way intelligence be shown in the care of film. As to the devices you name, I could not possibly offer any opinion without full knowledge of them, what they will do and how they do it.

SPRINGFIELD OPERATORS' DANCE.—M. P. M. O. Union 186, I. A. T. S. E., Springfield, Mass., tripped the light fantastic the eve of November 16. A most enjoyable time was had. The ball was a success in every way. The Editor is in receipt, through the courtesy of Brother Chas. E. Schneider, of a programme, round in shape, about six inches in diameter, having the emblem of the order enlarged to a five-inch diameter, embossed in blue on its cover. Committee on Arrangments: H. B. Schoch, G. F. Hill, W. A. Clark, Thos. Donnelly, Arthur Shaw. Floor Director, W. A. Lewis. Assistant Floor Director, Frank Blanchan. Aids: W. A. Clark, H. A. Cooley, Jack Landon, Arthur Willis, Chas. E. K. Schneider and Frank Fennessey.

UP TO DATE.—Mr. S. N. Block, Manager "The Picto," Selma, Ala., writes: "Under separate cover I am mailing you a trio of pictures. I have noticed several operating rooms pictured in the Department and feel that mine might perhaps be of interest. Being just a little proud of it I shall give you details of its equipment. Ours is the only house I know of equipped for an instantaneous change from D. C. through a G. E. Rectifier to A. C. through a Ft. Wayne Compenscarc. This is clearly shown in the picture. Our equipment is a G. E. Rectifier, a Ft. Wayne Compenscarc and a Powers Six. An electric rewinder, a Mortimer Film Cleaner and an Edison film mender. Also have ammeter for Rectifier and an 18 inch exhaust fan. The openings in the operating room are equipped with semi-automatic drop doors but this is not plainly shown. The entire credit for the design and completion of our little house is due Mr. W. B. Gill, our Operator, known locally as "The South's Best." We are young at the picture game but fall easily for any and all improved ideas. Your particular department of the WORLD is always of interest and a help; the others sometimes. We are strong for the Mercury Arc Rectifier but—our first love is the Powers Six. We are also inclosing you several front page ads to show we believe in printers' ink."

We are always particularly pleased to hear from men who talk as does Neighbor Block. He is up-to-date. He keeps up with the procession and isn't afraid to invest money in improvements which make for better results. He has a good operator and isn't afraid to say so. Too many managers seem afraid to say a word in praise of the work of their operator, presumably for fear he will get the idea that he really is of some importance. I have gone into houses where the projection was really excellent. Have spoken to the manager, remarking the excellence of his operator, only to be promptly informed: "Oh, he's well enough, but I can get dozens just as good." The man knew he was lying. He knew he couldn't do anything of the kind. He knew he was very fortunate, indeed, in having the man he did, but not a word of praise. Knock, knock, knock, instead. Lots of encouragement for operators to improve—I don't think. Friend Block isn't in that class. The arrangement for switching from rectifier to transformer is indeed excellent. Views of theatre were sent also, but space forbids their publication at this time.

PULLEY WANTED. Grafton, W. Va., writes: "No one thinks more of the M. P. World than do I. I'm not the only one down here who is in love with it either. Can you tell me who makes the motor drive pulley which was advertised in the World some months back? Same was for an Edison machine. It was to go on crankshaft and was so made that crank could be put on after the pulley was in place. This is my first call for help, but that does not mean I know so much that I cannot learn more."

Man, I put in a whole hour looking for that "ad." Guess you'll have to be more explicit. "Some months ago" is a big order. Was the pulley illustrated? Was it shown on a machine in the illustration? About when did the ad appear? Glad you like our work in the World. Yes; I'm the guilty party as to the stories. There'll be another one of mine in the January number of the Railway Man's Magazine, I believe.

LIGHT PLANT. Peabody, Kans., writes: "Have been much interested in the motor-generator discussion. Have a Motiograph, 1911 model. There is a rub in it somewhere and I can't find it. The machine runs all right on the first half on the reel and then runs hard. Take-up is loose enough. Seems to be just tension enough to take up all the film. The light company here is holding us up on current—15 cents per K. W. We are thinking of getting a plant of our own. The company put in a forty ampere meter last week and now we cannot get a clear picture. Before that we were getting excellent projection light, pulling 30 amperes. Now we have the rehostat coils cut out to its limit (adjustable rheostat I suppose you mean. Ed.) and still have poor light. Would the meter have anything to do with this?"

Peabody also asked about something else. Said something was wearing more on one side than the other, the side opposite the blocks. I could not make out what was meant. I know of no reason why the machine should bind up on last half of reel if the take-up is not binding. If any of our correspondents have had similar experience let them set it forth

[illegible] much current it wouldn't take very long for your plant to pay for itself at that rate. [illegible] to connect [illegible] to [illegible] something wrong with it. [illegible] wires and connections being certain that the wiring inside the lamps are in good condition and not burned, and that the lugs where it connects to lamp are not burned or covered with scale inside. Also be certain the rheostat connections are O. K. Very likely, however, since the trouble began with the installation of the meter, the trouble lies therein. Will ask the Motiograph people what they can make of your trouble.

WIDE ANGLE LENS. As usual of the War Department writers. "Have read with much interest your remarks from time to time in the Projection Department. Now find myself in a predicament; want to [illegible] and have sought your advice through the department. Am using an Edison machine, Model B, for purpose of entertainment both in barracks and in the field. For the latter work I purchased a 2½-inch wide angle lens in order to place the projector behind the screen, thus avoiding possible trouble by reason of the machine being too close to the men of our command. In trying out this lens I find I cannot project a discernible image on the screen. It is a blur, in which one may just perceive figures moving. Will you kindly inform me as to where the difficulty lies. Would prefer a personal reply."

In the first place, were I to make personal replies, without exacting a fee, I would be literally snowed under with correspondence. For personal reply the sum of $1.00 must be enclosed. You do not say whether the 2½ stands for back focus or E. F. Presumably the latter. If so, I do not believe you can use it at all in the Model B. You probably couldn't get a very good picture with it on any machine. The back lens would have to be very close to the film. I think that if you take off the jacket of the lens and shove the barrel carrying the lenses in closer to the film than you are able to get it with the adjustment screw, you will find the picture will clear up all right. You see it is necessary that (the lens having a 2½ E. F.) it be so set that a point half way between the back and front lens combinations will be exactly 2½ inches from the film. The lens won't focus the picture in any other position. I assume that the lens itself is O. K. To ascertain if this be the fact, remove the combinations from the barrel and see that the individual lenses are in place in their mounts, and that the convex surface of each lens is toward the screen.

IMPOSSIBLE. Rochester, N. Y., writes asking several questions, all based on his second one which is: "Can I project a good picture 17 feet wide with a twenty-foot throw and would it be better or worse than if the throw were 90 feet?"

It is totally impossible to project a picture 17 feet wide with a 20-foot throw. There is no such projection lens made, and you couldn't use it if there were. Ninety feet is an ideal distance to project pictures.

TROUBLE. Independence, Iowa, writes: "Have a Powers Six, purchased last spring and am having trouble with the sprocket holes of the film splitting on the side next the stereo lens; also every once in a while the lower loop gives me trouble and the film will tear in two. Am using 110 volt D. C. through a rheostat, ⅝ carbons above and ½ inch hard below. Have considerable difficulty with the carbons flaming, and sputtering. It causes a shadow on the screen. Am certain current is steady, or at least fairly so."

As to the machine trouble: I think you have a mechanism with the old style, separate tension springs and that the left-hand spring is exerting much more tension than its mate. Also possibly you have adjusted the intermittent movement and have made all the adjustment on the left-hand bushing, thus throwing the intermittent shaft out of alignment with the flywheel shaft. This, however, would tend to throw the major portion of the strain on the right hand side of the intermittent sprocket. I guess it's the spring all right. As to the lower loop: be sure the spring holding the lower sprocket idler holds it firmly in place when closed down. If it allows any teetering of the front roller take the spring off and bend its top end back (toward the front of machine) a little. The top end is probably striking the bracket casting, which it should not do. See page 887, September 23 issue. Set the front roller away from sprocket by twice the thickness of a film. As to the arc; you have not given sufficient data with which to offer an intelligent opinion. Ordinarily the conditions you describe would indicate very soft carbons or else excessive amperage: maybe both.

SKOWHEGAN, MAINE, writes: "Am using 60 cycle A. C., 110 volt current. After opening this theatre have had a little trouble with the manager of the light plant. Have installed compensarc to reduce current bills. Have two meters, one for house lights and one for the projection arc. Pay same rate per K.W. on both. I want the whole thing put on one meter. Manager of light plant says it cannot be done without reducing voltage one-half. Having received much valuable information from the Projection Department would be glad to have you inform me through your columns as to this matter."

It is not unusual to place the house lights on one meter and the projection circuit on another, but, in most cities, it is usual to pay a lower rate for projection current than for house light current. I know of no other reason why it is necessary to use two meters. Most exhibitors would be glad to have separate meter for machine to enable them to kep tab on cost of projection, as well as for other reasons. You have not said what kind of system you have. Presume the facts would show that it is a three-wire, three-phase system, and that the house lights are balanced on the two sides, thus operating on 110 volts, while the projection circuit is hitched across the two outside wires, consequently on 220 volts. Under these conditions, you would have a 220 volt compensarc and it would either be necessary to put everything on 220 volts or on 110 volts, if one meter is to be used. In other words, the house light circuits would have to operate on 220 volts (possible, but not good) or else you would have to get a 110 volt compensarc. If any one can offer any other explanation let him arise and speak.

[illegible] a term, or unit, used to express work performed, the same as is the Watt, [illegible] When a current of one ampere is passed through one ohm resistance under a pressure of one volt, an amount of work is done which is termed "one joule." [illegible] one joule of work per second.

SPOTLIGHT, SAN FRANCISCO, CAL., writes: "Noting in recent issue of the World an inquiry as to whether an Edison lamp house could be used as a spotlight, and that you are not certain yourself, I would advise you that it is very easy to use it by removing the cone and collar which carries the condenser shell, putting on a new collar, rivited to the lamp house to carry the cell. Make this collar five or six inches long in order to permit the cell to be moved forward or back. If the collar be slit and a handle screwed into the cell it can be made to give either large or small spot or flood by moving forward or back. For an eight foot spot at say 75 feet it would require a 6½ inch focus lens, which would be about 5 inches from the arc. In my long theatre experience I have never used other than 4½ inch lenses for all kinds of spotlights, except where a very large flood at a short distance is required. A long throw with a small spot requires a long focus condenser (nine inch I find to be best) in order to get a clear field and an even illumination. Lamp should be trimmed about the same as for moving picture use, except in the use of D. C. it is advisable to set the bottom carbon a little further back in order to avoid the shadow of the bottom carbon which will show on the top of the spot in a heartshape, which will also be liable to occur if the lamp has too much slant. With A. C. the lamp is trimmed same as for M. P. and in the use of this current it is nearly impossible to avoid a blue spot on top of the spot, or a double spot, on account of the double crater."

LIGHT TROUBLE. Wooster, Ohio, writes, saying, in effect, that he has ghost in center of screen. Can remove same by pulling lamphouse back but on setting carbons or changing position of same ghost reappears. Has read everything on such trouble for past three months but nothing seems to fit. Asks what size condenser lenses I would advise—12 ft. picture at 55 feet. Edengraph machine. Has trouble with brown ring around entire outside.

Use two 7½, or one of that length and one 6½, which even gives best results. You did not say whether you are using D. C. or A. C. Probably fault lies in carbon setting, the shadow of lower carbon tip showing as a ghost on the screen. May be due to too much slant on lamp or to too much advancement of lower carbon ahead of upper. Not positive but that's what it sounds like. As to stereopticon: get a half-size stereo lens. You haven't given width of both stereo and moving picture. You may have some odd proposition—a wide moving picture and narrow stereo. This would, or might make it difficult to get good results on both pictures without moving lamp ahead or back every time you change from one picture to the other. I cannot impress strongly enough, on correspondents the absolute necessity for full and complete details, if they expect intelligent answers. For instance: suppose this brother is running a 12 ft. motion picture, but, for some reason, uses a much wider or narrower stereo picture. Don't you see it would make a big difference in the lens combinations? I must—simply MUST—have full, detailed data in order to reply intelligently to queries.

LIGHT TROUBLE. Athens, Ga., writes: "My light on screen has blue center and brown edges. Use resistance made from galvanized iron wire. One 6½ and one 7½ condenser lens. Have moved lamphouse backward and forward with no effect. Carbons set as per your directions but carbons do not burn as they should. Picture out of focus on left side. What do you advise?"

Gentlemen, if you want intelligent answers why, why, WHY don't you give full data. I am not good at guessing contests. Not knowing throw or width of picture how in the world can I tell whether your lenses are right? Not knowing whether your machine sets square in front of screen or to one side, how can I tell cause of out-of-focus effect with any degree of certainty? Examine your lamp leads (wires) inside lamphouse and where they connect to lamp. Maybe they are burned. That particular thing causes much trouble with light. My dear sir, you don't even tell whether it is A. C. or D. C. I am glad to be of assistance, but long distance mind reading is not one of my accomplishments. Now, Athens, come on in with some information and I will do the best I can for you.

WHY

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Comments on the Films

Licensed.

"HEROES OF THE MUTINY" (Vitagraph), November 20.—This film tells a story of the Indian mutiny and shows how an officer and his servant escaped from a besieged fort, disguised as beggars. They make their way through the opposing lines, learn the plans of the enemy and stealing two horses ride furiously to the nearest British regiment and lead them back in time to rescue the people inside the fort. The love story, which has been a factor in prompting this bravery, culminates happily and the servant is suitably rewarded for his faithfulness.

"THE CONVERT OF SAN CLEMENTE" (Selig), November 20.—San Clemente is an island out in the Pacific from the California coast. The convert was a little Indian maid, the only one on the island to be converted. Two friars made a trip to the island. One was shot with an Indian's arrow as soon as they landed, the other escaped, thinking the brother dead. An Indian girl found the wounded priest and for long years kept him hidden from her friends. She fell in love with him and couldn't understand why he wouldn't take her as his wife, but he kept his vow and later, when he is saved, we see the convert kneeling with the cross in her hands, probably still wondering why she had been deserted. The picture is dignified and well acted and some of the scenery is interesting, but it moves at a leisurely pace.

"AN OIL COUNTRY ROMANCE" (Melies), November 23.—A melodrama along well-known lines and with an oil country, with derricks and mountains in the distance, as its setting. The hero is an inventor and fortunately he described his new pump to the oil magnate's daughter, Doris, before showing it to the foreman. So when this foreman, coveting the invention, fired the inventor and applied himself for the patent, Doris was able to convince her father as to its rightful owner. The picture is not exciting. The scenes in the early part were drawn out too much and made the story drag. The reason for showing a photograph of the inventor's widowed mother was not clear and it gave a touch of sickly sentimentality which added nothing to the picture's value.

"OLD FIDELITY" (Essanay), November 23.—The hero of this picture is a white bull pup. There were people in the audience who seemed much interested in the story, which seems to attempt to teach a lesson of kindness to animals; but the story is extremely artificial and lacking in convincing truth. The dog came to where the paymaster sat eating his luncheon, his saddle bags beneath him. It was noon, and he had stopped on his way home from the bank with the pay roll of the mine. The dog was plainly not hungry, but ate what the man gave him, and watched beside while the man slept, which seems a not very improbable incident. When the man got up he left his saddle bags, and the dog tried at attract his attention, but in an ugly way. To quiet him, the man shot him with his revolver. One lady not far from the reviewer expressed strong disapproval. The paymaster didn't miss his bags till he had reached the mine. Then three of the men went back for them and got the dog also.

"CAVE HOMES IN THE CANARY ISLES" (Gaumont), November 25.—This scenic gives good views of a curious and interesting community. The people who live in this part of the Canaries find it convenient to use old Mother Earth as their houses. It is interesting, not very beautiful.

"THE ESCAPE FROM THE DUNGEON" (Gaumont), November 25.—A very romantic story of the Middle Ages. The dungeon was in the castle of a powerful villain and he kept the heroine's father in durance vile. She, dressed as a man, makes two friends and with them, as minstrels, gains admission to the castle. The castle is stormed and the key obtained in a romantic fashion. The situation is not a very dramatic one. The acting is stilted, but the film is prettily colored.

"A BLIND DECEPTION" (Lubin), November 23.—Whenever a picture is so enjoyable and good as this, and so well acted, set and photographed, it is hard to criticise it at all. One feels that it merely ought to have a star pasted after it. Yet it starts out as a thoroughgoing, rollicking comedy, and closes in a very tragic situation. In art that desires to make the deepest impression possible, this is not defensible. Tragedy is always religious, whether it be Chinese, Indian, Greek or Christian; comedy never is. There are comic moments in many tragedies—resting places, nodes. But comedy is essentially lawless. Nature never puts on the comic mask for more than a moment at a time. Real life is essentially tragic. And to mix comedy and tragedy in blocks, so to speak, as this picture does, offers suggestions to the mind that are at war with each other. Ellen wanted to do something useful, wanted to care for a blind man. She was coming to answer an advertisement and seeing Robert with goggles on thought him the blind man. He saw her through the goggles and decided that it would be pleasant to remain the blind man. She read to him for a day before she saw through his pretense and left in great indignation. This occupies half the reel; is not a picture of life, but is very amusing. Now comes the tragic picture of real life. He loses his sight. She can care for him now and he won't have to pretend.

"RESOURCEFUL LOVERS" (Biograph), November 23.—A comedy romance, well conducted for the most part and prettily acted, but neither vital nor very original. The chemist's assistant discovered a very readly poison and was promised the chemist's dark-haired, pretty daughter as his guerdon. She preferred someone else. This assistant was played very well and his character was made to furnish the best comedy in the situation. He was especially funny in scenes where the chemist tries to force the girl to make love to him. He turns to the old man and says, helplessly, "It's no use." He seemed to look upon the girl as some refractory compound in a test tube. The other lover makes believe he has drunk some of the poison. He's going to die in ten minutes, so the old man lets him marry the girl. Then he becomes very lively and merry. The audience laughed.

"HER MOTHER INTERFERES" (Biograph), November 23.—A comedy of matrimonial life in which wifey's mother tells her how to work on her husband's sympathies. It works the first time. The second faint gets a cold douch. Mother comes to help wifey. Husband and a chum of his combine against mother-in-law. Friend persuades mother to use him as a puppet to make husband jealous. Friend takes mother and wifey out to dinner and gets mother drunk. He then sends the two back to husband, who is now clearly master of the situation. The friend, as acted, was full of exaggerated foolishness; but he got more laughs, of a kind, than anything else in the picture.

"HIS BROTHER'S DOUBLE" (Lubin), November 25.—This comedy has an entirely unexpected and very funny denouement. It is a new and cleverly worked-up version of the two brothers story. In appearance, one was a bit taller than the other; and one can tell them apart by that. Jack was the good one; Bob was the bad one. Bob stole a hundred dollar bill from father and made him think Jack took it. Jack got even. He dressed exactly like his brother—the spectator will hardly be able to distinguish them. He gets his brother discharged and gets his brother's girl.

"BLACKBEARD" (Selig), November 23.—A buccaneer story of capture and a hairbreadth rescue. It is a very commonplace story with some interesting moments. When the town is sacked by Blackbeard, the Governor and others, including the Governor's lady and other women, are captured. His excellency is made to walk the plank with his hands tied. Conchita, serving maid to his wife, jumps overboard and cuts his bonds. They swim to shore, fall in with a British man-of-war which later takes the pirate's ship and frees the prisoners.

"COWBOY LIFE" (Pathe), November 23.—This is not a story. It is rather a series of views showing what cowboys are supposed to do during the day. The different operations required about the ranch are pictured, inluding the disinfecting process ordered by the government and through which the cattle have to go every six months. The scenic qualities of the picture are worth consideration.

"THE KIODAY TRIBE, EQUILIBRIST" (C. G. P. C.), November 23.—A novelty film which presents a series of attractive pictures which are described in the title.

"TWO DAUGHTERS OF HAVANA" (Pathe), November 24.—The idea back of this film, a case of double mistaken identity, is interesting and the Pathe players have worked it out very satisfactorily. Two men are in love with two girls, the latter being much alike. The result is a series of complications which finally lead to a fight. This fight, by the way, is sensational and seems to be in real earnest. The picture pleases because it is somewhat novel and because of its picturesque settings and excellent acting. Indeed, it seems to this reviewer well worth while.

"COMIC GAMES IN SINGAPORE" (C. G. P. C.), November 24.—A novelty film which will please because of its unusual subject. It brings some of the sport of the little known Indian world to the doors of the Occident and they learn, even as they are amused. It is well worthy adding to any program.

"GETTING MARRIED" (Selig), November 24.—A lively comedy with a young couple, an objecting father and a mistake in delivering a wardrobe as important factors. The couple are to be married in the lover's studio, but the father appears. Just as he comes some furniture men deliver a wardrobe by mistake and the girl gets inside. Before the difficulty is straightened out the furniture men return and transfer the wardrobe with the girl inside to the rightful owner next door. The young man and the minister crawl through the skylight and the ceremony is performed right there while the irate parent storms to his heart's content in the studio. The situations afford much sport for the audience.

"IN JAPAN" (Selig), November 24.—An excellent picture of Japan, which affords some good views of the people, at work and play, and is placed in picturesque and interesting surroundings.

"THE TEMPTATION OF RODNEY VANE" (Kalem), November 24.—The temptation was to avenge himself, for a fancied attempt to win his sweetheart, by allowing the revenue officer to drown in a huge wine vat. Van's better nature prevails, however, and believing he has no chance of winning the girl, he decides to leave, but just as he is about to depart explanations are made and he discovers that the girl has loved him all the time. There is a rival which manages to increase Van's distrust, but there is a happy ending and the requirements of a melodramatic situation are fulfilled.

"AN INNOCENT BURGLAR" (Vitagraph), November 24.—A pleasant story of how a young man, forgetting the key to his home, enters through a window and being seen by people next door is arrested as a burglar. He telephones for his fiancee's father, who upon arriving, gives the taxi driver the wink. The young man is carried toward what he believes to be the police station, but is in reality the delayed bridge game for which he was preparing when arrested. The film is not particularly strong, but it tells a good story in an interesting way and the audience clearly liked it.

hearts of thousands. Indeed, it may have the same effect as the little personal. It may bring more than one wanderer back home for the Thanksgiving feast. If it does it will accomplish more good than even amusing the people.

"THE DESERT CLAIM" (Essanay), November 25.—A Western picture, the principle feature of which is the attempt of two unprincipled prospectors to secure a man's claim. He outwits them by rolling up his blankets [illegible]. He quickly overpowers them and tying them together leaves them to wander alone in the desert. Later he relents, releases them from their bonds and orders them to leave the country. Tying the men together as a punishment is a novelty, even in Western pictures, which have exhausted about every expedient known to secure something new.

"[illegible] MAN IN THE TAXI" (Lubin), November [illegible]—A [illegible] picture very good in part and, as a whole, effective and acceptable. There is some true comedy in it, but not all that was intended to be amusing is so. Two lovers, having objecting parents on both sides, decide to elope. They are going in a taxi. The groom-to-be is waiting outside a hotel for his [illegible] witnesses when a burglar, who has just [illegible] jewels, jumps in, orders the driver outside to go fast and chloroforms the man. Being followed, the burglar places the empty jewel bag in the man's pocket and jumps out. He is so severly injured by the fall that he is taken to the hospital, giving the groom's name. The groom is caught and arrested His story is not believed and he is locked up. The girl, who has waited for the groom all night, sees in the papers next morning two accounts; one that he had been caught in a daring burglary, one that he had died in the hospital from injuries due to an automobile accident. She gets busy and soon the whole difficulty is cleared up.

"SUNSHINE THROUGH THE DARK" (Biograph), November 27.—A character comedy, the leading part in which is a clownish serving maid in a family where there is a spoiled child. This clownish maid was not played with convincing effect. The young lady who took the part seemed unusually competent, but she was poorly cast. Her looks belied her at every minute nearly, in spite of clever facial expression, and then one can't keep up clownish work all the time, especially if one was born with the face of an artist. The poor servant girl too greatly admired the pretty sash of the spoiled child and after she had put her to bed, borrowed it to see how it would look on herself, took it to her room. But the spoiled girl found it out and brought her mamma to search for it. The sunshine came through the love of the stable boy who consoled the girl for her harsh treatment by the spoiled child. The picture, with the exception pointed out, is very interesting and highly commendable.

"AT THE STROKE OF TWELVE" (Essanay), November [illegible]—Twelve was the hour the very small boy was invited to call at the rich manufacturer's office. He had stopped a runaway and saved this rich man's very little daughter. Some years later, we see the boy prospering and engaged to the girl. This girl is about a good deal. She has made friends with the old chief draftsman and when this old man gets suddenly sick, he sends a telegram asking "his little flower girl" to come and see him, which is peculiar. By her, he sends plans on which he has been working to her father, which is also peculiar. The only object appearantly being to keep the girl in the story. These drawings must be complete by twelve that night. The girl's sweetheart does the work and gets them in just in time. It is fairly dramatic; but not very much above the ordinary good picture.

"THE LIFE BOAT" (Vitagraph), November 25.—A story of bitter hard luck, but a very human one. It is not depressing; such stories very often have an entirely different effect and console us with a vision of the possibility, even probability, of the clouds passing away. The situation is pictured dramatically and the story fairly well designed, except in one particular. It deals with the sorrow of an old fisherman and his wife whose weak, not vicious but erring son, after promising to come home for a visit, disappeared and wasn't heard of for years. We are shown how this came about and we do not feel like blaming the son so much as sympathizing with him. In the end, the old father bravely puts out in the life boat to save the survivor of a wreck. This survivor is his son. The scenes of the wreck are not taken off the screen soon enough, not before we have a chance to see the artificiality of it, an old hulk in a calm sea. The story is burdened, too, with too much life-saving apparatus. Aside from these defects, the picture is very well made in almost every way. It is a very interesting and commendable film.

"THE LOST NECKLACE" (Pathe), November 25.—A sleep-walking picture in which the heroine (Pearl White) receives a valuable pearl necklace, dreams that she is being robbed of it and, in her sleep hides it in a tree on the lawn. Next morning she doesn't know where it is; thinks it really has been stolen. The laundress is blamed; indeed, we ourselves might have thought her guilty if we hadn't seen where the pearls went. Octavia Handworth plays the laundress. The laundress's son (Roy Smith), sees the heroine and the jewels are at length discovered. It is very well acted and, with the exception of the girl's nightmare, made very effective.

"THE AMERICAN INSURRECTO" (Kalem), November 27.—A story set in a wild mountainous country with Mexican soldiers, Indians and an American hero who is in the service of the Insurgents. The American, wounded, is found by Mona, an Indian maid, and taken to a ranch owned by a white man who, it chances, sympathizes with the Federals. The ranchero's daughter finds an incriminating letter in his pocket. Mona brings her people to the rescue. The ranch is attacked and Mona, herself, cuts the prisoner's bonds, but she can not marry him, because, to bring

[illegible]

"FATHER'S WEDDING" [illegible]—A [illegible] funeral in Japan [illegible] of unusual interest including a good view of the Sultan of Turkey, excellent [illegible] as a whole is of re[illegible]

"THE RIGHT NAME BUT THE WRONG MAN" [illegible]—A [illegible] her [illegible] tures. This business man had the same name as a burglar and by mistake received a letter that really wasn't safe to carry around. That letter made [illegible] found. He went to prison, even his sweetheart testified against him. Later, he becomes a soldier. The girl is in love with his lieutenant. These three are alone on the hills when Indians attack. The lieutenant proves a coward, but the hero holds off the Indians, shoots 'em right and left, knocks 'em off their horses till only two are left. Then, at the end, he walks away while the girl holds out her arms to him in vain.

"THE POLITICIAN'S DREAM" [illegible]—A [illegible] graph comedy with Hunny as the politician and Miss Flora Finch as the widow. It is almost wholly funny and very laughable in many parts. The politician dreamt that he had been nominated for the mayoralty of New York City and that every thing was coming his way. Parades and dinners and favorable reports; all the glories of a campaign were his when a telegram comes telling him that his rival in the country village is going to marry the widow. He abandons all to hurry back only to see the wedding ceremony of his rival. It takes him off his feet. He falls out of his chair by the stove and wakes up. It is a comedy to conjure with.

"THE LURE OF THE CITY" (Edison), November 28.—A picture that for the most part is strong and very effective. The idea has been used many times, but it is still fresh and worth doing. The early scenes, especially the one drawn after after Hovenden's "Breaking Home Ties," could hardly be improved upon. The youth felt the lure of the city and determined to win his fortune. The working up to the scene where he takes leave of his mother was like life itself. It was acted and posed with truly wonderful skill; but, at the close, when the scene became like the picture, it was held quiet, frozen, for an instant. This touch of self-consciousness was a mistake and it alone robbed the scene of perfection. The youth reaches the city, is disillusioned; but is, at length brought back to the farm by his sweetheart who goes to the city after him. One of the picture's strongest points is the types which, except those at the city boarding house, give a very realistic atmosphere to the story.

"REVIEW OF AUSTRIAN ARMY" (Gaumont), November 28.—The photography of this military picture is not quite up to Gaumont quality in every scene, but it is very fair.

"A BUSY CUPID" (Gaumont), November 28.—A very pretty love fantasy in a very beautiful and unusually well photographed and painted rose garden. The gardener's daughter loves a scissors grinder and her father, whose ambition is to grow a blue rose, objects. He sets the girl to work in the garden. Cupid appears. Does the work in order to let her escape and walk with the youth. Then takes a turn at the grindstone in order to free the youth for a while. In the end, he gives the youth his quiver, which placed over any rose turns it blue. So the youth makes the blue rose and the gardner rewards him with the girl's hand. The picture is wholly delightful. It is very commendable, indeed.

"THE FRESHET" (Vitagraph), November 28.—A story of love with a climax in a time of a great freshet. Most of the film is taken up by very realistic pictures of such incidents as happen when a small river widely overflows its banks, washing away small houses which it carries, along with other debris, chicken-coops, etc., on its swirling course. No wide view of the flood is shown; we don't know how extensive nor how terrible it is. But we see work going on in the blacksmith shop, much as usual, and conclude that no apalling horror has settled on the valley. The last scene is a glimpse of Austin, Pa., after its great flood. The blacksmith loved Meg, but her father objected and she married someone else. She became a widow. The day of the freshet he rescued her little boy from an apparantly very dangerous position—he was floating on a door. The boy, later, brings about a reconciliation between Meg and the smith, who was somewhat bitter. It makes a fine picture; for the smith is played by a competent actor who has given a worthy character portrayal. It is acted well throughout.

"THE TELLTALE KNIFE" (Selig), November 28.—A well-knit and interesting melodrama, although it uses such conventional incidents as the chase and last stand of the rustlers. In this case there are two rustlers and both are killed in the fight. The love story is simple and clear. At first the pretty barmaid preferred someone else to the sheriff; but when the sheriff brings home to her lover the guilt of false branding and with his posse chases the rustlers to the place where they are shot, she gives her affections to the sheriff. It is an exciting and commendable melodrama.

BUFFALO JONES TO GIVE EXHIBITIONS IN NEW YORK.

Buffalo Jones, the celebrated trainer of wild animals and the man who "takes 'em alive" with the aid of a lariat, is booked to give two monster exhibitions of motion pictures of his exploits in Greater New York in December. The first will take place in Carnegie Hall, New York City, on December 22, and a full house is now practically assured. The second engagement will be at the Academy of Music, Brooklyn, N. Y., on December 23, when it is expected that that great auditorium will be crowded.

Independent.

"MISS MASQUERADER" (Eclair), November 28.—This picture depends for its fun on the difficulties which a young girl, masquerading as a boy, encountered. The reason for these difficulties was so obvious that there was very little fun in them. The girl was an heiress and had grown disgusted with suitors who wanted her money. The "lark" was partly to find a disinterested sweetheart. She finds him. Later she gets a job as nurse to this man's old grandfather and meets the man again. We have some very pretty love-making. It is pleasingly acted as a light society comedy and has considerable charm and prettiness.

"THE FIVE DAUGHTERS OF M. DURANT" (Eclair, French Co.), November 30.—A comedy showing the difficulties a suitor may have in trying to get one sister out of five. The conduct of the piece gave an atmosphere to it like a musical comedy with the chorus acting in unison like well-drilled soldiers.

"GUSSY'S CONGRATULATIONS" (Eclair, French Co.), November 30.—A brisk farce. Gussy had much difficulty in getting and keeping a bouquet for a distinguished lady who had invited him to her birthday party. The one he bought was lost in an amusing way, so he took one from a messenger boy. This, some one had intended for an actress, and the note with it was not pleasing to the old lady. The results were disastrous to Gussy, who had hardly paid his respects before he was kicked out. It is amusing.

"BILL AS A VETERINARY SURGEON" (Lux), December 1.—A trick picture in which Bill brings dead animals to life, and pulls a big tooth out of a black bear. It is amusing to see these well accomplished tricks. It is on the same reel with "Making an Aeroplane."

"MAKING AN AEROPLANE" (Lux), December 1.—This instructive and interesting picture was reviewed at length on page 731 last week.

"THE LITTLE DUKE" (Ambrosio), November 29.—A poetic, pretty picture. He was a very great duke, but a very little boy and he got tired of high state and played "hooky" from the palace. His experiences were, in a general way, like Prince Edward's in "The Prince and the Pauper." The child player didn't act like a duke, who would still remember his position, even though ragged and hungry. It is a very acceptable picture, although more might have been made of the situation.

"TINY TOM APACHE" (Ambrosio), November 29.—A picture featuring a child actor who is something like the Gaumont "Jimmie." It is all amusing, but there is very little true comedy in it, as it is shown. The child, a gamin, manages to steal much bric-a-brac and then manufactures a Mona Lisa for the museum authorities. It is an amusing farce.

"THE CONVICT'S SONG" (Ambrosio), November 15.—A Russian peasant story is told by a convict who sings to other convicts, apparently halting on their way to Siberia. By excellent photographs, it tells a strong, human, well-acted story of love, greed, passion and jealousy, and has a sensational and bitterly tragic climax. It surely impresses one as a truthful, vivid picture of Russian peasant and village life. The backgrounds seem to be thoroughly Russian and one feels safe in saying that the picture has great educational value as well as being very good entertainment.

"THE PENALTY OF HER AMBITION" (Great Northern), December 2.—Her ambition was to become an opera singer. She was tempted by a manager to be untrue to her husband and child, and she fell. In a year or so, the impressario grows weary of her. Her little girl becomes sick and father and mother are reunited. It is very well acted, and it is clear.

"A RENDEZVOUS IN HYDE PARK" (Great Northern), November 25.—A comedy, rather slight, but very clever and amusing. The daughter of the house had a rendezvous in Hyde Park with a captain; her maid had one on the same afternoon with a sergeant. The girl's father forbade her to leave the house, so she borrowed her maid's hat and cloak and slipped out. The father and mother suspected and followed. A little later the maid remembered her engagement, but had no hat, so she borrowed the girl's. The captain followed her, thinking her the girl, and she ran. The sergeant followed the girl and chased her unexpectedly into the arms of her maid. Later, the parents find both pairs on a grassy bank. It is a comedy of coincidences.

"BENEATH THE VEIL" (Thanhouser), December 1.—A very romantic picture well-acted partly, and prettily set. The situation is developed not without dramatic effectiveness, yet there is not very much in it that is fresh and this keeps one from being very deeply interested. The heroine of the picture was married in a veil. She was very beautiful and her father feared that the artist, her sweetheart, loved her only for her beauty. He was a chemist and so contrived it that the artist supposed her burned in an explosion, and scarred for life. At first he is willing to break the engagement, yet later decides that he cannot live without her. She insists on being married in a veil. The artist doesn't know that she is still beautiful until after the ceremony. Some of the photographs are full of merit pictorially.

"THE TEMPEST" (Thanhouser), November 28.—This photoplay has a sketchy outline of the scenario of Shakespeare's play. At times there is much commendable suggestion in its scenes, some of which are very pretty. It now and then seems crude. The player who takes Miranda's part fills it, so far as physical requirements went, very well indeed. But Ariel is, perhaps, the only truly well-acted part in the picture. It is taken by a young lady who has put something of sprightliness and mystery into it, with the help of some well-chosen backgrounds. As a whole, the film will please, not only because of its subject, but for the sake of the prettiness of parts of it.

"TOO MUCH INDIAN" (Powers), November 28.—A comedy-farce in which a small boy, who had been reading too much Western literature, is chased by a cigar store chieftain. This chase is made very amusing, especially to the small boy; but the average spectator also will probably like it.

"THE LINEMAN AND THE GIRL" (Powers), November 28.—A comedy with a slight plot, but pretty and acceptable. The linemen were putting up poles and had a hole dug in front of the girl's house. She didn't want one there and jumped into the hole to stop progress. The lineman made love to her. After the wedding the bridal party danced around the pole.

"THE WANDERER'S RETURN" (Powers), December 2.—A comedy that developed when the old people on the farm advertised for their long-lost son who had run away to sea years before. A stranded actor needing a home, saw the advertisement first and applied for the position as wanderer. He didn't have the right mark on his chest and was kicked out. However, he had found out what the mark was and painted it on a tramp who was accepted, but wouldn't help the actor, so the actor, seeing the true son passing, gets him to hurry up. By the time the son arrives, the mark has worn off the tramp. It is well acted and the settings are real, homely farm scenes. It is amusing, but there have been a good many funnier pictures.

"VIEWS OF LAKE COMO, ITALY" (Powers), December 2.—These are very good photographs of the shores of this beautiful lake. They are clear and have depth and atmosphere. Quite worth while.

"UNCLE'S VISIT" (Imp), November 27.—A comedy decidedly amusing, although along quite conventional lines. Uncle was expected. His object in coming was to see John's bride. He was giving John an allowance and he wanted to know whether to increase or diminish it. They expected him to come disguised. A tramp came and the bride received him as an honored guest. When the uncle came, he called at John's office first and the two found the tramp at the table. The tramp could have acted more naturally easily and it would have been even funnier. When exaggerated acting is continued too long it begins to bore. The comedy, as a whole, is brim full of good laughs.

"OVER THE HILLS" (Imp), November 30.—A Western story of a pretty miner's daughter who, while her father was away on a prospecting trip, dressed up as a boy and went prospecting herself. She got lost and was helped by another miner. In the end she won a very estimable sweetheart. There is much fine and true humanity in the picture; there are several melodramatic and more or less artificial incidences in it also. On the whole, the effect of the picture is decidedly pleasing. The little heroine makes as pretty a motion picture as any player in the field.

"JOLLY BILL OF THE ROLLICKING R" (American), November 27.—The widow and Jolly Bill made a window and ladder elopement and got married in 'Frisco. The daughter distributed rice for the home-coming reception. When the boys saw them in their 'Frisco store clothes, however, they were so astonished that they couldn't throw any of it. Bill is henpecked. It isn't very funny.

"THE SHERIFF'S SISTERS" (American), November 30.—A good old Western melodrama, very romantic, but with palpably artificial "thrills." The hero, fleeing from the villain's gang of lynchers, has a hardly convincing running pistol fight while he clambers up to a bridge spanning a railroad cut. On this the gang catch him. He handles them pretty roughly at first; but just then a train passes underneath and the man (very plainly a stuffed doll) is thrown over the parapet onto it. Down the track a way, he is captured by the sheriff. The man was in love with the sheriff's sister, and the villain was jealous because she returned his love. The villain had killed an old man. The sheriff's other sister knew that the hero hadn't done it, for he had been with her at the time the shot was heard. She had been jealous of her sister and, out of pique, had kept silent. She now exonerates the hero. The scenery was pretty and there are some very good views of natural scenery in the picture.

"GRANDMA'S TOOFACHE" (Comet), November 27.—If very skillfully made photographs, a nice girl and a dear old grandmamma could make, by themselves, a first-class picture, this would be fine. There is, however, very little real dramatic interest in the picture. It is such a play as Grandma might have gotten up, extempore, to amuse a little girl while waiting for Thanksgiving dinner to be ready. Under such circumstances it would have been fun for both. As a serious attempt at comedy it is an unmistakable failure. The argument is this: Grandma on a visit to her daughter's gets a toothache. Papa is a dentist and is going to pull it. Little girl takes Grandma up to the garret to hide. While the family is searching for them, tramps come in and eat the dinner, then go to the garret, but are scared away. Father calls up the police who find Grandma and little girl fast asleep.

"A HAPPY THANKSGIVING" (Reliance), November 29.—It is very hard to get into a picture the atmosphere that belongs to any particular holiday; it is too elusive. The backgrounds of this picture seem to indicate warmer weather than we have at Thanksgiving in this neighborhood. Let that be as it is, there was no suggestion of the particular holiday except in the title. It is, however, a very interesting and human picture. It tells a story of a rich, but careless man who, at the dinner table of a farmer, on whom he had been very hard, found his only child, a little boy, motherless and neglected, who had run away from a cheerless home and had been cared for by the farmer and his motherly wife. The father had been searching for a day and a night, when the farmer, having discovered who the lost child was, sent a message to him. He is taught a lesson in brotherly love and charity. He destroys the mortgage on the farm that he holds and sits down at a happy dinner table with the farmer's family. The picture will be liked very much.

"A WESTERN ONE-NIGHT STAND" (Bison), November 28.—A boisterous but amusing Western comedy. The trouble came from the press agent's first appearance in the town. This agent was also an actor. He came dressed as a woman and Broncho Bill fell in love with him. Broncho Bill's assurance of his success in courtship is worth seeing. When the boys found the press agent out, the play was foredoomed. The whole troop was chased out of town. There are some very good character sketches in it.

"AN EASTERNER'S PERIL" (Bison), December 1.—A very fair Western romance, well designed and exciting, and with a new thrill. The Easterner fell in love with the cowgirl, and the jealous puncher and his friends compelled him to walk into a pool with a quicksand bottom. The girl discovered his plight and brought help. There is little or no camera consciousness in the picture; it is acted effectively and is likely to please the average spectator very much. It succeeds in getting somewhere and gives one something to look at.

"FIRST EDITION OF MOTHER GOOSE RHYMES" (Champion), November 27.—One has to get back into the attitude of childhood before

he can enjoy this picture. It is not a connected picture. There are two backgrounds, the first is the house (let me call it the nursery) and in the people and is used to set forth the first two rhymes, "Hush a Ba Baby" and "Blackberry Crum." The second rhyme is "Jack and Jill" and a cross man's house and children are used to set it forth. The Old Mother Goose with her gentle acts as fairy godmother and dream weaver in both sets of pictures. As a children's picture this will prove very acceptable indeed. It is intended at such.

"THE TWO BROWNS" (Champion), November 29.—We know not the exact name for this picture a pleasing production. It's a ranch-life story. Joe Brown was the foreman; John Brown, an Eastener, who came to the West for his health and got a job on the ranch. They were rivals for the love of the ranch owner's daughter and John was the favorite. Joe cleverly schemed to discredit John, and very convincingly he succeeded; but the black hen came home to roost with avengeance. It is a good and commendable picture.

"A TROUBLESOME PICTURE" (Solax), November 29.—It was a very troublesome picture of an Egyptian girl. It came to life while Jones was sleeping and then it wouldn't get back into its frame. Jones's wife came in and Jones had to hide it in the big clock. When he got it to go back to the frame, it had a troublesome way of stepping down again. What is worse, it didn't know how to behave before Jones's wife and mother-in-law. Of course, it was only a dream. It has some very good comedy. Perhaps Jones didn't get as much fun as possible out of the situation, but he did very well. It is a good comedy picture.

"FUN ON THE U. S. SHIP VERMONT" (Solax), November 29.—A pleasant, well-photographed picture of Jack Tars having a good time. There's a three-round mill in it.

"THE HAPPY HOBOES HELP" (Nestor), November 27.—A situation, pleasing and amusing, has been carefully handled to get the most fun out of it and makes this a very commendable light comedy. The resisting father was a grocer. The two young people were helped in their elopement by two hoboes. In the first place we see one hobo rob the other of his coat. Then, after a few pretty scenes telling that the grocer objects to his daughter's sweetheart, we see the rector's wife giving one of her husband's old coats to the tramp. In the elopement, this hobo, dressed as a minister, fools the father into thinking that the young people have already been married. They continue on their way and are married by a justice. The tramp who stole the coat in the first scene is met and made to give it up by the tramp with the minister's coat, and this man later is whipped by the grocer. It is an innocent, pleasing and pretty comedy of country life, acceptably acted, conducted and photographed.

"WHEN THE WEST WAS WILD" (Nestor), November 29.—An old-fashioned picture with some very good scenery and what appear to be real Indians in it. The girl goes over a cliff to escape from the Indians, but finds the rope too short. She holds by one hand while she fires back at them with her pistol. Some punchers see her and come to the rescue. It is a scene to make the gallery roar with enthusiasm. When the picture is done there are plenty of "good" Indians in it. It is a good, old Western melodrama.

"A WESTERN FEUD" (Nestor), December 2.—The feud came out of a horse deal, which seems very probable. The two young people, who are always to be found in this story, refuse to take part in the quarrel and elope. The two fathers, still boiling with rage, follow. There is some very fast riding shown. The ending of the quarrel is conducted freshly and is acceptable. It is a pleasing picture.

"MUTT AND JEFF'S GREAT SCHEME" (Nestor).—This short picture is on the same reel with the above. It is a bit more dramatic than many of this series have been and there are some laughs in it. Jeff is taken for a detective and the saloonkeeper sends him out a ten. When Mutt hears of it, he, too, will get some easy money. It's amusing to watch the results.

"LOVE HEEDS NOT SHOWERS" (Majestic), December 3.—The reviewer would like to give the argument of this picture, or at least tell what it is all about, but although he watched it with the closest attention he could not make it out. It has some pretty pictures. There is one instant when "Little Mary" stood close to the camera and we saw a very good portrait of this very popular player. But "Little Mary" can not make a picture go with so poor a scenario as this behind it.

"THE ANGEL OF PARADISE RANCH" (American).—It doesn't take many scenes to reveal the situation in this Western love story. The ranchman's punchers are systematically robbing him. He has a pretty daughter. The leading man applies to him for a job and is refused. The rancher's foreman gives him a job—it is to misbrand the rancher's cattle. The girl finds him at the work and arrests him. He tells her that his sick mother is starving and that he could get no work and she verifies this and is sympathetic. Under her helping care, the mother recovers. Later, the man finds gold. The rancher has become poor and the man repays the girl for her kindness. The picture is well designed. Its weakness lies, perhaps, in a certain sentimentality, especially in its starving mother episode, but some like this sort of thing. It is well acted, of course.

"A REVOLUTIONARY ROMANCE" (Solax), December 1.—The story of this film is very interesting and, at its climax, very exciting. It is not wholly clear and not wholly reasonable; but, if one watches closely he can follow the main thread. The hero is a British spy whose sweetheart before the Revolution, had been a patriotic American girl. With papers giving valuable information about the patriotic forces, he arrives at the inne, owned by the girl's father. He is recognized as a spy. The girl helps him to escape, but demands that he surrender the papers. It is acted with more camera consciousness than usual nowadays. Some of the settings also are not very wisely chosen, but for the most part serve very well. The costumes and a part of the acting are very commendable.

"THE TAILOR WANTS TO BE PAID" (Itala).—A tumble-chase farce. There is freshness in its incidences, and it has some clever things.

"THE KING OF NOOSE THROWERS" (Itala).—He occupied rooms in Paris and had been reading too much "Western" literature. He thought he was a great roper. This is mostly a throw and tumble farce; yet he managed to rope a gang of thieves for the police. There is some fun in it.

"THE [illegible]" ([illegible]), November [illegible]—[illegible] effectively acted tragic meeting of two [illegible] struggles with her husband for a revolver, which is discharged. [illegible] dead, the good boy is put [illegible] girl is arrested, but on [illegible] of her actions [illegible]. The success largely [illegible] girl, when the first time [illegible] and discards [illegible] she runs to him. [illegible] husband [illegible] the door is standing [illegible]. The picture is pretty [illegible] it is told [illegible] of her dramatic [illegible]. The final scene, [illegible] the glow from [illegible] and, looking [illegible] Mrs. [illegible] [illegible] [illegible]

Manufacturers Advance Notes

"KEEPING MABEL HOME" (Majestic).

Another clever comedy is to be scored to the credit of the Majestic Company. "Keeping Mabel Home" is the title and it gives the Majestic an opportunity to introduce its new stars, Miss Mabel Trunnelle and Herbert Prior, former stars of the Edison stock company, who have but recently joined the Majestic forces. Mabel is the pretty daughter of an aspiring papa and mamma, who are anxious to form an alliance with the nobility. Mabel is in love with a handsome young fellow of the home town, but neither of her parents will listen to the match. Mabel is a bit curious to know what a real duke is like and falls into a plan formed by mamma's sister abroad that she shall go to England and meet a lord or two, so she treats her lover a bit coldly upon his latest visit.

The lover decides that something must be done to prevent this trip and so frames up something for papa and mamma. They get a cablegram in due time announcing that their butler is none other than the famous Lord Sillon in disguise and requesting papa to give him 1,000 pounds on account. Papa is duly impressed and advises the noble duke that his identity has been revealed and invites him to a place in the bosom of his family.

Scene from "Keeping Mabel Home" (Majestic).

Now, the butler has been making love to the maid, but when he discovers his new position in life, he gives her the cold shoulder and joins the family upstairs. The presence of a real duke in the house leads papa and mamma to give up their plans to send Mabel abroad and she is introduced to the new duke at home. But Mabel does not warm up to the plan. When the Duke sits at table with the family his manners are so crude that Mabel deserts the table in disgust. Her lover has just come in and she tells her troubles to him.

Later, following instructions, the duke proposes marriage to Mabel, who does not consider his offer seriously, but turns it off with a suggestion that they take an auto ride. While the duke is getting ready she gets Jack on the phone and warns him to be on the lookout. While on the ride Mabel manages to throw off the duke's cap, and while he goes after it, she takes Jack in at the appointed place. Into the car and away they go, leaving the duke behind to get back as best he can, while she and Jack hasten to the nearest minister and get married.

The duke gets home and explains what happened to him just as Mabel and her new husband arrive. On their heels comes another cablegram for papa which tells him that it is all a mistake; that the butler is not the duke. Upon receipt of this information papa chases the duke down stairs and there is a reconciliation between papa and mamma and the young folks. Another reconciliation takes place downstairs when the maid forgives the butler and falls into his embrace.

There is a lot of fun in this picture. Mr. Prior and Miss Trunnelle never appeared to better advantage, and they are well supported by the other members of the company. The photography is sharp and the picture steady throughout.

"THE CLIFF DWELLERS" (Edison).

Here is a rather remarkable picture story, developed by the Edison players. The Cliff Dwellers were prehistoric people of whom we know but little, therefore, when it comes to portraying their customs and emotions the producer is treading upon unfamiliar ground; yet, he has in his favor the fact that he knows as much about that primitive people as anyone and that his interpretation is, if reasonable, as likely to be correct as any other. Working upon this theory the Edison Company despatched several members of its stock company to the Cliff Dwellers Village, Manitou, Col., and will soon release a picture under the above title.

Scene from "Cliff Dwellers" (Edison).

To our way of thinking the best part of this subject is the views given of the cliff dwellings of an extinct people. These scenes are peculiar to America, for nowhere else in the world has been found anything similar. Some interest is added by the presence of the skin-clad natives as portrayed by the Edison players, giving life and color to the otherwise barren and deserted scene. But the glimpses given of the former home of a race that has disappeared form a most interesting picture.

In this frame the Edison players have set a primitive love tragedy. Two stalwart savages seek to possess the same woman. One is favored by the dusky beauty while the other, by means of presents, wins the approval of her family.

Nevertheless, the woman refuses to accept him, so, in savage manner, he drives her before him into the wilderness.

When the accepted lover returns to find his sweetheart missing, his rage is great. A search is instituted and he discovers his rival and the woman in one of the wild recesses of the mountain. A fight between the men at once occurs and while they are struggling upon the edge of a precipice, with imminent danger of going over the brink, the woman decides the contest by driving an arrow into the heart of the man she scorns.

Days after, the body is found upon the banks of the river and the favored lover is charged with murder. He denies the charge, but refuses to confess his knowledge of the deed and is put to torture. Realizing what is happening to her lover, the woman rushes past the guards before the council chamber and appears before the council where she confesses to the crime. For this she is sentenced to be tied in a canoe and sent over the great falls. If the Great Spirit permits her to come out alive she is to be set free. We see her tied to the canoe and the little craft is shown going over the brink. The lover is at hand when the frail craft comes to the surface after its frightful plunge and is seen swimming ashore with the girl. The picture closes upon the lovers as they kneel to give thanks to the Spirit of the Waters for the safety of the woman.

The subject is handled in a most dignified manner and is one that will be received with interest.

WHO RIDER HAGGARD IS.

The announcement by the Thanhouser Company of the presentation of Rider Haggard's "She," in two reels, brings attention to the wonderful mind that created this mystifying character. Synonymous with the Thanhouser announcement is one in the New York Times of still another book from this unusual veteran.

H. Rider Haggard wrote "She" a quarter of a century ago. Active as when in the late eighties he conceived "She," Haggard devotes himself to his writings, his flowers and his crops. The vigorous action of "She" and his early romances may be explained by the fact that among his many activities he was a good soldier, having been lieutenant and adjutant of the

Scene from "She" (Thanhouser).

Pretoria Horse in 1879, while two years before, with Col. Brooke, R. E., he formally hoisted the British flag over the South African Republic at Pretoria, on the Queen's birthday. In addition to his military achievements, Adjt. Haggard has been on many committees, including one on investigating agriculture, member and Chairman of Reclamation and Unemployed Labor Committee of the Royal Commission on Coast Erosion and Afforestation, in England, and Salvation Army Settlements in our United States. His books are very numerous, a few of the better known being "King Solomon's Mines," "Allen Quartermain," "Cleopatra," "People of the Mist," "Heart of the World," and with Andrew Lang, "The World's Desire. He is also a member of the British bar.

The two-reel "She" is released Tuesday, Dec. 26, as a holiday feature.

NEW SCREEN ON THE MARKET.

The Inventors' Specialty Manufacturing Company, of Chicago, is a new concern with ample capital, incorporated, and with offices at 401 Ashland Block. This firm is offering to the trade a new projection screen claimed to be of decided merit and constructed along entirely new lines. We refer to their full-page advertisement in other part of the paper.

"TONY AND THE STORK" (Imp).

In "Tony and the Stork" King Baggot is furnished with a splendid role in which to prove his histrionic ability in the way of interpreting the silent drama. It is a bit of character work that shows his versatility also, and in the character he is pleasing. Tony, a young married Italian, is out of employment just at a time when he needs money. An important household event is expected and he is in despair. He refuses to obtain work to no avail. He speaks imperfect English and his curious garb and manner do not impress employers in his favor. At last he is taken on as a member of a railroad construction crew and hastens home to tell his good wife the news. She is overjoyed and then saddened, for the work will take him out of town. Tony packs a few belongings and goes with the gang.

Scene from "Tony and the Stork" (Imp).

A month elapses and then he receives a letter telling him he is a father, his wife being an inmate of a hospital. He hastens home after drawing his pay and is all expectation. He sets out for the hospital after buying a baby carriage and other toys to gladden the heart of his wife and child. Arriving at the hospital he makes inquiry, gives his name only to be told that his wife has died during an operation. He is led to a sheeted figure wild in his grief. The covering is removed and he shouts with joy. It is not the body of his wife, a confusion in names being responsible for the mistake. He finds his wife, strong and well and is further surprised and delighted to be informed that he is the father of twins. Tony starts out to exchange his go-cart for one of larger carrying capacity.

SPECIAL POSTERS FOR LICENSED FEATURES.

The Exhibitors' Advertising and Specialty Company, of 105 East 14th Street, New York, are publishing special posters for Licensed feature subjects. These posters are in four colors and in three and eight-sheet sizes, especially suited for special billing. Another special poster designed by this firm is a series of one sheets featuring the particular stars for the photoplay. This feature has met with considerable success and promises to become popular among the exhibitors.

DRAMATIC AUTHORS' ASSOCIATION.

An association of dramatic authors has been formed in St. Louis, Mo., for the purpose of producing dramatic works adapted exclusively for the motion picture stage.

"ART VERSUS MUSIC" (Lubin).

Few photoplays have the strong and sustained love interest that is found in "Art vs. Music," soon to be released by the Lubin Company. The plot is simple and so straightforward that it can be followed without the slightest difficulty and it is not crowded with inconsequential characters.

Ethel Vernon and John Whittler were devoted respectively to music and art. They were also very sincerely devoted to each other until the necessity arose for each to express an honest opinion of the other's work. Though Ethel was convinced that his paintings were "punk" and, though John was positive that Ethel's heart was better than it's weight in radium, he tried to point out to her that her musical compositions were rubbish. Result: a quarrel. Further result: the departure of both—separately—for the city, where they took studios.

One day while John was trying to paint he was disturbed by an awful piano clatter in the next room. He hammered on the wall. Ethel, for it was she, determined to give the "unfeeling brute" her opinion of him. Their surprise is

Scene from "Art versus Music."

easily imagined when they found themselves in such proximity. Gradually they again renewed interest in each other, though both tried to conceal anything but the coldest politeness. Gradually pity sprang up in their hearts. Ethel fervently wished that John had the genius of a Raphael and John wished that Ethel could be proclaimed a feminine Beethoven.

One day Ethel called on an art dealer and persuaded him to buy the picture that John considered his masterpiece and on the same day John called at a music dealer's and induced him to buy some of Ethel's compositions.

All might have gone well but the conscientious art dealer nearly had a fit when he saw John's painting and the man of music said some very wicked words when he saw what Ethel had perpetuated. Both the dealers hurried to call on the authors of these art and music atrocities. Down went the hastily reared air castles of fame. But at the very moment when these castles were demolished a still larger castle of love rose from their ruins. John and Ethel were united in a most affecting love scene.

AMERICA'S FEATURE FILM COMPANY.

A new film manufacturing company has been organized in Chicago, with offices in room 403, Schiller Building. The name of the new organization is America's Feature Film Company. The principal of this enterprise is E. J. Eichenlaub, of Chicago. At present the new company intends to produce feature films exclusively, which will all be franchised on the state-rights plan.

The first production of the new company is now on the market, and promises to be one that will appeal to the public strongly. The title of the new picture is "Twenty Years in Sing Sing," and is said to be a decided novelty in moving pictures. The production is in three reels and the producers state that they have been very careful to see that interest never lags throughout the picture. Part of the picture was made in a picturesque section of the United States, in a wild and mountainous region. Other scenes were taken upon the grounds of a typical country fair, of the type known fifty years ago, when the races were made with the horses hitched to old-fashioned high-wheeled sulkies.

The great feature of the films, it is thought, lies in the scenes showing actual life in the famous penitentiary, where men are slaving day in and day out, as expiation for their violation of the laws. In the prison scenes is shown a most daring and sensational escape.

A fine line of advertising has been prepared for this feature film and nothing has been left undone by the company to make their first subject a success, it is said.

Calendar of Independent Releases.

MONDAY, DECEMBER 4th, 1911.

AMERICAN—The Angel of Paradise Ranch (Dr.)....1000
CHAMPION—Yankee Doodle (Juvenile) .....
CHAMPION—Our Navy (Naval) 950
COMET—Billy's Letter (Comedy) 1000
IMP—The Dumb Messenger (Dramatic) 1000
NESTOR—Just Two Little Girls (Dramatic) .....

TUESDAY, DECEMBER 5th, 1911.

BISON—The Empty Tepee (Indian Drama) .....
ECLAIR—In Humanity's Cause (Am. Dr.) .....
POWERS—The Little Thief (Com. Dr.) .....
POWERS—The Secret Order of Horns (Com.) .....
THANHOUSER—The Newsy and the Tramp (C. Dr.).

WEDNESDAY, DECEMBER 6th, 1911.

AMBROSIO—Jorio's Daughter (Dr.) .....
CHAMPION—The Indian Fortune Teller (Dr.) 950
NESTOR—Struck Gold (Dr.) .....
RELIANCE—The Turn of the Wheel (Dr.) .....
SOLAX—Baby's Choice (Com.) .....
SOLAX—The Paper Making Industry (Indus.) .....

THURSDAY, DECEMBER 7th, 1911.

AMERICAN—The Smoke of the Forty-Five (Dr.)....1000
ECLAIR—There Fell a Flower (Com.) 660
ECLAIR—Manners and Traditions of Piedmont (Edu.) 660
IMP—Tony and the Stork (Dr.) 1000
REX—The Measure of a Man (Dr.) .....

FRIDAY, DECEMBER 8th, 1911.

BISON—A Range Romance (West. Dr.) .....
COMET—The Dead Canary (Dr.) 1000
LUX—The Man in the Auto (Dr.) 650
LUX—The Adventures of an Amateur Hypnotist (Com.) 350
SOLAX—The Little Shoe (Dr.) .....
THANHOUSER—Brother Bob's Baby (Com.) .....

SATURDAY, DECEMBER 9th, 1911.

GREAT NORTHERN—Buttons and Hooks (Com.) ...
GREAT NORTHERN—Winter in Switzerland (Scenic)
ITALA—(Title not given) .....
IMP—Her Birthday (Com. Dr.) 750
IMP—Columbia Interscholastic Chase (Athletic) 350
NESTOR—Desperate Desmond Abducts Rosamond (Com. Dr.) .....
POWERS—Two Men and a Girl (Dr.) .....
RELIANCE—The Turnstile (Dr.) .....
REPUBLIC—The Savannah Auto Races (Topical) (Released Dec. 5 by permission of Sales Co.) .....

SUNDAY, DECEMBER 10th, 1911.

MAJESTIC—Keeping Mabel Home (Com.) .....

CHAMPION'S MOTHER GOOSE SERIES.

One of the novelties of motion picture production is the "Mother Goose" series now being released by the Champion Film Company, of New York, to which reference has been made in these columns. The latest production in this series is a curious fantasy that will especially interest the kiddies. Two mothers and their children are spending a pleasant afternoon together when, for the entertainment of the little ones, the oft-repeated stories of "Mother Goose" come into play. The film maker has conjured up "Mother Goose" herself with her fabled goose, who joins in the play. Uncle Sam comes on the scene, followed by General Grant, Stonewall Jackson, General Lee and, finally, Abe Lincoln. By this time all the little kiddies in town have joined the procession and there is great merrymaking. Then the great personages fade away from the picture, and even "Mother Goose" says goodbye, leaving only the kiddies and their tired mothers.

To complete the reel a view of the United States warships coming up the North River is given, with Uncle Sam viewing them from a promontory of the Palisades. It is all very interesting and quite creditable to the Champion Company.

"THE THREE BEARS" (Essanay).

The second of the Essanay Company's fairy series is the old familiar one of Little Curly Locks and the Three Bears. Curly Locks, as she is called in this picture, is the ever delightful Miss Ella Hall, of the Essanay company, who really became known and loved as Little Hiram Hood in the first of the Essanay series. There are the three bears, the Great Big Bear, the Middling Sized Bear, and the Teeny Tiny Bear, and the antics of the last named are sure to cause shouts of good laughter for adults as well as the children.

The story tells of the three bears arising one morning to eat their porridge, but finding it too hot decide to walk in the woods, in which their cottage is hidden, to return later when it is cool. They leave the house and are gone but a

Scene from "The Three Bears" (Essanay).

few minutes when Curly Locks, romping through the woods, spys the cottage. She enters, tries all of the porridge and all of the chairs and finally eats the Teeny Tiny Bear's porridge and also breaks out the bottom of his chair. Becoming sleepy, she goes into the adjoining bed chamber, where are three beds, tries all, and finally cuddles down in the Little Bear's bed.

When she is asleep the bears return and soon discover that something is amiss. It is the Teeny Tiny Bear who finds that his porridge is all gone and that his chair has been broken. The bears then start to search the house and finally enter the bed chamber, where the Teeny Tiny Bear finds Little Curly Locks cuddled up in his bed. His cries awaken the little girl, who frightenedly runs out of the room and leaps out of the window. The bears pursue and when Curly Locks finally drops exhausted the mother bear pounces on her and is about to eat her up—when she wakes up and finds that it has been nothing but a dream. "The Three Bears" is a complete reel and will be released at an early date.

IT IS "SANTA CLAUS AND THE CLUBMAN."

In reviewing an Edison picture last week a lapse of memory on the part of the reviewer led The World to refer to the picture as "The Clubman's Christmas." While the writer may have had a personal preference for the title used, the fact remains that the correct title is "Santa Claus and the Clubman." Our readers are requested to observe the correction.

"THE MISSION FATHER" (Melies).

Developed among the mountains of Southern California a part of the country that is always glad to the heart-lover of Nature and of a climate that compares with Southern France, the Melies scenic artist naturally appeared to be productive of the scenic and picturesque. Almost all the work of the Melies company is done out of doors so to speak, in a sense, as it reserves an accurate idea of a part of the world that is for ever famous. Further in Southern California are the ancient monasteries which are the landscape and of not surprising that the sentiment and historical interest attached to these appears from time to time in the pictures. A case in point is "The Mission Father," the Melies release of December 21st. With beautiful scenic effects is woven a touching story of the nobility of character and the victory of one of the old monks a devotion that costs him his life.

Don Hernando is a rich landowner and a cruel man. One day he is beating a slave unmercifully for some trivial offense when Padre Ignatio interferes and saves the slave, but is roughly handled by the Don. Shortly afterwards Don Hernando is stricken with a dangerous and infectious disease

Scene from "The Mission Father" (Melies).

and is deserted by everyone, even his family, but the slave whom he mistreated tries to minister to him. The Don's wife sends for the Padre and the grateful slave tries to prevent his benefactor from risking his life, but the Padre brings the Don into the house and nurses him through the illness. As the Don regains his health, the Padre is stricken with the disease and dies attended only by the slave.

At the burial of the Padre, which introduces some very impressive scenes, the slave steals up behind the Don with the intention of killing him because of the loss of the Padre, but just as he is about to strike the blow he overhears the Don lamenting that he should have been the unwilling cause of the tragedy, and the slave relents and the two forgive each other. As they follow the funeral party through the door of the monastery, the slave bearing the Padre's hat, we are given a beautiful illustration of the fact that "one touch of Nature makes the whole world kin."

"The Mission Father" can hardly be classed among the notable films, but it is a good example of the earnest effort that is now being made by the manufacturers to supply mental pabulum with their pictures as well as mere action and scenery.

SERIOUS MISHAP OF PICTURE ACTRESS.

Edna Fisher Thrown From Top of Old Coach and May Die.

San Francisco, November 25.—A moving picture camera in Marion County, Cal., on November 25 caught what is likely to be a real tragedy. Miss Edna Fisher, of the Essanay Company, lies in a hospital with her skull fractured and probably dying. She was riding on the top of an old Forty-niner rickety stagecoach. Cowboys dashed out of a roadhouse and flourishing their revolvers fired shots into the air in real old California style.

The play read that the horses should get excited by the shots and dash away with the stagecoach and the unfortunate girl alone on top of the coach. Then she was to be rescued. The horses ran away and at a sharp turn in the road the coach overturned and Miss Fisher was thrown on her head.

INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or noms de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

MRS. S. J. G.—Guy Coombs has returned to the dramatic stage so far as we know, but we cannot undertake to follow the players over into the dramatic field. He is not connected with any picture company that we know of.

G. M. D.—Most of the Vitagraph players have their headquarters in the studio in Brooklyn, taking to the field as the productions require. There is a company with a studio in Los Angeles producing Western plays, but most of the established favorites are with the home company. We don't know whether they all live in Brooklyn or whether some live in New York, and life is too short to compile a list of names. (2) Mr. Blackwell and Miss Joyce are still members of the Kalem stock companies, and are likely to continue to be. (3) Another demand for a roster of a company, this time the Essanay Western company. G. M. D. is advised that answers are given at retail and not in wholesale quantities.

MABEL E. H.—Glad you're much obliged for "all those answers," but you've not got Mona Darkfeather right yet. She is now listed as a member of the Selig Western forces. She has played in several recent releases. We give Walter Miller up.

HARRY MYERS.—The three feet of combination boy actor and telephone operator who signs himself "Bennie from Lubinville," advises us that Harry Myers is to remain with the Lubin company, and asks a correction. Inasmuch as Mr. Myers confirms the statement, the announcement is made that he will continue to be a Lubin player. But as this determination was not arrived at until after the publication of the answer in question, we shall not regard it as a correction, but as an amended fact. We hope that Mr. Ziedman will rest content with this. If Bennie wants to get useful he can send over a list of the first names of the new people.

O.—Who queries the Essanay company as to the identity of Jack in that company's "Pals," is informed that the player is G. M. Anderson.

E. J.—The player whose portrait you have marked is Francis Bushman.

K. T., T. M.—Two questions on the same letter head as to the identity of the same player in the same part may be a coincidence, but it looks a little like presswork. The part was played by Miss Weber.

The Aunt and Child in "By Registered Mail" (Imp) were Mrs. August Balfour (Sue Balfour) and Edith Holdeman.

A FAN.—Mrs. Clark, in "Colleen Bawn," is the mother of Jack J. Clark. (2) The Vitagraph company advises us that the photoplay you desire to locate is "Through the Darkness." Maurice Costello had the lead. When you want to decide whether it is Mr. Costello or Leo Delaney playing a part look for the dimple. If it's there it's Mr. Costello, and the deeper the dimple the more certain you may be.

Mrs. M. B.—Romain Fielding played both of the parts you mention. He has been with the Lubin company about three months. (4) We do not know the details of his previous dramatic career. This question is out of our line. (5) Herbert Prior may be addressed in care of the Majestic Motion Picture Company, 145 West 45th Street, New York City. (6) In a strict sense there is no "heavy" role in "The Mission Waif." The Melies company suggests that you mean William Clifford, the leading man of the company, who played the part of the bandit. He was a hero, not a heavy, but this seems to cover your question.

H. T. M.—Guy Oliver, formerly with Lubin, is now with the Eclair company.

FRANK C.—King Baggot and Lucile Young were respectively the husband and wife in the Imp's "The Wife's Awakening." (2) The Pathe question is held over, waiting the reply of that company.

CLARENCE L.—The Selig question has not been answered, but Miss Hawley was the artist in Lubin's "Her Inspiration." Her first name is given as Omeeta, but this seems liable to correction.

JAMES K.—The difference between a double exposure and double printing is that in the first instance the film is run through the camera twice and in the latter it is run through the printing machine twice. It is too intricate a subject to be fully treated in this department.

MISS V. K.—We do not know of any company likely to purchase a series of temperance scenarios. You might place one or two well written stories with a temperance lesson with almost any company, but the series is a very different matter.

V. E. B.—While the stories of fancy salaries paid photoplayers are not always correct, the statement that no one ever gets more than $100 is not in accordance with facts.

MISS C. H.—Happy Jack in Selig's "The Pony Express" was T. J. Carrigan. (2) Lottie Pickford was the girl in the Vitagraph's "Who's Who."

JACK.—The reason that you see so few chase pictures now is that most producers regard the chase as old fashioned. They may be as popular as ever with audiences, but the audiences do not make the pictures.

HARRY T.—Films are not printed by sunlight, but by electricity, generally a Nernst lamp. The negative and a strip of positive film are passed through a mechanism not unlike a projection machine head, but enclosed in a light tight cabinet. The film does not run through continuously, but is taken down one picture at a time, a shutter making an exposure only when the film is at rest. The operation is conducted in a room with only ruby light, that the film may be handled freely; the light being also encased in a light tight box. The exposure illumination is constant, the light being modified to suit the particular negative by means of one or more sheets of ground glass or the moving of the light closer to or further away from the shutter opening. No form of printing frame, as you understand it, is employed.

JENNIE.—We do not believe that press notices from your home town paper would help you qualify for a photoplay stock company. There is just a faint suspicion that the critic may be prejudiced.

CARL G.—We do not know who "the very pretty girl of the Vitagraph company" is. They have a lot of very pretty girls, but how are we to tell which particular one you mean? Tell us some of the films you've seen her play in and we'll try to get the name for you. Not knowing who she is, we cannot say if she is as good looking out of a picture as in it. It does not always follow that the prettiest girl in the film is the prettiest girl that comes through the studio gate, but were we a stage door Johnny we would be hanging around the Elm Avenue elevated station about time the Vitagraphers are going home.

Z. Y. Z.—(That's a little better than the usual X. Y. Z.). The story that motion picture producers wait for windy days to take outdoor pictures that the breeze may "give life" to the scene is a perennial yarn that never seems to grow old. It has even been copied into the Edison kinetogram, but that doesn't make it so. Many pictures are taken in strong winds and sometimes the waving foliage and flapping skirts help the scene, but the producer does not wait for a windy day. He goes out whenever there is a sun and a call for "outside stuff" whether there blows a gale, a zephyr or no wind at all.

S. G. R.—The printed "story of the film" and the synopsis you send are very similar, but you offer no convincing evidence that your plot was appropriated. On the other hand we have had brought to our notice in the past two weeks two instances of duplication of ideas where there existed not the slightest question as to the situation, as the company had already made the subject from one script before the second came in. In nine cases out of ten these alleged thefts of ideas are not thefts at all. Set it down to hard luck and try something else.

E. P. T.—The best way to get what you want quickly is to use our advertising columns. This is not one of the advertising columns.

GLADYS.—We do not know whether G. M. Anderson uses hair restorer or wears a toupee, and we are not going to ask him. Call the bet off or write and ask him yourself.

BUD.—Certainly you can send a story to the same editor twice, but it will be best to explain that you have changed the layout of the story that he may not think you've sent the old version in. Rejection by one company does not spoil your chances with another. You can't always hit the editorial fancy no matter how good your story may be. You can save a lot of postage stamps by studying the "Stories of the Films" for pointers on what the various companies seem to prefer.

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"Go Hide Your Face in the Corner; I'm Ashamed of You"—Pub. by Shapiro Music Pub. Co.

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"Smile Awhile"—Pub. by Head Music Pub. Co.
"Snowtime, Deary"—Pub. by Blood-Koehler Co.

DeWitt C. Wheeler.

"That Haunting Melody"—Pub. by Jerome & Schwartz Pub. Co.
"Cat Wise"—Pub. by Harry Dale Music Co.
"That's How I Want to Be Loved"—Pub. by Thos. Music Co.
"Steeple Jack"—Pub. by M. Witmark & Sons.
"When I Carved Your Name on the Old Oak Tree"—Pub. by M. Witmark & Sons.
"Come Kiss the Honey Moon Darling"—Pub. by M. Witmark & Sons.

Niagara Slide Company.

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"Treasures of the World Are Mine"—Pub. by J. W. Stern.
"That's Some Honey Moon"—Pub. by Bostonian Pub. Co.
"A Kiss on My Finger Is Worth Two on the Floor"—Pub. by F. B. Haviland.
"In Dear Old Ireland Where the River Kenmare Flows"—Pub. by H. Rossiter.
"Nobody Bothers About Me."
"Chicken Rag"—Pub. by J. F. Helf.
"Take Me Back to My Old Home Town"—Pub. by Longbake & Edwards.

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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, DECEMBER 4th, 1911.

BIOGRAPH—Why He Gave Up (Com.) .....
BIOGRAPH—Abe Gets Even with Father (Com.) .....
KALEM—Arrah-Na-Pogue (3 reels) (Dr.) 3000
LUBIN—A Head for Business (Dramatic) 1000
PATHE—Pathe's Weekly No. 49 (Topical) 1000
SELIG—A Diamond in the Rough (Dramatic) 1000
VITAGRAPH—Saving the Special (Dramatic) 1000

TUESDAY, DECEMBER 5th, 1911.

EDISON—The Awakening of John Bond (Dramatic).1000
ESSANAY—The Madman (Dramatic) 1000
GAUMONT—Jimmie Tricks the Landlady (Comedy). 475
GAUMONT—The Challenge (Dramatic) 525
C. G. P. C.—The Secret of the Confessional (Dramatic). 000
SELIG—A Frontier Girl's Courage (Dramatic) 1000
VITAGRAPH—The Hypnotist (Comedy) .....
VITAGRAPH—A Slight Mistake (Comedy) 1000

WEDNESDAY, DECEMBER 6th, 1911.

EDISON—John Brown's Heir (Comedy) 1000
ECLIPSE—The Luckless Banker (Dramatic) 1002
PATHE—Hobo Luck (American Comedy) 1000
KALEM—The Long Arm of the Law (Dramatic) 1000
LUBIN—Sins of the Father (Dramatic) 1000
VITAGRAPH—The Black Chasm (Indian Dr.) 1000

THURSDAY, DECEMBER 7th, 1911.

BIOGRAPH—The Failure (Dr.) 999
ESSANAY—The Long Strike (Dramatic) 1000
LUBIN—Love's Labor Lost (Comedy) 1000
MELIES—A Western Girl (Dramatic) 1000
PATHE—The Poisoned Arrow (American Drama) .....
C. G. P. C.—French Cuirassier Maneuvers (Military) ....
SELIG—The Maid at the Helm (Dramatic) 1000

FRIDAY, DECEMBER 8th, 1911.

EDISON—The Heart of Nichette (Dramatic).....1000
ESSANAY—Getting Even with Emily (Comedy) ... 630
ESSANAY—Stray Bullets (Comedy) 349
KALEM—Too Much Realism (Comedy) 1000
C. G. P. C.—Eva's Faithful Furniture (Comedy) .....
C. G. P. C.—Gathering and Preparing Cocoanuts in the Philippines (Industrial) .....
SELIG—The Plumber (Comedy) 696
SELIG—A Day with a Circus (Novelty) 400
VITAGRAPH—War (Military Drama) 1000

SATURDAY, DECEMBER 9th, 1911.

EDISON—The Daisy Cowboys (Comedy) 990
ESSANAY—A Frontier Doctor (Western Drama) 1000
GAUMONT—Camoens, the Portuguese Shakespeare, Lisbon, 1578 (Historical Drama) 610
GAUMONT—Important Scenes in Paris, France (Sc.).. 320
LUBIN—The Teamster (Dramatic) 1000
PATHE—Her Little Slipper (American Drama) 1000
VITAGRAPH—His Wife's Secret (Dramatic) 1000

ADVANCE RELEASES.

MONDAY, DECEMBER 11th, 1911.

BIOGRAPH—Saved from Himself (Dramatic) 999
KALEM—Molly Pitcher (Historical Drama) 1000
LUBIN—A Girlish Impulse (Comedy-Drama) 1000
PATHE—Pathe's Weekly No. 50 (Topical) 1000
SELIG—The Chief's Daughter (Dramatic) 500
SELIG—April Fool (Comedy) 500
VITAGRAPH—One Touch of Nature (Dramatic) ...1000

TUESDAY, DECEMBER 12th, 1911.

EDISON—Buckskin Jack, the Earl of Glenmore (Com.-Dr.) 1000
ESSANAY—The First Man (Comedy).....1000
GAUMONT—Heroism (Dramatic) 610
GAUMONT—Arabian Customs (Industrial) 366
C. G. P. C.—Youth versus Age (Dramatic) 795
C. G. P. C.—Small Trades in Malacca (Edu.) 200
SELIG—A Romance of the Rio Grande (Dr.) 1000
VITAGRAPH—The Military Air Scout (Dr.)... 1000

WEDNESDAY, DECEMBER 13th, 1911.

EDISON—An International Heart Breaker (Com.) ... 700
EDISON—Eskimos in Labrador (Edu.) 300
ECLIPSE—The Tragedy of Old Age (Dr.) 798
ECLIPSE—Harbor of Marseilles, France (Scenic) 215
PATHE—The Flower Girl of Las Palmas (Am. Dr.) ... 990
KALEM—Norma from Norway (Dr.) 1000
LUBIN—Mr. and Mrs. Suspicious (Com.) 400
LUBIN—Quick! A Plumber (Com.) 600
VITAGRAPH—The Ventriloquist's Trunk (Com.) 1000

THURSDAY, DECEMBER 14th, 1911.

BIOGRAPH—Taking His Medicine (Comedy) 673
BIOGRAPH—Her Pet (Com.) 323
ESSANAY—The Hack & Schmidt Bout (Com.) .....
ESSANAY—A Polished Burglar (Comedy) 1000
LUBIN—The Substitute (Dr.) 1000
MELIES—The Better Man (Com.-Dr.) 1000
PATHE—An Episode of the Early Mormon Days (American Drama) 820
PATHE—The Magic Suit Case (Trick) 150
SELIG—George Warrington's Escape (Historical Dr.).1000

FRIDAY, DECEMBER 15th, 1911.

EDISON—Brockton Fair and Horse Show, Brockton, Mass., October 3rd to 6th, 1911 (Topical) 990
ESSANAY—A Goodfellow's Christmas Eve (Dr.)....1000
KALEM—Bill's Flute (W. Dr.) 1000
C. G. P. C.—In the Grip of Alcohol (2 reels) (Dr.) 2000
SELIG—Industries of the South and West (Edu.) 1000
VITAGRAPH—Love at Gloucester Port (Dr.) 1000

SATURDAY, DECEMBER 16th, 1911.

EDISON—Stage Struck Lizzie (Com.) 650
EDISON—A Trip from Colorado Springs to Cripple Creek (Scenic) 350
ESSANAY—The Cowboy Coward (W. Dr.) 1000
GAUMONT—A Queen's Treachery, or the Betrayal of Charles VI of France (Hist. Dr.) 1000
LUBIN—When Innocence Was Wise (Com. Dr.) 1000
PATHE—A Mother's Remorse (Am. Dr.) 995
VITAGRAPH—The Sick Man from the East (Dr.)....1000

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POSTERS

LICENSED Film Stories

ESSANAY.

THE FIRST MAN Dec. 12).—Carl Williams, a rejected suitor, managed to get a show at Miss Marian Crawford who, during the absence of her overbearing father, is obliged to exclude herself from the opposite sex until she is of age. Williams gets the inside and gets a glimpse of the girl. He is soon ousted from the premises by one of the old guard who was guarding the girl. In finding away an accident befalls him. He is brought into the house and locked in a room. Finally he succeeds in getting into a conversation with the girl who tells of her father's will. Williams soon learns that the age for a girl to marry is 18 and not 21, as he supposed and after being told by Marian that she is waiting for the hero for her by the two suits, who cheerfully grant it.

THE HACK AND SCHMIDT BOUT Dec. 14).—Schmidt, the German "wrestling son" arrives in America to meet America's new "white hope" of the mat, Hack. They sign articles for the big match and both go in training. While Hack works conscientiously in his training quarters, Schmidt is over-confident and takes no training at all. The great bout takes place. Hack wins a fall and it looks bad for Hack, until he resorts to a crafty novel scheme which puts the big German on his back.

A POLISHED BURGLAR (Dec. 14).—Jack and Louise love each other, but Louise's proper and dominant object. Jack and a pal, with Louise as the third conspirator, plan to frighten the old people into giving consent. They masquerade as burglars, slip into the house and steal away with all the plate, after making the old man shine Jack's shoes and the mother manicure his nails. Jack then returns with the booty, playing the hero, but the old man notices his polished shoes and the old lady his finger nails, and Jack is forced in turn to shine the old man's shoes.

A GOODFELLOW'S CHRISTMAS EVE (Dec. 15).—James Sawyer, a wealthy bachelor, has had an unfortunate love affair in his youth which has never healed. A man now well in years, he lives a lonely life at his club, completely apart from the rest of his associates. It is Christmas Eve. A number of clubmen are preparing to go out with baskets of food for the poor and they press Sawyer to join them. He sarcastically refuses. On the street, later, Sawyer accompanies them a little ways, when they find an abandoned baby on a doorstep. Sawyer takes it in his arms, and for the first time in years expresses sympathy. He takes the little mite to his home, where it is placed in charge of his old housekeeper, while her employer now thoroughly stirred with the spirit of Christmas, goes gladly forth to join his charitable friends. The evening results in the complete reformation of the rich old bachelor, who finds in relieving his more unfortunate brothers, the true key to all happiness and peace in life.

THE COWBOY COWARD (Dec. 16).—Henry and Steve, two "cowhands on the L.U." ranch, are in love with Katie, their employer's daughter. While she likes Steve the best, she feels she cannot accept him because of his cowardly fear. Cash Wilkins, a cattle rustler, knows Steve's secret he receives a good thrashing and Wilkins, to get even, insults Katie and steals a small revolver that she carries with her. He then sends a note to Katie telling her that it was Steve who took the gun back to steal Henry for it. Henry is afraid of the lady and frightened, puts Steve out so as to avoid the trial but Katie is by no means fooled. Wilkins, Steve looks pityingly at the coward, and taking the note, goes to Wilkin's cabin, and after another thrashing makes Wilkins write a note of apology to Katie and a promise to leave the country forever. Steve gives the note and the girl's gun to Henry and tells him to take them to Katie. The girl means business and Steve, realizing that "two's company and three's a crowd," packs his clothes and leaves.

C. G. P. C.

YOUTH VERSUS AGE (Dec. 12).—A [illegible] the struggle between youth and age, the latter seeking to [illegible] The scene opens [illegible] Mary is [illegible] and [illegible] love, but she withstands them all until Father Age [illegible] the opposite of Mary [illegible] of love and he finds an opportunity to reunite the young couple happy.

IN THE GRIP OF ALCOHOL (2 reels—Dec. 15).—The greatest moral drama ever made [illegible] manufacture. It tends not [illegible] interest. It awakens interest in the [illegible] drop to their ruin. It shows the [illegible] in those unfortunates who have become enslaved to drink. It paints the [illegible] of the downward path in a manner which no one can [illegible] It shows so brutally just the awful [illegible] of the downfall of one of God's creatures through the drink evil. It follows [illegible] eight years of snow drifts for [illegible] relentless misery for his devoted wife, eight years of hardship and deprivation for his little daughter, eight years of self torture and self respect. The attainment of self [illegible] course drink is what it is not necessary to mention [illegible] to say NO. [illegible] supplies the backbone.

MELIES.

THE MISSION FATHER (Dec. 21).—The setting is in old California when it was under the rule of Mexico. Don Hernando is a cruel feudal lord who is arrogant and cruel. Padre Ernesto is a noble priest, greatly beloved by his congregation.

In trying to save Pepe, an Indian slave of Don Hernando's, from being punished by the latter, the Padre is struck and insulted by the Don. He leaves in resentment, however, and later, when the Don is stricken with the dread disease, small pox, it is none other than the Padre himself and Pepe who risk their lives to nurse him back to health.

Scene from "The Mission Father" Melies

But just as Don recovers, the Padre is himself stricken with the disease, to which he succumbs. Pepe is heartbroken, and from that moment swears to avenge himself for the Padre's death by taking the life of the Don.

Pepe brings up the rear of the funeral procession, but instead of entering the Mission, lays in wait for the Don. Don Hernando comes and pauses. Pepe sneaks up behind him and raises high in the air the knife that is to strike the blow. With full force he brings it down, but at that very moment the Don falls upon his knees in prayer, truly repentant of his crimes, and an [illegible] Pepe's arm.

Master and slave are reconciled and lead different lives under "the new light."

GAUMONT.

HEROISM (Dec. 12).—Tom, the younger son, is [illegible] a Frenchman and is quite an important personage in the community, [illegible] his older brother [illegible] from the field of battle.

[illegible] proven himself [illegible]

ARABIAN CUSTOMS (Dec. 12) [illegible]

A QUEEN'S TREACHERY OR THE BETRAYAL OF CHARLES VI OF FRANCE (Dec. 16).—[illegible] of France.

ECLIPSE.

THE TRAGEDY OF OLD AGE (Dec. 13).—[illegible] evening creeps out of the room to look for him. After a long search [illegible] his arms.

Meanwhile, the partner, missing little Jane, start [illegible] search of her. [illegible] the [illegible] and [illegible] the [illegible] [illegible] [illegible]

with society, and plans to go back to America to the wild, free life of a cowboy. Lady Eleanor, however, changes his mind, and at the close of the picture we realize that love will teach him his faults and that the manhood of the Western cowboy will win the love of the lady.

ESKIMOS IN LABRADOR (Dec. 13).—We are introduced first to the desolate looking Mission Station at Hopedale, Labrador, and then see the Eskimos in their every-day life. Scenes are then shown with the dogs at work hauling the "cometiks" or sledges. After several views taken on snowy mountain paths we see an Eskimo managing his "kyjak" or canoe.

At the close we are taken into an Eskimo family and see them at their meal. They are a kindly race and theft is very rare. Finally a woman, probably a leader of fashion, is shown in her full dress costume.

AN INTERNATIONAL HEART-BREAKER (Dec. 13).—As soon as Belle Travers drifts into the hallway the night of the German given by Mrs. Vanderheld, the "heart-breaker" is besieged by the male contingent, each of whom clamors for the privilege of at least one dance with her. Belle, being quick-witted, evades them all by promising each one an answer the following day at a given hour.

The summer house in her garden is the rendezvous. The suitors arrive one by one, each under the impression that he is "it" and the others intruders. When Belle appears upon the scene an argument ensues which develops into a small riot, whereupon she turns the garden hose on the turmoiled crowd, which rapidly disperses. The would-be lovers' activity causes Belle to laugh so hysterically that she accidentally turns the hose on herself.

BROCKTON FAIR AND HORSE SHOW (Brockton, Mass., Oct. 3 to 6, 1911 (Dec. 15).—This is one of the most important state fairs held in the country. It lasts four days and comprises all kinds of sports, parades, a dairy show and a horse show probably equal to any held in the United States.

After getting an impression of the vast crowds (including a novel view taken from the Ferris wheel), we are shown the parade for and the reception of Governor Foss, on Friday, Oct. 6. Then, after various horse races, we see the finish of the Marathon from Boston (twenty-three miles away), a sack and potato race, a glimpse of aviation, and, more interesting and exciting still, an old-fashioned firemen's muster—the hand pumping and the struggle for supremacy in forcing a stream the greatest distance through a fire hose.

After that, we are taken through the horse show with its high jumping and the beautiful animals being driven single, tandem and four-in-hand; then through the dairy show, to see the finest breeds of cattle in the world. In one or two close views of enormous prize bulls we feel quite as well satisfied from their attitude that they are on the screen and not in our midst.

STAGE-STRUCK LIZZIE (Dec. 16).—Lizzie Wirts, better known as "Stage-struck Lizzie," is employed as a dish washer in a restaurant where she is discharged for persistently displaying her histrionic powers. On account of a scarcity of servants she has no difficulty in immediately securing another position, this time as cook. Here again she becomes wrapped up in her play book, neglects her duties and almost causes a conflagration. Once more she is discharged. Next we find her employed as a nurse girl taking the children out for an airing where she meets a policeman to whom she confides her undiscovered talent while the children wander away into a nearby coal yard and slide down the banks of coal until they are black from head to feet. It is only natural to surmise Lizzie's immediate dismissal upon her arrival home with the children. Next we see her in the dressing room of a theater in the capacity of maid to an actress. During the performance the stage manager discovers the absence of a lady cast for a minor part and Lizzie is requested to assume the role. She fairly jumps at the offer and quickly dons the wardrobe given her, receives hastily-given instructions and struts fearlessly and boldly upon the stage. When she faces the dazzling footlights and the audience assembled, she suddenly loses all control and succumbs to a severe fit of stage fright. In her frantic efforts to escape she jumps over the footlights and flees in terror up the center aisle of the theater, to the disgust of the stage manager and the delight of the audience.

A TRIP FROM COLORADO SPRINGS TO CRIPPLE CREEK (Dec. 16).—In presenting this wonderful trip from Colorado Springs, the greatest health resort in the world, to Cripple Creek, the greatest gold field in the world, we are shown all the wonders of the Rockies. Eleven thousand feet above the sea level we gaze over the mountain tops and snow-capped peaks into the setting sun.

At first we start up Pikes Peak Avenue, Colorado Springs to the mammoth Antler's Hotel; to the gateway of the Garden of the Gods; the log cabin, the capitol building of the State of Colorado; down to the little village of Manitou nestled away among the hills. And now we are off on the train amid the clang of bells and the sound of whistles and we begin to climb over the short line to the summit.

At last we reach the Valley of Gold, Vindicator Junction, then Gold Field. Yonder is the Silver King mine, the first mine to be discovered in the Cripple Creek District, then there is Blue Bird, Gold Sovereign, and riloy, names that vibrate in the halls of commerce throughout the world. By means of the highest electric railroad in the world we reach the town of Altman, the highest incorporated village on the earth, and look down upon all the other towns.

KALEM.

MOLLY PITCHER (Dec. 11).—Hayes, the gunner, while fighting at the battle of Monmouth, is wounded and his wife takes his place. After the battle the Continentals capture a foraging Hessian. Molly suggests a plan to learn the enemy's strength for General Washington. One of the Continentals is dressed in the uniform of the Hessian and he starts off for the enemy's camp. Before he can reach there, however, the Hessian manages to escape and reaches camp before the Continental, who is promptly arrested on his arrival. Molly, who has followed after the fleeing Hessian, sees her husband's capture, and following at a distance penetrates the enemy's camp. Later on Molly aids him to escape and as a climax to an exciting day the Continentals cover Molly and her husband's retreat and capture the pursuing Hessians.

NORMA FROM NORWAY (Dec. 13).—Valdamar bids his wife, Norma, goodbye in far away Norway and goes to America to seek his fortune. Arriving in America he quickly secures work and a year later we find he has prospered and sends money and a letter to his wife, asking her to come to him. Norma, with her young baby, sets out to join her husband, expecting to meet him on the dock on the arrival of the steamer. A few days before the steamship is expected, Valdamar is seriously hurt and taken to a hospital. Norma arriving in the new country and not finding Valdamar at the pier is in despair. A kindly laborer on the dock takes her to a Norwegian family, where she is given temporary shelter. Her funds becoming exhausted she knows not which way to turn. The lady with whom she is living shows her an advertisement in the newspaper stating that a Mrs. James Mason wishes to adopt a healthy baby to take the place of her own child, which had recently died. For the baby's sake Norma consigns her infant to Mrs. Mason. The same day Valdamar is discharged from the hospital cured. Going to the steamship dock he asks if any one there has seen his wife. The laborer who met her and took her to the Norwegian family tells Valdamar of the circumstance and he goes in search of his wife and baby. Arriving at the poor little house they find Norma's room empty, but as they are about to leave Norma returns home much to the joy of Valdamar, but his new found happiness is short lived when he learns that Norma has given the baby to Mrs. Mason, and they both vow they must have the child back. Their heart-broken appeal to Mrs. Mason has its effect, however, and the child is returned to its happy parents.

BILL'S FLUTE (Dec. 15).—Bill thinks more of playing the flute than he does of working. This angers his father, who orders him to attend to his work or get out. Bill thinking his father unjust decides to leave home. Mounting his horse he rides to a nearby ranch to get a job. Arriving at the ranch house he finds a company of neighbors gathered for a dance, but having no music they are deprived of this pleasure. Bill coming on the scene, however, and offering to play for them, makes their enjoyment complete.

The next morning Bill is given a job and goes to the round-up. While on his way to a distant part of the ranch he is ambushed by a party of Indians and to save his life feigns madness. Dora, the rancher's daughter, out for a ride, discovers Bill's predicament and rides for help. The exciting scenes that follow are cleverly portrayed by a company of capable players.

LUBIN.

A GIRLISH IMPULSE (Dec. 11).—John Stevens, a lawyer, warned his daughter, Gladys, not to associate with John Banks, a suitor for her hand, on account of his desire for drink. Gladys is also loved by William Elliot and one evening Banks became jealous of Elliot and left in anger. Gladys wrote a letter to Banks which appeased him and a few evenings afterwards he called upon her with theater tickets.

While waiting for her in the parlor he kept the butler busy bringing in wine, and when Gladys appeared he was in a drunken state. Mr. Stevens ordered him from the house and he also was discharged from the law firm.

Banks, seeking revenge, paid a visit to Gladys, showing her the note she had written him about Elliot, but he was promptly ejected by the butler. Then Banks wrote an anonymous letter to Elliot, telling him to keep an eye on Gladys, and also wrote to Gladys, saying that she could have the note if she called at his apartments. Thus it happened that Elliot saw his fiancee entering the apartment of Banks. He denounced her. She told him her reason for calling and when Banks handed him the note he laughed and tore it up.

MR. AND MRS. SUSPICIOUS (Dec. 13).—Each suspected the other and one night each determined to disguise and follow the other. Mr. Suspicious dressed in feminine apparel and Mrs. Suspicious donned masculine garments.

While thus on the trail Mrs. Suspicious was held up by highwaymen who, of course, took her for a man. Just at that moment Mr. Suspicious rushed to the rescue and dealt regular White Hope blows right and left in a manner most amazing in a woman. Then he picked up the form of the supposed man and hurried to a nearby café, where stimulant was administered. One of the crowd that had gathered took off the hat of the victim and a stream of beautiful hair fell down. Mr. Suspicious looked in amazement at his wife and at the same time his woman's hat was brushed off. Husband and wife gazed into each other's faces.

Then Mr. Smith picked up his wife in his arms and never stopped until he had arrived at their home, where they asked and received mutual forgiveness.

QUICK! A PLUMBER (Dec. 13).—Mr. Cole was helping to clean house. He was so strenuous in driving a nail to hang a picture that he went through the partition and punctured a water pipe. Mr. Cole ran to the kitchen and after several attempts to block it he rushed for a plumber.

During his excitement at the plumber's shop he picked up a large pipe. With this in his hand he rushed back to the house, knocking down everything and everybody that came in his way. He found the kitchen flooded with water. The cook, knee-deep in the flood, was striving desperately to stop it.

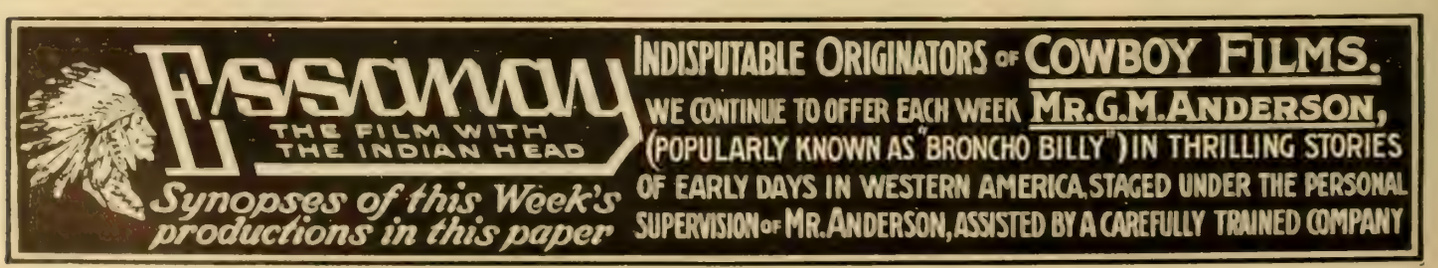
Shortly the plumber arrived, calmly, without the least hurry, turned off the water and once again all was well.

THE SUBSTITUTE (Dec. 14).—Jennie Rock was telegraph operator and station agent at a little town in New Mexico. Her brother was an engineer on the same railroad. One day a troop of cavalry stopped at the station and Sergeant Berger came in to inquire for a telegram. The sergeant liked Jennie's looks. He told her that he, too, was a telegraph operator attached to the signal corps and invited her to call on him at the post.

A few weeks later Jennie found opportunity to do so. She became much interested in a field telegraph instrument used by the troop to cut in on line wires in sending messages from the field. The gallant sergeant had a duplicate of it, which he presented to Jennie.

When the girl arrived home she was shocked to find her brother intoxicated. A message arrived ordering him to take out a special express car. To save him from disgrace Jennie determined to dress in his clothes and take out the train, which she did.

Robbers had heard of the big money shipment and they held up the train. Now, Jennie had her field telegraph instrument with her. She slipped away while the robbers were busy, climbed a telegraph pole, cut in on the line and sent a message, which brought a troop of cavalry to the rescue in time to save the day.


ESSANAY
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
(POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES
OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL
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A TIMELY LESSON (December 16).—George Winslow became fascinated by the charms of a widow and was soon devoting more time to her than to his wife and child. Mrs. Winslow suspected the state of affairs, but concealed her grief. Her brother, Jack Norton, arrived with his friend, Bob, for a visit. Jack soon had the whole story from her and he and Bob determined to take a hand.

That evening there was a ball at the hotel, at which Winslow was attentive to the widow. His attentions were distracted by a most handsome woman. She was attended by two young men, who were evidently very anxious for her favor. Winslow drew near for a better look and was amazed to see that the handsome woman was his wife. He forgot the widow, and Bob became her cavalier. Jack, disguised with a mustache, escorted Mrs. Winslow. Thus, Mr. Winslow was deserted. Deeply did he regret his inattention to his wife. He followed his wife and her escort and discovered them making love; the man was kissing her. Thinking her lost to him forever, Winslow returned home filled with despair and jealousy. There he took the baby in his arms and gave way to his grief.

The next morning Mrs. Winslow received a note from her supposed lover, urging her to fly with him. She dropped the note, apparently by accident. Her husband picked it up and read it. Later he entered her room, where she was busy packing, and confronted her with the letter, wildly demanding an explanation. Jack entered the room and Winslow started to attack him. Jack pulled off his mustache and stood revealed. Later there was a full explanation and the last scenes spell ideal domestic peace restored to the Winslow home.

VITAGRAPH.

SAVING THE SPECIAL (Dec. 4).—Pete Black determines to win the wife of the engineer, Jim White. He comes to Jim's home and makes advances to Mrs. White; she repulses him and he leaves the house in anger. The time is due for Jim to take his engine out.

Pete Black starts down the railroad track, set upon getting Jim White out of the way. He goes down the tracks and places heavy ties across the tracks, intending to wreck the Special, of which Jim White is the engineer. Then he returns to Jim's home and urges Mrs. White to run away with him. She strikes him with a rolling pin and knocks him senseless.

In the meantime, her little girl, coming home from school, sees the ties across the tracks. She rushes in and tells her mother, who goes into an adjoining room, procures a revolver, gives it to her little girl and tells her to hold the villain at bay until she removes the ties from the tracks. She reaches the railroad tracks just in time to save the Special and her husband. She notifies the sheriff and with him starts back home. In shorter time than it takes to tell it, the sheriff arrests him and takes him to jail. Jim White, who has brought his train in from the run, comes home, learns of what has happened, and fondly embraces his dear ones in acknowledgment of their love for him.

A SLIGHT MISTAKE (Dec. 5).—Peters and Dudley, with their wives, are speeding along in their auto. The machine suddenly breaks. A passing wagon is hailed and the driver is induced to take their wives to town while their husbands struggle to fix the auto. They finally give up and start down the road in search of some place where they can secure help to repair the auto. They come upon an insane asylum and are admitted by the gatekeeper. Dudley and Peters are placed in padded cells, from which they afterwards escape, but not without being chased by the inmates and keepers. Just as they reach the outside of the gate their wives appear upon the scene. Explanations by them are made to the Professor and the doctor, who gradually grasp the situation, and which is further explained by the arrival of the two expected "duffies" announced in the morning mail.

THE HYPNOTIST (Dec. 5).—Swengaully, a hypnotist, endeavors to win the love of Mrs. Morgan, a young widow, from Sam Patch, her promised husband. Sam calls and finds her under the influence of the hypnotist. He goes to Swengaully's house to warn him to keep away from the widow, but finds that his rival is still at Mrs. Morgan's.

While waiting at Swengaully's home he discovers a book on hypnotism and learns through it that he can exert hypnotic power at a distance. He calls Mrs. Morgan up on the telephone and begins to exercise this power over her by telling her to make faces at the Professor, which she does. Swengaully is amazed. Sam takes the book under his arm and hastens to his loved one's home and with the further aid of the book, subjects the mesmerizer to his will and makes a regular "goat" of him by causing him to make ardent love to the housemaid in a most foolish manner. To still further humiliate him, he brings him back to a normal condition and then gives him a couple of good, swift kicks, which accelerate his departure into the cold, cold world.

THE BLACK CHASM (Dec. 6).—"Lend me your ears whilst I unfold to thee a legend more fascinating and thrilling than the wonder tales of history or the fairy tales of fiction." This invitation was accepted by a young Indian lad, as the old Chief told him about the "Black Chasm."

Here is the story: Yellow Eagle, a young Indian prince, is in love with Dark Feather, an Indian princess. Being of different tribes, hostile to each other, Dark Feather's father opposes her betrothal and according to the custom of the Indians of that period, he plights her to one of his own people. Unknown to the others, Dark Feather meets Yellow Eagle and they declare again and again their undying love.

Spotted Tail, to whom her father has promised Dark Feather in marriage, spies upon the lovers and when he meets Dark Feather warns her to keep away from Yellow Eagle. She proudly denies his right to command her and tells him that she loves Yellow Eagle and him alone. In a moment of anger Spotted Tail strikes her, instantly killing her. To hide his crime, he puts her body in a canoe, and sets it adrift in the rapids and disappears.

Yellow Eagle, sitting on the bank of the river, sees the canoe with its precious burden floating by. He follows it for a time with his eyes, and then, as if in a dream, he is drawn into the waters of the stream deeper and deeper, reaching out to check the drifting canoe until the waters of the river close over him and they become black as the raven's wing, giving to them the name of the "Black Chasm."

WAR (Dec. 8).—In the gray dawn of an October day, as the inhabitants of a village street in Tripoli are engaged in the enjoyment of their several pursuits of life, an Arab rushes upon the peaceful scene, announcing that Italy has declared war against Turkey and that the Italian warships are now in the harbor, shelling the city. Arna, an Arab girl, upon hearing the announcement, tremblingly clings to her sweetheart, Midas, who reassuringly tries to calm her.

The Italian transports load their troops into the small boats, preparatory to landing upon the shores of Turkey, where an Arab fisherman immediately suspects their purpose and rushes madly inland to spread the warning to his countrymen. The Italian soldiers, with guns, cavalry and infantry, enter the Arab village, mowing down everything before them. Arna's father is dragged through the streets. Arna, tenderly sustaining her mother, learns that her father has been taken by the Italian soldiers, and frantically makes her way in search of him, accompanied by Midas, only to find that her father has been ruthlessly slain. Arna and Midas stand side by side and face to face with the enemy until their helpless resistance is mercifully ended by the murderous bullets of the desecraters.

Mad with the frenzy of the spirit of war, the beseigers, not content with the desolation and slaughter with which they have strewn their pathway, apply their torches to the pyre of misery.

HIS WIFE'S SECRET (Dec. 9).—Leslie Charlton, a young business man, not very long married, is in business difficulties and much worried over his finances. His young wife has literary ability and has written a novel, which she has a good chance of getting published, but she keeps it a secret from her husband until she is certain of the fact, as she does not wish to disappoint him. Meeting her publisher, Mr. Ormonde, one day, Leslie sees him drop an envelope, which is directed in his wife's handwriting.

Then he sees her trying to conceal a letter from him. Afterwards he meets a messenger boy carrying a parcel to her from Ormonde and finally picks up a portion of her MSS., which contains a passionate love letter, which he thinks is for Ormonde. Just when his jealousy is at its height, he, while in his friend's office, sees his wife enter Ormonde's office, which is across the hall, and after remaining there some time, come out again. She has gone to receive a copy of her book and her first check. Leslie is furious and is only withheld from entering Ormonde's office to demand satisfaction by his friend Jackson, who advises him to see his wife first and demand explanation.

He reaches home to find her reading her own book. When he upbraids her she shows it to him and also her check, explains how she worked to help him, and is ashamed of his conduct. Leslie asks her forgiveness, and obtains it.

ONE TOUCH OF NATURE (Dec. 11).—James Mahoney's love for Helen Grochberg is the signal for opposition. Helen's father is a rabbi and James' father is of the opposite faith. Their marriage not only excludes them from recognition by their parents, but makes a great breach of friendship between Mahoney, senior, and Helen's father.

James is a young lawyer and his first client brings him a case against his father. While discussing the case he receives a letter from his people who, with the exception of his father, desires him and his bride to make their home at his house. This attitude of his father prompts him to begin legal proceedings at once. He wins.

His father is furious, but soon is reconciled to what should be. Mr. Mahoney and Mr. Grochberg, who had been on unfriendly terms, chance to meet each other at the home of the newly married people one day, where they saw their little grandchild. The little one was the cause of renewing their friendship.

THE MILITARY AIR-SCOUT (Dec. 12).—The commanding officer of the army, with his daughter, Marie, and Lieutenant Wentworth, are watching the flight of the latest introduction in modern warfare flying above them. Wentworth takes up the study of aviation and, after mastering it, makes his first flight, witnessed by the general's daughter, who is Wentworth's sweetheart.

At an informal luncheon news is brought to Commander Arthur that war has been declared. Lieutenant Wentworth is ordered to attack the enemy's fleet by flying above it and dropping bombs among the war vessels. Taking leave of his sweetheart, he makes a successful flight and succeeds in sinking two of the battle-ships. The opposing army calls into service its aeroplane gun, determined to meet the attack of the flying machine with its own weapon. They succeed in getting a bead on Wentworth's aeroplane and manage to disable it. It falls to earth with Lieutenant Wentworth underneath. When he extricates himself from the wreck he finds that he has a broken arm. He escapes to his army's headquarters and reports to Commander Arthur. After a visit to the hospital and his injuries are attended to, he calls to see Marie, by whom he is received with admiration for his brave and daring deed, and accepted by her father, Commander Arthur, as his prospective son-in-law.

THE VENTRILOQUIST'S TRUNK (Dec. 13).—Eligible men are scarce at summer hotels. At the beginning of our story there is one male, Mr. Bunny. But he is not enough to withstand the seige of old maids and other specimens of femininity.

The arrival of Professor Dinkenspiel, a ventriloquist, causes considerable commotion and a great deal of curiosity. Miss Flora, a spinster, loses no time in trying to make a conquest of his heart, arousing Bunny's jealousy. The professor is shown to his room, where he unpacks his trunk and places his ventriloqual puppets about the room. He begins to rehearse the performance which he intends to gove that evening. Miss Flora sees him, through the ground glass of his room door, conversing with one of the puppets, which she conversiing with one of the puppets, which she thinks is a human being like herself. She immediately arouses the proprietor and the guests, who try to break into the professor's room, but do not succeed until he has dropped his trunk out of the window into the head of the suspicious constable waiting below. Taking advantage of the constable's plight, he loads the trunk into a peddler's wagon and drives off at break-neck speed.

When they discover that he has flown, all hands start in pursuit of the fast disappearing wagon, from which fall the tin pans, and other articles of merchandise. The trunk cannot withstand the jolts and bumps and it goes the way of the other contents of the wagon. Professor Dinkenspiel jumps from the vehicle to replace his trunk and is captured by the constable, who insists upon him opening the trunk in the presence of the pursuers. The professor does so and brings forth the puppets, who have been the innocent cause of all the trouble. Miss Flora falls into Bunny's arms and the professor embraces the puppet, which bears a striking resemblance to Miss Flora.

LOVE AT GLOUCESTER PORT (Dec. 15).—Frank Mills and Daisy Hibbs are sweethearts. Frank, after a quarrel, leaves her unceremoniously. Ned Burton and Alice Newall are also sweethearts, but after their quarrel Alice leaves Ned.

ESSANAY
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper

INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

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Better write in and find out. Territory is going like wildfire and it will be only a short time until every state in the Union will be gone. So if you want to get in on the ground floor for the greatest feature picture ever put on the market don't delay another day, but write or wire now!

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It is easy to save current, but it is a H——L of a job to get a better light at the same time. "Hallberg" does the trick.

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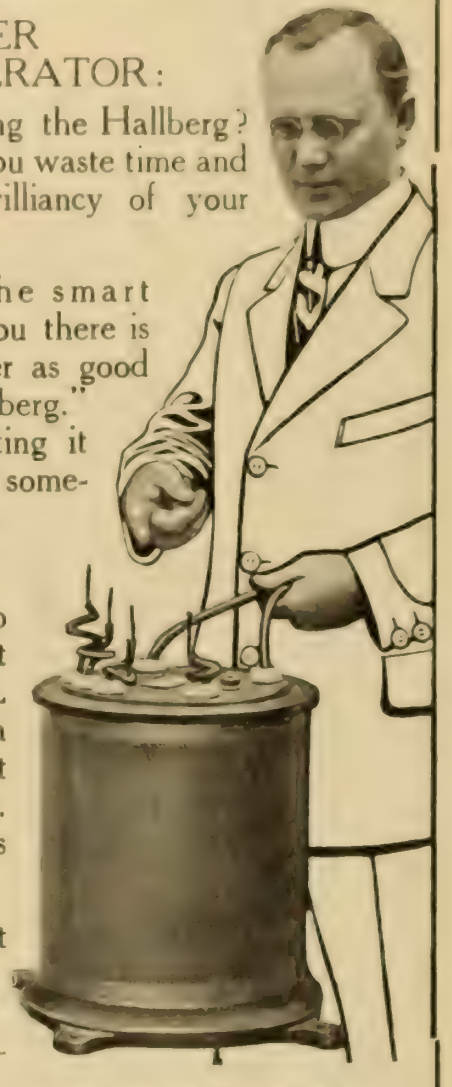

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MR J H HALLBERG,
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Dear Sir: I recall with pleasure the [illegible] of [illegible] 14, 1[illegible], when you installed in my [illegible] L[illegible], N. J., the first Hallberg Electric Economizer ever used on a moving picture machine. I well remember the trouble I was having with my light [illegible] I [illegible] N[illegible] of my mind that day, but the help you gave me was too great to be [illegible] to me to observe the far-reaching effect of my installation, and to know that the Hallberg Economizer has now been universally adopted. The original Hallberg Economizer is still doing duty. I congratulate you upon your fourth trade birthday.

Very truly yours,
HUGH E. HOFFMAN,
Editorial Staff Moving Picture World.

Over 2000 in use for A. C. as well as D. C. and my G. E. Mercury Arc Rectifier is the thing for those who want D. C. at the arc on A. C. circuits

J. H. HALLBERG

36 East 23rd Street - - NEW YORK

Frank, looking through his telescope, sees his sweetheart give Ned a flower as she departs. Frank approaches Daisy. Daisy in a very pastonate mood and demands an explanation, which she refuses to give. He leaves her still more angered and Ned and Alice come to terms.

Frank, who is the first mate on the schooner "Loon," is delighted to hear that Captain Hibbs is going to take his daughter with him. As the captain needs one more man, Ned is asked to fill the vacancy. He accepts, much to the regret of his sweetheart, who is almost heartbroken. Frank, thinking that Ned is his rival, subjects him to all kinds of indignities. He orders Ned to climb the rigging after having spliced the rope with a rotten strand. The rigging breaks and Ned falls overboard. Daisy cuts loose the small boat and goes to his rescue.

After drifting many hours they are finally picked up by a passing vessel, which takes them to Gloucester Port, where they meet Frank, who asks Daisy to forgive him. She will not listen to his overtures, but it is fair to suppose that a reconciliation is soon effected.

THE SICK MAN FROM THE EAST (Dec. 16).—"Another horse stolen from Jenkins' Ranch. This makes the tenth. $1,000 reward for the capture of the thieves."

This was the announcement which Henry Hamlin, a young New York detective, saw in an Arizona newspaper from the town of Lasso.

Disguised as an invalid, the detective goes to Lasso and locates as a boarder at Jenkins'. While staying at the Jenkins' Ranch Hamlin falls in love with Kate Jenkins, but he dare not make his identity known. He learns that Black Beauty, Kate's favorite horse, is the one that has been stolen. Kate shows much attention to the "sick man from the East." Hamlin discovers that Ed. Muller, who has taken a notion to Kate, has stolen Black Beauty, with the assistance of Nick Hankins, a half-breed pal of Ed.'s.

Laying his plans accordingly, it is not long before the detective from the East traps his man and receives as his reward not only the $1,000, but Kate Jenkins as his affianced wife. In this way they learn that the "sick man from the East" is not only a brave and fearless man, but a very healthy and resourceful specimen of humanity.

SELIG.

THE CHIEF'S DAUGHTER (Dec. 11).—Daniel Boone, soon after moving to the wilderness of Missouri, in his early pioneer days, undergoes an experience which is familar to every school boy in the land.

His son captures the Chief's daughter; Boone's daughters plead for her release and she is given her liberty. Soon after this the girls are captured by the Indian band. The Indian girl comes to their rescue, sets them free at night and guides them to their stockade, and then, fearing to go home, she remains there. The band attack the little stockade and are in the act of setting it on fire when the chief's daughter proposes that Boone threaten her in sight of the band. Boone acts upon her suggestion and it accomplishes the desired effect. The hatchet is buried, the pipe of peace is smoked and another incident is passed in Boone's romantic frontier life.

APRIL FOOL (Dec. 11).—The Hall Room Boys, who have lost all their money at the races, see an ad. in the paper offering a large sum of money for the best April Fool joke perpetrated upon the unsuspecting citizens. They think of an original idea and after many funny experiences win the reward.

A ROMANCE OF THE RIO GRANDE (Dec. 12).—The Texas Rangers, led by Tom Wilson, are hot on the trail of the Mexican bootleggers, who have been smuggling whiskey into American territory and supplying it to the Indians. Pedro, the bootlegger, sells his whiskey to a band of Indians and they go on a drunken rampage, first tying and gagging Pedro.

Tom Wilson has just bid goodbye to his sweetheart, Nellie Smith, who, with her father, are starting on a long trip overland. He runs into the Mexican, who advises him that the Indians are on the warpath. He gathers a posse of cowboys and starts after the Indians.

The Indians overtake Smith's wagon and Smith is bound to the burning wagon. Nellie is tied to a horse and led away. Tom rescues Smith and they continue after Nellie's captors. A running fight ensues, in which the Indians are killed, and finally Tom rescues the nigh-dead girl. Smith decides that Tom has earned his right to Nellie's hand and gives her to him.

GEORGE WARRINGTON'S ESCAPE (Dec. 14).—This story is based upon the thrilling escape of George Warrington from the hands of a brutal old French sergeant at Fort Duquesne, now the city of Pittsburg, after the defeat of General Braddock and the almost total annihilation of his troops by the French and Indians, as it is told by George to his twin brother Harry in Thackeray's novel, "The Virginians." The brothers had been visiting at Quebec, where George had fought a duel with an impetuous young Frenchman, and had for his second the Compte de Florac. A friendship was established between the young men, and was only interrupted by news of war between the two countries. Later, George was appointed on the staff of General Braddock with his friend, Col. George Washington, and was wounded at the disastrous ambush in which Braddock and nearly all his force were killed. He was on the point of being scalped when he was saved by Florac, and sent to Fort Duquesne, where he was at the mercy of a drunken old scoundrel of a sergeant, from whom he finally escaped through the kindness of an Indian squaw, the toy of Sergt. Museau, whom he had befriended and shielded from the latter's violence.

INDUSTRIES OF THE SOUTH AND WEST (Dec. 15).—Probably no record of industrial achievement in the history of any country can compare with the remarkable advancement which our great Southland has made during the past few years. In practically every line of endeavor this wonderland—the Southwest—has equalled or even surpassed the glowing predictions of its most enthusiastic admirers. It has accomplished feats of engineering agriculture, business building and artistic betterment that would have been deemed impossible a few years past. In this interesting educational picture we review some of the features of this remarkable growth.

We are shown among other subjects "The Prune Industry," of which the average layman knows so little: "The Famous Roosevelt Dam," in the course of construction and after its completion: "Luther Burbank," the wizard of flower and plant life: "The Watsonville Apple Fair," with its remarkable fruit displays: "The Largest Locomotive in the World," "The Santa Rosa Flower Festival," and "The Los Angeles Vaquero Club" in one of their thrilling exhibitions of horsemanship.

PATHE.

PATHE'S WEEKLY, N. 48, 1911 (Nov. 27).—Petersburg, Va.—Governor Foss, of Masachusetts, presents to the State of Virginia a monument erected to the memory of the Massachusetts soldiers who fell in the Civil War on the battlefield of Petersburg, and Governor Mann, of Virginia, accepts it for the State.

Constantinople, Turkey.—On the occasion of the annual feast of Bairam the Sultan attends the mosque of Top-Hane.

New York, N. Y.—The Cardinal-Designates, Farley and Falconio, leave St. Patrick's Cathedral on their way to Rome to receive their red hats.

Aix-la-Chapelle, Germany.—The aged Count of Haeseler presents a flag to the veterans in the city.

New York, N. Y.—The rioting of the strikers in the Department of Street Cleaning has assumed such serious proportions that police have to escort the strike breakers.

St. Albans, England.—In the presence of the American Ambassador, Whitelaw Reid, Andrew Carnegie offers a library to the city.

Lafayette, Ind.—On the centennial of the Battle of Tipperance the struggle is re-enacted upon the battlefield in the presence of former Vice-President Fairbanks.

Tripoli, Tripoli.—The Italo-Turkish War. The Italian troops occupy the city. Panorama of Tripoli, showing the Italian warships which operated the blockade and shelled the forts. Fort Hamidie after the bombardment. The pieces of artillery lie broken or spiked as the Turks left them. The army of occupation lands and arouses the curiosity of the natives. The Italian troops intrench themselves in strong positions. The Marquis Borea Ricci, the new Governor of Tripoli, witnesses the raising of the Italian flag over the fortifications.

Hodgensville, Ky.—President Taft attends the dedication of the Lincoln Memorial on the site where Lincoln was born, February 12, 1809.

SPECIAL FOR THE LADIES.

Paris, France.—The Fall fashions in hats are attracting much attention in the fashion center of the world.

And many others.

THE FLOWER GIRL OF LAS PALMAS (Dec. 13).—A Mexican, living apart from his wife, falls in love with a flower girl. This leads him into trouble, first with the flower girl's lover and father, and then with his own wife, who has just decided to return to him. However, the flower girl herself brings about a reconciliation, and all ends happily for all concerned.

AN EPISODE OF EARLY MORMON DAYS (Dec. 14).—A band of settlers pasing West, reach the land staked out and claimed by the Mormons, on which Brigham Young has posted a notice prohibiting any "Gentile" to enter upon his land. In spite of the notice, the settlers—150 of them—entered and camped in the mountain meadow where the Mormons found them, and, as the report goes, under a flag of truce, annihilated the entire party.

A MOTHER'S REMORSE (Dec. 16).—A club woman neglects her husband and little child, to spend her time at the bridge table. The husband's reproaches cause her to leave him. Later the child is sick and the mother, who finally comes to see her child, finds her gone. She thinks her baby is dead, and her remorse turns her forever from her clubs. She is repaid by finding her baby alive and receiving her husband's forgiveness.

BIOGRAPH.

SAVED FROM HIMSELF (Dec. 11).—The young hotel clerk and the stenographer are engaged, and the boy's one ambition is to provide a rosy future for his bride. With this in mind, he invests all his savings in the stock market, having been induced so to do by the success of an old friend in the market. He, however, is not so fortunate, for the stocks bought are dropping fast. His broker wires for $2,000 to save him from utter ruin. This, of course, he hasn't, and in the despair caused by the thought of his hopes for the future being crushed, he is about to yield to the temptation of appropriating a large amount of money left in care of the hotel proprietor by one of the guests, when his purpose is discovered by his sweetheart, whose influence saves him from the dishonorable act his desperation would have driven him to.

TAKING HIS MEDICINE (Dec. 14).—Lazy Lou would rather fish than work and when he is called upon to saw wood he gets out of it by pretending sickness, but he didn't bargain for the outcome. Dad, in alarm, sends for a doctor, and the only M. D. in the neighborhood is a horse doctor, so he is engaged. Lou kicks against taking horse medicine, and bolts out, followed by the doctor and ma and pa. After a number of amusing and thrilling incidents, he is chased to the roof of the house, where he sits, pelting the folks below with Oranges. Dad has an idea. He gets an old shot gun, and not having any shot, uses the pills instead. Well, Lou takes the pills perforce.

HER PET (Dec. 14).—Mrs. Perkins is all devotion for her little poodle-dog pet, much to the perturbation of Mr. Perkins, who, enraged at what he considers her silly affection, bribes a newsboy to steal and do away with the obnoxious canine. The boy carries out his part of the program, but Mrs. Perkins advertises for her lost pet and the same boy seeing the ad, returns it and receives the reward offered.

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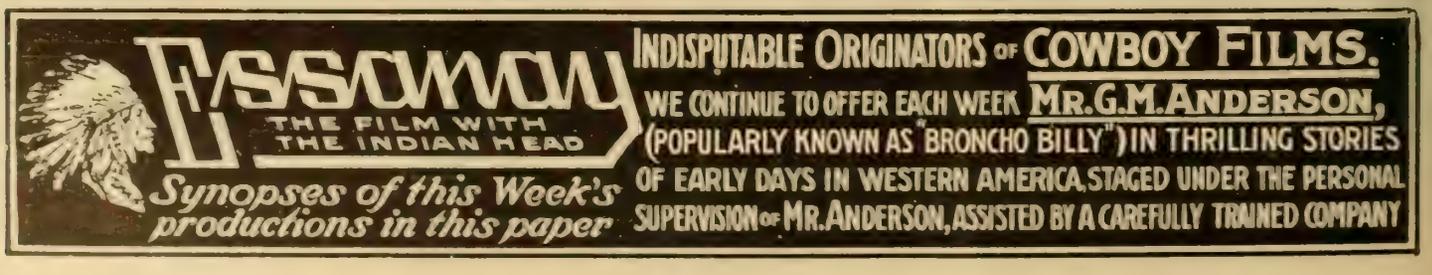
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LUX.

THE MAN IN THE AUTO (Dec. 8).—Mr. Moran had the misfortune to cross some dangerous characters. They therefore wrote him a threatening letter informing him, that unless he were prepared to hand over the sum of five thousand dollars, they would take their revenge upon his wife and child. The Chief of Police advised him to take his wife and child away to a place of safety. Mr. Moran then placed them in charge of his trusted chauffeur, who drove them away into the country. The desperadoes heard of their intended departure, and an exciting scene follows, when the chauffeur is shot down and the car goes madly careening on without the man at the wheel. The chauffeur is taken to a cottage, from which he makes his escape. In spite of a severe wound he manages to make his way back home and to set the police upon the trail of the men, who are captured after an exciting struggle. Meanwhile, the car is stopped by some other automobilists before it comes to a disastrous end. Thus the desperadoes are arrested, and all is set right through the brave conduct of the man in the auto.

THE ADVENTURES OF AN AMATEUR HYPNOTIST (Dec. 8).—A smart young man is invited to display his skill as a hypnotist at a party. He manages to work the influence until he meets a charming young lady who is also a hypnotist. Their powers over other people clash when they meet and thus instead of exercising an attraction over the other, they are unable to get as near to each other as they would like. The situation becomes serious, as they have fallen in love, but of course, love making is out of the question when the lovers are unable to approach each other. The spell is at last broken by a professional hypnotist, who hypnotizes them both. Under the spell they are again able to act normally; thus things are set right once more. Take heed, ye amateur dabblers in mesmerism, lest ye bungle things slightly and meet a similar fate.

ECLAIR.

(American make.)

THE MUSICIAN'S DAUGHTER (Dec. 12).—Carl Wagner's good wife was dying. His heart bled at the thought of losing her, his life-long loyal helpmate. And his opera was almost completed, after spending months of weary hours to make it perfect. A pretty daughter tried in vain to brighten the overhanging gloom. Finally the composer, after a superhuman effort, and with a soul filled with sorrow, finished the last act of his score and hurried away to the impressario for a hearing.

Here he was assured of an immediate reading and the return to his humble tenement was made with a much lighter heart.

The doctor paid another visit to his patient and left a prescription to be filled. Carl reached home and realized how much depended upon the medicine ordered to possibly save a life most dear. Taking his cherished violin, the only article of value remaining, he rushed off to the pawnbroker and negotiated a loan. Meanwhile, the sad-faced patient and tender wife and mother quietly passed away, breathing a prayer for the future of her husband and child.

The doctors say something snapped in Carl Wagner's brain when he entered that room and saw his wife lying there cold in death. At any rate, they gently led him away to a quiet sanitarium, where, for days, he stared vacantly into space and never uttered a word.

The opera was passed on favorably. Word was sent to the musician's home and Alma went to the impressario's in answer to the summons. A reigning prima donna, then starring at the opera house, refused to go on at the last moment. Alma heard the controversy as she sat waiting. Then she thought of her musical education, of the poor old man in the sanitarium and bravely volunteered to understudy the prima donna. In a night she rose to fame. The metropolis was at her feet. Then came offers of marriage. At the stage door she was beseiged by admirers. Even the manager proposed.

How she met these advances and ultimately fell victim to a brave man's devotion, after a wild ride with a designing scoundrel, is only equaled in interest by the experience of Carl Wagner returning home after being mentally made sound.

AMBROSIO.

THE LITTLE DUKE (Nov. 29).—The little duke lives in a castle upon the mountain, without playmates, tutored by a severe old teacher. He is taught court etiquette and dancing, and when he walks in the park he is followed by a watchful escort. Weary of it, he runs away, and to secure food sells his jewels, his shoes and his hat. Like a vagabond he limps along and meets a poacher who is very friendly. The gamekeeper accuses them of stealing game, and when the little duke proclaims himself he is mocked by the peasants. A countryman thrashes him and locks him up in a hen coop and the next morning he is taken before the governor, where his identity is disclosed and he is taken back to the castle.

RELIANCE.

THE TURN OF THE WHEEL (Dec. 6).—James Harrison, seated in his luxurious bachelor apartments, receives a message that his fortune has been swept away in a tight squeeze on Wall Street. Overwhelmed, he writes a farewell letter and takes out his revolver to commit suicide. Brown, a burglar, breaks in at this time, and at the point of his pistol, relieves Harrison of his watch, wallet, ring, etc. He sees the letter on the table and his inquiries bring forth Harrison's story. Compassion for the man prompts the burglar to return his property, and he then tries to persuade Harrison not to kill himself, but without avail. In despair he overpowers Harrison and ties him firmly to a chair, telling him he will return in the morning, hoping Harrison will have changed his mind about destroying himself. When Brown comes back he gives Harrison a drink and Harrison tells him he is still of the same mind. At that moment a telegram is received from Harrison's brokers stating that the banks have come to their assistance and that his fortune is saved. The burglar releases him and the two sit down and chat. Harrison discovers that hardship and adversity have driven the man to theft, and he promises him assistance to lead an honest life, which Brown vows to do.

THE TURNSTILE (Dec. 9).—The Gail family consists of father, mother and two children, Ruth and Harry. Mrs. Gail is a bridge whist fiend, and her heavy losses and business reverses ruin him. He goes to a distant town to begin over again, sending remittances to his wife. Notwithstanding her emphatic promises, she slides back into the gambling whirl of society and neglects her children, and returns home one evening to find the little girl dead.

A woman friend dies, leaving an orphan girl of the same age as Ruth, and Mrs. Gail adopts her, fearing to tell Gail of Ruth's death. The boy and girl learn to love each other as the years go by, and when Gail returns he surprises them in a love scene. In an emotional scene in which the father, mother and children take part, the situation is cleared and Gail's forgiveness is obtained.

NESTOR.

JUST TWO LITTLE GIRLS (Dec. 4).—Wesley Burke, M.D., is referred to as "The Great Doctor Burke." Notwithstanding his great gift, Dr. Burke could not save his dear wife's life and, had it not been for Gladys, his only child, he might have gone mad.

In the squalid home of Frank and Margaret Morse, little Nell Morse lies still on her deathbed. The good old Doctor Davey gives up all hope, but tells the grief-stricken couple that Doctor Burke alone might save the little one. Frank promptly rushes out in search of the great physician.

Little Gladys indulges in a game of hide-and-seek with her governess and, while attempting to cross the road, would have been struck by an automobile but for the heroic act of Frank Morse who, though knocked unconscious, is but slightly hurt. Governess, girl and the brave man are bundled into the auto and rapidly driven to the doctor's home.

On regaining consciousness, Frank learns that he is in the very home of Dr. Burke, whose child he had saved. The doctor soon hears of the little girl hovering between life and death, and goes to the Morse abode. Here, after twelve hours of work and constant watch, he declares little Nell out of danger and the Morses weep for joy.

Little Gladys pays frequent visits to Little Nell, bringing her toys. The two little girls make even the great Doctor Burke share the happiness pervading the Burke and Morse households.

STRUCK GOLD (Dec. 6).—After many weary months of hard labor, Ben Dudley had at last struck gold, which would make his little daughter, Lucy, and himself rich beyond their wildest dreams. But worn out with privation and ceaseless work, Ben determined to secure help from his friends in an adjoining camp.

Unfortunately, ere they started out, the old man, while showing the map of his mine to Tom Moore, an old friend, had been overheard by the claim-jumpers, Bill and Pete Sloan, who straightway resolved to obtain the map at any cost.

Hurrying along the trail, the two men secreted themselves at a point which they knew the Dudleys must pass. But by the appearance of the sheriff and his men, and later by John and Roy Stivers coming to the miner's aid, the plans of the claim-jumpers were frustrated. Determined, however, to learn the whereabouts of the mine, as soon as Ben and John, with a number of friends started for the spot, the claim-jumpers, who had also strengthened their party, crept stealthily after them and when night fell, opened fire, only to be forced to retreat after losing one of their men.

The next morning, as Ben's party were finishing breakfast, a half-breed appeared with the terrifying message that a band of outlaws had attacked John's cabin. Leaving two of their men on guard, the others set out with all possible speed for the cabin, only to find on their arrival, the women, for Lucy had remained with John's wife, chatting gayly over their work. The men then realized that it had been merely a means of getting them away from the mine. Sending Roy for the sheriff, the others hurried back and found, as they had expected, that the claim-jumpers were in possession.

But that night, when Sheriff Raymond and his men arrived, they crept cautiously upon the overhanging rock, and by means of a rope let themselves down to the mine below—a move so unexpected by the enemy, that the claim-jumpers were handcuffed and led away ere they had time to realize what had happened.

DESPERATE DESMOND ABDUCTS ROSAMOND (Dec. 9).—Claude Eclaire is in a happy frame of mind, not because he has just bidden au revoir to beautiful Rosamond, but because he is to see her again soon. Contentedly he stretches himself upon a couch to sleep, perchance to dream. He does dream and of his beloved one. He is about to embrace her when Desperate Desmond and his minions capture him, carry him to a deserted wharf and leave him securely tied to a post with only his head above the water. When the tide rises it will be all over with Claude.

Safe at home, Rosamond abandons herself into an easy chair and is soon feasting upon a vision of her hero. But, alas! Desperate Desmond and Gomgotz scale the steep wall of the house, quietly

enter through a window, bundle up the sleepy beauty and then all three gain the street by a spectacular descent down the sides of the building. They hasten with the precious burden to an isolated shack, wherein they lock her up for future reference.

Meantime ,the rising waters have reached up to Claude's mouth and—a swordfish comes to the rescue by sawing off the cord and our hero swims safely away to the aid of his dear one.

The sweethearts are in each other's arms when the King of Villains and his heelers unexpectedly return and again make them prisoners. Rosamond is put under lock and key, while Claude is rushed over to the saw mill, strapped to the saw table, and "Saw, you bunk hero, saw!"

The Beautiful One in her dungeon, is hit with a telepathic wavelet, smashes the door into a heap of kindling wood and, gun in hand, saves her noble Claude, who in turn lashes Desmond to the saw table, bids him a grinding finish, and proceeds to bask in the light of Rosamond's eyes. The Desperate Chap, however, is not so easily gotten rid of. He cleverly fools the buzz saw and vows to get "hunk" on Claude.

MAJESTIC

KEEPING MABEL HOME (Dec. 10).—Billy Blake's assiduous courtship of Mabel Martin, a rich young society girl is brought to a crushing pause by the news that Mabel is to be taken abroad by her parents.

Mr. and Mrs. Martin have concluded that their daughter is fitted by her beauty and their money to occupy a more exalted position in the social world than can be given her by a simple, if hustling, young American. Mabel cares for her young hustler, but the trip to London opens up a won-

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delful vista to her pretty brown eyes and after all, Duchess, Countess, prefixed to one's name, does sound attractive.

Billy's bitterness is augmented by the manner in which the Martins' haughty English butler ushers him out. He goes to his room. A newspaper heading catches his eye, to the effect that the heirs of three of the greatest titles in England are missing. Billy, desperate to "keep Mabel home," conceives a diabolical plot that will accomplish its object and also give a vicious job to the snobbishness of Mabel's parents.

By the aid of a business associate in England and the cables, he convinces the Martins that they have a Duke in their midst, and therefore a trip abroad is unnecessary. The butler has ducal honors thrust upon him and questioning not the source of his good fortunes, his butlership gratefully accepts everything coming to him and reaches for more while the going is good.

Billy's fondest hopes are realized. Mabel's parents try to force the girl to accept the pseudo Duke's attentions and the American spirit of scorning to be bossed coming to the surface the girl takes his amorous lordship into the woods and loses him, picks up the waiting Billy and off they go to—well, where all proper young people should go when they're really, really fond of each other.

In fear and perturbation, they repair to the parental roof where, after many weary miles on the hoof, the Duke has also arrived, crying aloud at the wrong done him.

A cyclone of fatherly wrath is about to be wreaked upon the youngsters when Billy's last trump opportunely appears and the parents, aghast at what might have been, gracefully accept their son-in-law. And the Duke—alas! To the kitchen for him, where 'tis true he finds some consolation in the caresses of one he spurned in his little week of power.

REPUBLIC.

IN THE DAYS OF THE SIX NATIONS (Dec. 17).—Escorted by a lieutenant of the army, the two daughters of the Major have no fear as they make a long journey acros a country swarmed with war-maddened Indians and quite a large number of renegades.

Several of the Indians appoint one of their number to act as escort for the party and betray them into their hands at the first opportunity. The treacherous Indian guide leads the party astray in the woods and, but for the fortunate appearance of a famous trapper, the sisters would undoubtedly have become captives of the Indians. The trapper's shrewdness for a time overcomes the craftiness of the redmen, but the odds prove too great against him and in order to save the daughters of the Major and their escort, he leaps into the raging torrent below the cave where the party have sought refuge, and begins a dangerous trip to the fort to seek aid. The party is captured by the Indians in spite of the brave fight made by the Lieutenant and bound hand and foot they are brought to the Indian village. Indian runners are sent forth to notify the chiefs that a special council is to be held, and soon the famous council of the six nations is in session.

The Lieutenant is condemned to the stake and after a war dance, preparations are made to execute the order, when Providence, in the shape of a body of mounted militia, led by the trapper, interferes with the plans and the Indians, in their eagerness to escape from the merciless fire of the army men, forget all about their victims, who are rescued and are safely escorted to their destination.

BISON.

THE EMPTY TEPEE (Dec. 5).—White Lily is sent to the mission school by her father, the chief, against the protests of the girl and of Big Bear, her sweetheart. A month later she runs away from the school and walks home. In a battle with a hostile tribe, Big Bear is killed, and amid impresive ceremonies is laid at rest, the whole tribe following his body to its last resting place. White Lily comes up, and, in an affecting scene, throws herself upon the bier and gives vent to her sorrow.

A RANGE ROMANCE (Dec. 8).—After a quarrel with his wife, Mary, Bob Adams leaves her, taking with him their little girl, Ethel. In order to conceal their identity, he dresses the girl in boy's clothing. Bob and Ethel finally drift West, the girl still passing as a boy. Ten years go by and Bob secures work on a ranch, and the foreman becomes strongly attached to Ethel. Her sex is discovered, and the foreman falls in love with her.

The cook is discharged, and the foreman goes to the city for another. Mary's search for Bob and Ethel has taken her West, and the foreman meets her at an employment agency, where she is seeking work, and engages her. That evening, when the men come in for supper, Bob and Mary meet, and a reconciliation takes place. Ethel marries the foreman, and the happy family is shown two years later, with Bob and Mary delighted over their little grandchild.

AMERICAN.

SANTA CATALINA, MAGIC ISLE OF THE PACIFIC (Dec. 14).—The film starts with a view of Santa Catalina Island, "Magic Isle of the Pacific," whose wonderful mountain grandeur is far-famed, but seldom seen by the average American. Here is the clearest water in the world and many sights to amuse and interest even the most jaded traveler. An extraordinary view of seals basking on the rocks off the island is next seen. Then follows a visualization of more than fifty feet of the ocean's bed, showing the remarkable submarine growth, a kelp, octopus, many varieties of coral and fish.

This scenic also contains an exceptionally fine view of the Pacific fleet in annual maneuvering off Los Angeles. The fleet contains the battle-scarred cruiser Raleigh, the cruisers Colorado, the flagship California, the South Dakota, the gunboat Vicksburg, the Oregon, the cruiser Cincinnati, several war tugs, supply boats and finally the entire torpedo fleet.

THE LAST NOTCH (Dec. 18).—Old Jim Briggs was getting old, and although in his work as sheriff he showed no signs of advancing years. However, the day came when a younger man was given his place. Jim, deprived of his livelihood, was compelled to go to his married granddaughter for support. Her husband never liked the sturdy honesty of old Jim, because, perhaps, the husband did some shady things himself that would hardly stand the light of old Jim's honest blue eyes.

Shortly after Jim's retirement, a man was stopped at the point of a gun and robbed, and the man who did the work was none other than Jim's worthless grand-son-in-law. The new sheriff, while able and willing in most cases, failed to capture the thief; so old Jim once more went into harness, affectionately counting six notches in his gun, each one representing a desperado he had killed. Jim took sole charge, and, while rounding a rock alone, came face to face with the robber. The other shot, but not until he had himself received a bullet that caused instant death. Old Jim was carried home and placed in an easy chair on the veranda. Although weak from fatigue and a wound he insisted upon cutting the seventh notch in the old revolver butt.

CHAMPION.

THE SAVING OF DAN (Dec. 13).—Ulan Blake is a cowboy with many good qualities, but he has an ungovernable temper. Beating his horse one day, he was surprised by the ranch owner's daughter, who berated him and caused his discharge.

A little later, while he was sitting by the side of the road, the girl came along. She was on horseback, but in an instant he had dragged her from the saddle.

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But as the girl prayed to him in her distress, he thought of his sister, and his mother, and he drew from his pocket a letter from the former, in which she admonished him to deal with others as he would have her dealt with. His true manhood asserted itself. Then he led the sorrow-stricken girl back on her way to her friends, and she, seeing the triumph of his better nature, loved him for it; it was the start toward a greater love.

The absence of the girl brought the cowpunchers, led by her father, to the trail. They had found her hat and revolver where the struggle first occurred, and so they suddenly came upon them in a rocky glen as they made their way, and the enraged father shot the kidnapper of his child before she could explain. It then fell to the girl's lot to nurse the now thoroughly repentant cowboy back to life and health. She then crowned him with the mantle of happiness, for she gave herself to him in wedlock.

A TRAITOR ON THE STAFF (Dec. 11).—Lieut. Gorman was passionately fond of Alice Rambeau, the daughter of his general. Walter Cranston, however, the handsome young subaltern of the same regiment, had already won that deep favor in the eyes of the sweet-faced Alice.

It came about that the general had decided to promote Cranston for bravery on the field of battle. Gorman was against this. Shortly after this, while the general and daughter were in deep conversation with Cranston, Gorman managed to secrete a valuable document in the hat-band of his rival. This document was missed shortly after, and the general instituted a rigorous search, but to no avail.

Then it was that Lieut. Gorman threw suspicion on young Cranston, and when the subaltern appeared, Gorman knocked off his hat and thus disclosed the missing paper. But Alice had been in a position to observe the actions of Gorman. Alice then and there denounced Gorman, and he, having been taken to task by the general, and latterly by Alice herself, acknowledged his guilt and was led away in disgrace, while the young lieutenant, restored to place and honor, found a recompense in the warm embrace of the woman he loved.

SOLAX.

BABY'S CHOICE (Dec. 6).—In this production baby has decided which of the two of her sister's callers is the most eligible. Her decision is final. As soon as she makes up her mind she lays out her plans of attack. When the suitor, who in some way has incurred her displeasure, calls to see her sister, she makes it as hard for him as possible. Indeed when he is about to leave, she writes in his hat that he is person non grata, or words to that effect. He tries to do his best by her, but the baby is as relentless as fate.

One day the unfortunate lover calls when the favorite one is on the premises. The favorite is very attentive to the child and allows her to play rough-house with him. When the child spies the ineligible one she makes for him and waylays him to another part of the house. She locks him up in a room and then runs off in delight.

The imprisoned suitor is furious, and becomes incensed when he sees from the window the object of his affections in the embrace of his rival. A counterplot is prettily interwoven. It shows that the baby's dislikes were well founded and shows that the man whom she disliked was really a villain.

THE PAPER-MAKING INDUSTRY (Dec. 6).—Modern methods of paper-making present fine educational opportunities. How many know how paper is made? Have they any idea of the number of processes the wood must undergo before the paper is ready for actual commercial purposes?

The picture shows in a picturesque way how Glens Falls has been harnessed for its motive power.

THE LITTLE SHOE (Dec. 8).—Rich and happy parents of a baby girl leave their baby in a carriage on the curb and enter a store to make a small purchase. A sorrow laden mother, who had just lost her own child, comes along. The child begins to cry and the lady walks over to comfort her. In an absent-minded moment she takes the baby in her arms and carries her off, forgetting temporarily that the baby is not her own.

Seventeen years elapse before the mother and child are reunited. They are brought together in a very natural way. When the baby was stolen the only clue left in her carriage was her little shoe. The woman who had stolen the baby locked up in a small box the child's trinkets together with the other little shoe. These shoes are matched and the identity of the girl is established.

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IMP.

HER BIRTHDAY (Dec. 9).—A young husband wishes to make his wife a birthday present and strives to keep the affair a secret. He takes a friend into his confidence who writes him a note, which arouses the suspicions of the wife. The husband declines to show her the note, which she eventually finds, and she thinks her suspicions are confirmed. The plan is to buy her a saddle horse, but the movements of the husband are so mysterious that she institutes an investigation, in which the husband is shown up as a flirt, with his friend as an accomplice. The tangle is finally straightened out, but not until the bride has made life quite miserable for the indulgent and forgiving husband and his friends. When the wife realizes that her suspicions have been foolish and unjust she craves the pardon of her spouse and all is forgiven. (Copyright, 1911, by the Independent Moving Pictures Company of America.)

COLUMBIA'S INTERSCHOLASTIC CHASE (Dec. 9).—The camera man caught the athletes at various portions of the long and arduous cross country run of about five miles.

The start was at the University in New York, across to Morningside Avenue, to 123d Street, across to Riverside, around Grant's Tomb to 96th Street and back over the same course.

Many scenes of interest in New York were caught by the camera and enhance the interest in the picture. Fourteen schools were represented in the endurance race and prizes worth competing for were hung up. (Copyright, 1911, by the Independent Moving Pictures Company of America.)

WHY THE CHECK WAS GOOD (Dec. 11).—Oliver Stetson, the son of Walter Stetson, is a typical young man who is fond of pleasure without vicious habits. One night Oliver lingers too long at the pool table and on going home is turned adrift by his father.

He goes from his home without money and gradually assumes the dress and habits of a nomad, roaming around the country. Footsore and weary, he reaches a small village. He enters a shoe store to steal a pair of shoes and is apprehended by the proprietor, Alanson Erwin. Instead of turning the unfortunate over to the law, the shoe dealer equips Oliver with a presentable suit of clothing, shoes, etc., and gives him a small sum of money. He writes Oliver's name on a card and bids him goodbye.

Oliver flourishes, but his benefactor meets with business reverses and is at last forced to forge a name to a check to obtain money to buy the necessaries of life. He finds the name of Oliver on the card and resolves to use same. Presenting the check at the bank, it is at once recognized by the paying teller as a forgery. The old man is detained, until Oliver, now a successful business man, is summoned and the matter explained. He seeks an interview with the suspected man and discovers it is his benefactor. He announces that the signature is genuine and then relates his story to the bank officials. The old man is taken to the home of Oliver and cared for the remainder of his days. (Copyright, 1911, by Independent Moving Pictures Company of America.)

THE LITTLE STOCKING (Dec. 14).—John Allen leaves his wife and child and goes to the gold country in search of the yellow metal. As his wife finishes packing his grip his little girl slips in one of her little white stockings and the father kisses her and leaves for the West.

On arriving at his destination, he finds a congenial companion in Dan Bartlett, an honest, robust miner. While unpacking his effects the little stocking falls to the floor and Allen, in the exuberance of his joy, announces that he will not return until he has filled the stocking with nuggets.

Allen and Bartlett go prospecting and, losing their way, their water is exhausted, and they suffer on the desert. Bartlett sees his companion die and is about to succumb when assistance arrives and he is saved from torture and death.

Reaching the camp, Bartlett tells the miners the circumstances, how Allen braved death for the sake of his wife and child. The narration awakens the right sort of emotion in the hearts of the lonely miners, and they chip in, fill the stocking with nuggets, and give Bartlett a substantial sum to carry to the bereaved woman.

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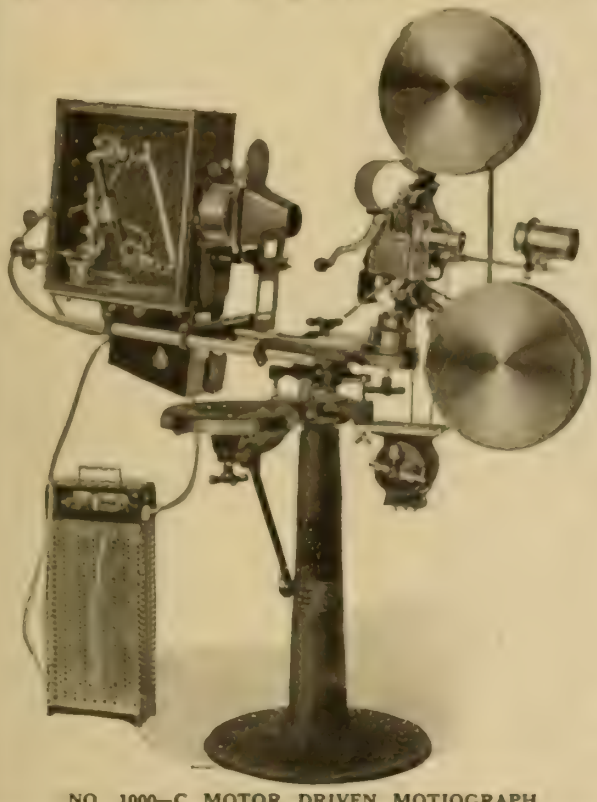

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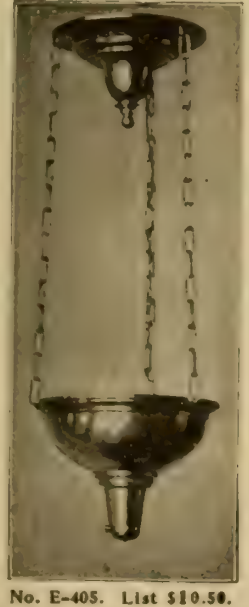

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Bartlett arrives in the East on Christmas Eve and seeks out the widow of his dead companion. She is being harassed by a grasping landlord and Bartlett pays the scoundrel and throws him out of the house together with his process server.

Christmas morning the little girl arises and discovers that Santa Claus has indeed paid their humble cottage a most welcome visit, for Bartlett has been generous in his purchases. The widow thanks him, and bids him take her thanks to his partners, and Bartlett returns to the mountains sad, but with a knowledge that he has performed his duty to the widow and her child. (Copyright, 1911, by the Independent Moving Pictures Company of America.)

GREAT NORTHERN.

BUTTONS AND HOOKS (Dec. 9).—Mr. Durand, a solicitor, is preparing for his participation in a dinner party. His toilet is almost complete, but the fastening of his collar gives him some trouble. He cannot button it. Bursting into his wife's room, he finds his better-half in the clutches of her maid, who is experiencing trouble with the bodice hooks. He promptly annexes Jeannette to his dressing-room. Thither comes the irate Mrs. Durand and a tussle ensues for the possession of the maid. Jeannette is eventually pushed out of the room by her mistress, and in disgust leaves the house. Husband and wife eventually overcome their difficulties, and are on their way to the dinner party. Here hubby is paired off with a charming young damsel, while his wife is handed over to the tender mercies of a specimen of humanity, whose dial appears to have passed through the perils of a landslide. At table, Mr. Durand showers attentions upon his fair partner, much to the chagrin of his better-half, who creates a scene, and the pair eventually leave for home. Here they encounter a repetition of their former difficulties. He will not undo her hooks, as she will not unbotton his collar. Hubby repairs to the street and solicits the aid of passers-by, but without avail, until two young ladies come along. They perform the necessary operation, and the trio go off to a night café, where, after refreshing the inner man, they indulge in terpsichorean exercise. In the small hours of the morning, Durand repairs to his home and is astonished to find the Life Saving Corps motor car outside his domicile. His wife as a last resort has telephoned for their assistance to enable her to remove her apparel. Our familiar friend Smith is at the head of this corps, and his susceptibilities for the morals of his confreres enable him to once more demonstrate his capabilities as the comic member of the company. He is in the midst of his duties as lady's maid when Durand bursts into the room. Explanations follow, and it is made apparent to hubby that 'tis not his to reason why, he's but to do and pay, and after he has satisfied the Corps' demands, he and Mrs. Durand are reconciled, and, let us hope, live happily ever after, as the story books say.

WINTER IN SWITZERLAND (Dec. 9).—This is an exceedingly successful picture of Alpine scenery, taken for the most part from the Via Mala—a road that has been blasted along the mountain sides and passes through the most beautiful and impressive scenery. Snow-bound villages nestle in the valleys, the superb peaks forming a wonderful background.

THANHOUSER.

THE LADY FROM THE SEA (Dec. 12).—Ellida was the daughter of a lighthouse keeper, and spent many hours near the water's edge.

While she was still scarcely more than a child, one of these ships put in for repairs at a fishing village near the lighthouse, and its second officer, while on a day's outing to kill time, visited the lighthouse. He there met Ellida, whose youth and beauty he admired.

While his ship was still undergoing repairs, the second officer quarreled with his captain, and a fight ensued in which the captain was killed. The guilty man escaped from the ship, and making his way to the lighthouse, forced Ellida to assist in his flight. Before going he compelled her to plight her troth with him, inventing a strange ceremony to impress her, by fastening a ring which she wore to one of his, and casting them both into the sea. As soon as he had gone, Ellida wrote, telling him that she would not consider the engagement binding.

The sailor paid no attention to her letter, and simply wrote that some day he would return to claim her and that she must wait for him.

Being left alone by the death of her father, Ellida finally consented to become the wife of Dr. Wangel. The doctor was a widower with two grown daughters, and Ellida found herself a stranger in her new home, and spent much of her time alone. Her loneliness naturally led to a mental depression, and as the years passed, an awful dread grew in her mind of what her fate should be if her sailor lover ever returned to claim her.

Her imagination had so strongly worked upon her, that when the sailor did finally return from the sea, she entreated her husband to allow her to go to him, although she feared, and had grown to hate the strange man. Dr. Wangel tried to show her that her duty and happiness lay with her husband and her home, but feeling that she would never be perfectly content with any fear darkening her life, he decided to tell her that she was absolutely free.

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When Ellida found that she was free to choose between the sailor and her husband she realized that this man who had been a fearful mystery, whose very existance she concealed from everyone, including her husband, was simply a man whom she disliked, and whom she could freely marry, or dismiss at her pleasure. Of her own free will she ordered the sailor to leave her, telling him that he no longer had power to intimidate or mystify her.

With perfect trust and no secrets between them, Dr. Wangel and his Ellida started life anew, with no bar to their complete love and understanding.

DEACON DEBBS (Dec. 15).—A young New Yorker has "expectations," the same being a wealthy uncle who lives in the country, and who has signified his intentions of making the young man his heir.

While he and his wife are entertaining some friends at a bridge party in their home one evening, they are shocked on receiving a telegram from a friend in the country, informing them that Uncle is on his way to town, intending to visit the young man and find how he is withstanding the temptations of a great city. The nephew sees that something must be done at once, and having little time at his disposal, hastily adjourns the bridge party, and organizes his laughing friends into a literary society, so as to make "a front" with Uncle.

The elder man arrives and is thoroughly impressed with the fact that his nephew is a serious-minded youth, possessed of all the virtues we read about. As the days pass, this conviction becomes deeper, for the nephew and his wife take the uncle on a round of sight-seeing, seeing the most solemn things and hearing the most highbrowed lectures.

Finally, when they go to a particularly deep discourse, they get away by a ruse, leaving Uncle alone to enjoy the lecture, while they run off to have a real "city time" by themselves. Having spent a jolly afternoon, they return and take Uncle home again, pleased with the thought that he had not been neglected.

One evening after Uncle had gone to bed, carrying an encyclopedia to read if he should awake during the night, the young couple steal into the sitting room. From its hiding place behind a row of books, the nephey produces a decanter, and a box of cigars. Chatting gaily with his wife, he prepares for a drink and a smoke. Suddenly his uncle stands glaring behind him. He takes the glass of strong liquor from the young man's trembling hand, the cigar from his left. The young man tries to explain; the elder with a nod, indicates a note on the table. It is from the uncle to his would-e heir, and contains the information that he, Uncle, has had the most dreary time in the world. He had come to the city for a good time, but all that came his way were lectures no person could or would want to understand. And he wound up by telling his nephew that he was a mutt, and was disinherited.

The uncle watched the young folks while they read this letter. Then he winked and drank the liquor prepared for the nephew. He next lighted the cigar and, finding it good, forgave the culprits. Then they took Uncle out to "see the town."

COMET.

THE UPS AND DOWNS OF RAFFERTY (Dec. 11).—The first scene shows Pat Rafferty on top of a ladder with a hod full of bricks resting on his shoulder. He is about to empty them, when the clock strikes six. He pauses and then descends, carrying the hod and bricks from where he found them. The foreman, observing this unique procedure, discharges Pat.

Next, Pat is a bartender. He receives a bill from a party whom he has served with drinks, but instead of tabulating the amount on the cash register, rings up "no sale," gives his own change and pockets the bill. This act of indiscretion is witnessed by the proprietor, who has Pat arrested. At the station-house, friends intercede for Pat. Some wag then suggests that Rafferty would make an ideal policeman and Pat is rigged up then and there as a full-fledged "cop."

Pat forms the acquaintance of Bridget, who is employed as maid of all work with a rich family on his "beat." Pat is invited to the house, where Bridget serves him with a meal, consisting of wine, cake, chicken, etc. Pat is monarch of all he surveys, and forthwith makes himself at home. Pat takes off his coat, helmet and club, and while enjoying his repast, a burglar enters. Pat is so scared that he does not know what to do. With Bridget cringing close to him, he telephones to police headquarters and informs them of the situation. While Pat is at the phone the burglar dons his coat, helmet and taking his club, makes off. In the meantime, the police arrive. They find Pat and Bridget kneeling before a huge safe which the burglar has forced open in

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his attempt to rob. Pat is mistaken for the thief and haled to the station-house, the burglar-cop aiding in the arrest. When the burglar's identity is discovered, the lieutenant is so surprised that he turns to the crook and says, "It takes a good burglar to make a good cop, so I will give you Rafferty's job." The tables are turned. Pat is back at the old stand, carrying the hod. The burglar has now intrenched himself in the good graces of Bridget, and Pat glares with envy at the pair as he sees them strolling by the building upon which he is at work. The burglar-cop taunts Pat while patrolling his beat, which so enrages him that he retaliates by dumping a hod of brick on the head of his blue-coated successor.

JUST IN TIME FOR DINNER (Dec. 15).—When war calls John Bartlett to duty, he does not forget to attend to the most important thing of his career—the payment of the mortgage due on Christmas Day. After taking leave of his family and his old father and mother, he visits the office of Ephriam Fox, the village lawyer. "The mortgage on the farm has to be paid and I have come to you for that purpose," the young soldier said. "Here is the money, and the only demands I make is that you give me a receipt and keep the fact of what I have done from the old folks until Christmas morning. I want it to be a sort of surprise." Fox agrees to do all this and John, very grateful, departs. Soon word reaches the Bartletts that John has been killed in battle. The news immediately fires Fox with dishonorable motives. Dead men tell no tales, he realizes, and nobody but himself knows of the payment of the mortgage. Why not take advantage of this fact? He visits the home of the Bartletts and reminds them that the mortgage, which falls on the morrow, Christmas Day, must be paid. The unfortunate people have no money, and plead with Fox for an extension of time. The lawyer is obdurate, but says that he will compromise, if Mary, the wife of John, will marry him. Mary is undecided. She wants to save the old folks from eviction, and begs the unscrupulous lawyer for time to consider. She bids him call the next day, which Fox does. Mary, however, rejects him and the family are about to be cast into the street when John, who is still alive, arrives on the scene. When he learns what Fox has done he is furious. He orders him from the house on threat of immediate arrest. Joy has now taken the place of gloom and all hands sit down to their Christmas dinner with hearts filled with bliss and thanksgiving.

POWERS.

THE LITTLE CHAPERONE (Dec. 12).—Makes a man feel like a big boob to have his girl's little sister's majesty capering around him on every second of his visit, sitting on the sofa when he wants to be spooney, and dogging his footsteps at every opportunity. She's not dancing attendance on him, either, mind you, for if that were the case, the proffered coins would easily relieve the couple of the curly-headed nuisance; but that is not the case. The little Nemesis has got some "card up her sleeve," and when the couple in desperation plan to elope, the chaperonette (copyrighted), is, in the parlance of the day, "on the job." So much so that the sheriff is apprised of the fact, and while he is scratching the moss that covers his brains in the hope of finding an excuse to interfere in the elopement, it suddenly comes to him in the shape of a document from the authorities of a nearby city. Then we learn the reason why the kiddie had so persistently dogged sister's beau—it was that indefinable something—intuition.

VIEWS OF GENOA, ITALY (Dec. 12).—Who hasn't read and dreamed of romantic Genoa? Who has not been thrilled by the tales of wierd and grand happenings in the old Italian castles, of the fascinating life neath the beating sun that has made "Italian blood" the favorite theme of the poet and the composer? You can almost see it as you read, can't you? But you can really see it all, as in life. That's our release, a series of glorious views.

WHEN HEART WIRES CROSS (Dec. 16).—Little Mr. Cupid, the operator, sometimes falls asleep on his job, and then there's real trouble. You'd never expect that there should be any trouble when the parties concerned are two bachelor boys and two sweet young darlings who have sworn never to marry—those kind are supposed not to have any heart wires at all. But it so turns out that Jack and Fred each get sweet on a honey girl, unknown to each other, ditto the girls. Complications arise from which you'd naturally judge that Operator Cupid's switchboard is the most rantankerous piece of mechanism you ever saw, because the poor bachelor boys almost fall victim to the wiles of each other's girls, and they're both as innocent of any intent as babes. As for that matter, the girls are willing parties, but in their case, too, ignorance is the blister. One of those heart-smashing, breath-grabbing situations is imminent, when the switchboard rights itself again, and there are two bachelor harps and two bachelor girls less in the world; nothing tragic, bless you, just married.

REX.

THE MEASURE OF A MAN (Dec. 6).—Jack Fuller and his sweetheart, Bird, go off for a jaunt through the woods. They sit down on a rock to—well, there's no use telling on them, but—say, you're not old enough to have forgotten. They are so absorbed in their—now, never mind—that it is some time after the actual deed that Bird discovers the theft of her purse. In the distance the thief's figure looms up, and Jack goes off in pursuit.

For a long time Bird waits for the return of her lover. At last she determines to go home, thinking he has lost his way and would return home alone. She finds her way out to the clearing, and suddenly remembers that she has no car-fare. She is in despair over her dilemma. Fred Barton, a fashionable clubman, passing by, notes her worried look, and volunteers his assistance. His charm, his polish, his suave manner, conquer her shyness. She tells him of her predicament. He invites her to his home, nearby, for rest and refreshment, and Bird, at first reluctant, is again overpowered by his personality. She accepts.

She comes to a mansion, and Bird, humble shop-girl, is awed at the evidences of wealth and refinement. She contrasts the elegance, the gilt and velvet, to the poverty of her own squalid home. She compares the handsome, cultured scion of wealth to Jack, rough, poor, and unlearned, and the seed of discontent is sown, to reap the wild harvest of regret.

He takes her home in his automobile, and makes another appointment with her. Jack, who had returned with the purse, to find her not yet home, is waiting, anxious for her welfare. Her attitude toward him is strange, strained; he feels an unknown doubt, a deep pang—and wonders.

In the days that follow Jack notices and divines. Broken-hearted, his dream of a summer day shattered, he enters the army.

And the woman—she continues to meet her Prince Charming until—he begins to neglect her. Puzzled, pained, she goes to his grounds, and lurking in the shadows, sees him leave the house with another woman—his wife. Disillusioned, she goes her own lone way in sorrow and remorse.

How does it end? Just as we'd all like it to. Five years later she again meets Jack, and the love of the summer day years before is reborn, to live and last through the springs and summers and autumns of many, many years, to the gray of life and the snows of December.

Among the Exhibitors

Louisville, Ky.—The Standard Amusement Company, with a capital of $12,500, has been incorporated to operate motion picture theaetrs. I. A. Greenstein, Sim B. Lesler and Joseph R. Lewis are the incorporators.

Guthrie Center, Ia.—Powd McLuin is preparing plans for the erection of a motion picture theater here.

Appleton City, Mo.—Will Shannon has purchased the only moving picture theater in this city.

San Francisco, Cal.—The largest moving picture theater in the United States is nearing completion.

Big Stone Gap, Va.—J. R. Taylor has had plans prepared for a $20,000 moving picture theater here.

Salt Lake City, Utah.—Excavation for the new $25,000 motion picture theater in East Center Street has been begun.

Minneapolis, Minn.—A building permit has been issued to F. J. Lake, 1305 West Lake Street, for the extension of a motion picture theater.

Bellaire, Ohio.—The Sprague Amusement Company will erect a $10,000 moving picture theater in South Belmont Street, with a seating capacity of 800.

Cincinnati, Ohio.—I. Frankel has purchased realty at 121-123 Fifth Avenue, presumably for the erection of a moving picture theater.

Rock Island, Ill.—George Millhouse will open a motion picture theater in this city.

Eaton Rapids, Mich.—Grant Muir will erect a motion picture theater here.

Greenfield, Mass.—The site on which the First Baptist Church has had its home for so many years will be adorned by a moving picture theater, under the management of Herbert S. Streeter.

Torrington, Conn.—Samuel A. Mackintosh and A. F. Strickland are erecting a motion picture theater here.

Westfield, Mass.—The Star Moving Picture Theater, at Elm and Bartlett Streets, has just been opened.

Millville, N. J.—Christopher Hand has had plans prepared for the erection of a moving picture theater here.

Columbus, Ohio.—J. E. Stewart is erecting a two-story moving picture theater at High Street and Lane Avenue.

Racine, Wis.—Work on the new Bate Theater, at Main and State Streets, will be started shortly.

Foley, Minn.—N. C. Jensen will erect a moving picture theater here.

Atlanta, Ga.—The Pastime Theater, formerly owned by Leighton H. Burroughs, has changed hands to Arthur Wood, who for some months was manager of the Grand Opera House.

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Eau Claire, Wis.—The Orpheum Theater has pased into the hands of new owners; a deal for the purchase of the popular playhouse has been closed by the New Majestic Theater Company. Ed Dowling will have charge of the theater as manager.

Aberdeen, S. D.—L. V. Calvert has purchased the Gates-Larson interest in the Cozy Theater, and together with Mr. and Mrs. J. C. Jamieson will conduct it as a high class picture theater. Mr. Calvert was connected for eight months with the Bijou and two years with the Idle Hour theaters of this city, and during the past year has been manager for the Bijou Film Amusement Company, of Sioux Falls.

Milwaukee, Wis.—Schutz & Seeler are preparing plans for a moving picture theater building for David J. Brown at Thomas and Murray Avenues.

Councils Bluff, Ia.—The Majestic Theater, which has been operated by Vern Brown for the last few years, has been leased to Thomas Canaan.

New York City.—Shampan & Shampan are preparing plans for a moving picture and vaudeville theater, 50 x 100, to be built on the north side of Monroe Street, 93.4 feet east of Clinton Street. It will consist of auditorium and one balcony. George E. Siegel, of Brooklyn, is the owner.

Utica, N. Y.—A permit was secured at the Bureau of Buildings by Andrew M. Ehlinger for the remodeling of the property at 324 Varick Street into a picture house which will be known when completed as the Dreamland Theater.

Middletown, Conn.—Middletown is to have a new moving picture theater, to be known as Heath's, and to be located in the new Fagan block on Main Street.

New York City.—Gronenberg & Leuchtag, architects, have filed plans for installing a moving picture show in the two story building at the northwest corner of Sylvan Place and 120th Street for Sam Schwartz at a cost of $5,000.

Washington, Pa.—W. M. Irwin has disposed of his moving picture theater known as the Grand, on West Chestnut Street, to Joseph Clark.

Newark, N. J.—A one-story moving picture theater has been erected by Frederick C. Kern at 648 Springfield Avenue. The structure will be forty-seven feet wide by 114 feet in depth. It will cost approximately $15,000.

Omaha, Neb.—Parneall Magan and Parker Haight, late treasurer and assistant treasurer of the Boyd Theater, have leased and are now in control of the It Theater, a moving picture enterprise, at Sherman Avenue and Locust Street.

Cincinnati, Ohio.—Fairview Heights is to have a motion picture house. The Fairview Amusement Company is about to acquire title to the southwest corner of Warner and Flora Streets, on which a playhouse 33 by 100 feet, with 300 seats, will be built.

Milwaukee, Wis.—Saxe Bros., of the Saxe Amusement enterprises, are erecting a $20,000 motion picture and vaudeville theater in St. Joseph, Mo.

Duluth, Minn.—J. C. Woodworth, proprietor of the Grand Theater has leased the rooms formerly occupied by the Colonial Inn and will open another moving picture house there.

Antigo, Wis.—Mr. B. F. Kelly, a prominent theater man, intends to put a building and convert it into a high class moving picture and vaudeville theater.

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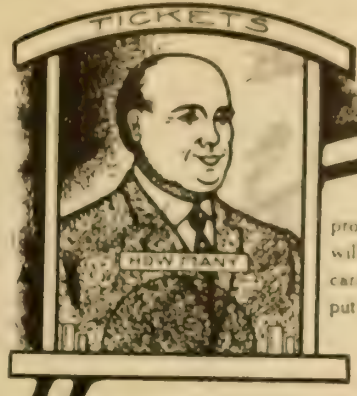

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Nov. 3—Their Burglar (Dr.).....
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YANKEE.

Nov. 3—At Daisy Farm (Dr.).....
Nov. 6—A Coward's Regeneration (Dr.).....
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Nov. 17—The Two Rooms (Dr.).....

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Dec. 17	By Special Request "LITTLE MARY," in "Little Red Riding Hood"	Nursery Rhyme
Dec. 24	"The Actress"	Strong Drama

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Nov. 23—Resourceful Lovers (Com.-Dr.).....
Nov. 23—Her Mother Intereferes (Com.).....
Nov. 27—Sunshine Through the Dark (Dr.).....
Nov. 30—A Woman Scorned (Dr.).....
Dec. 4—Why He Gave Up (Com.).....
Dec. 4—Abe Gets Even With Father (Com.)..
Dec. 7—The Failure (Dr.).....
Dec. 11—Saved from Himself (Dr.) 999
Dec. 14—Taking His Medicine (Com.)..... 673
Dec. 14—Her Pet (Com.)..... 323

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Nov. 21—Life In the United States Army (Edu.)1000
Nov. 22—The Bo'sun's Watch (Com.).....1000
Nov. 24—Home (Dr.) 1000
Nov. 25—A Perilous Ride (W. Dr.).....1000
Nov. 28—The Lure of the City (Dr.).....1000
Nov. 29—The Troubles of A. Butler (Com.)..1000
Dec. 1—Pull for the Shore, Sailor (Dr.).....1000
Dec. 2—A Man for All That (Com.-Dr.).....1000
Dec. 5—The Awakening of John Bond (Dr.)..1000
Dec. 6—John Brown's Heir (Com.).....1000
Dec. 8—The Heart of Nichette (Dr.).....1000
Dec. 9—The Daisy Cowboys (Com.)..... 990
Dec. 12—Buckskin Jack, the Earl of Glenmore (Com.-Dr.) 1000
Dec. 13—An International Heart Breaker (Com.) 700
Dec. 13—Eskimos In Labrador (Edu.)..... 300
Dec. 15—Brockton Fair & Horse Show, Brockton, Mass., Oct. 3rd to 6th, 1911 (Topical) 990
Dec. 16—Stage Struck Lizzie (Com.)..... 650
Dec. 16—A Trip from Colorado Springs to Cripple Creek (Scenic)..... 350

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Nov. 18—The Cattle Rustler's Father (W. Dr.).1000
Nov. 21—Too Much Turkey (Com.).....1000
Nov. 23—Old Fidelity (Dr.).....1000
Nov. 24—At the Stroke of Twelve (Dr.).....1000
Nov. 25—The Desert Claim (W. Dr.).....1000
Nov. 28—A Football Hero (Dr.).....1000
Nov. 30—Little Red Riding Hood (Fairy Dr.).1000
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Dec. 5—The Madman (Dr.).....1000
Dec. 7—The Long Strike (Dr.).....1000
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Dec. 8—Stray Bullets (Com.).....1000
Dec. 9—A Frontier Doctor (W. Dr.).....1000
Dec. 12—The First Man (Com.).....1000
Dec. 14—The Hack & Schmidt Bout (Com.).....
Dec. 14—A Polished Burglar (Com.).....1000
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Dec. 16—The Cowboy Coward (W. Dr.).....1000

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Nov. 28—Review of the Austrian Army (Sc.). 232
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Dec. 12—Arabian Customs (Ind.)..... 366
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Dec. 6—The Luckless Banker (Dr.).....1002
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Moving Picture World, New York City.

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Childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 20 Dead at Cannonsburg, 176 at Boyertown, 575 at Iriquois Theater, Chicago. Make these horrors impossible.
Our chair is a friend to the Public.
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THE BETTER MAN

OF two equally attractive suitors Doris cannot decide which to choose, so devises a novel plan to determine which is the better man. The rivals have a race from the Post Office to her house. Lying on the road, apparently hurt, is Pedro, Doris' old servant. The first suitor rushes by, but the second, at the risk of losing a bride, stops and helps the old man home, whereupon Doris divulges the "frame-up" and declares the loser the winner.

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Power's Cameragraph No. 6 always "delivers the goods," even in the face of accident.

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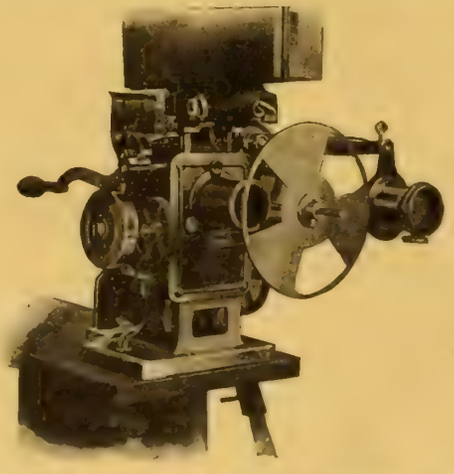

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Our book, "The Proof of the Pudding," will show you why POWER'S is preferred to all other machines.

Catalogue G is yours for the asking.

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CAREY PRESS, N. Y.

Vol. 10. No. 11 December 16. 1911 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "One Touch of Nature Makes the Whole World Kin" (Vitagraph).

125 East 23rd Street New York Chicago 169 W. Washington St.

Let us help decorate your lobby for the holidays—Mail us the coupon in the lower left-hand corner

THE THANHOUSER "GREATEST DECEMBER"

"SHE"

Request *Now* "Greatest December's" *Greatest* Picture!

IN 2 REELS

RIDER HAGGARD'S MYSTERY MASTERPIECE

TUESDAY, DECEMBER 26.

A Special and a Feature Issued as a Regular Thanhouser Release

Released, Tuesday, December 19

"Greatest December's" Human Interest Film

THE TOMBOY

Released, Friday, December 22

The Second "Greatest December" Feature

CINDERELLA

FROM THE MOST FAMOUS FAIRY STORY KNOWN

Scene from "Cinderella"

is a person that is well calculated to corral your admiration, with her brave and independent spirit, characteristic as it is of a Nation of Freemen. Her tiny sister, too, has qualities that will play upon your affections—she it is, who finally brings The Tomboy into her own. The picture is quite an oddity in the human interest way and that's why it's found in the "Greatest December" list. Ask for it when you ask for the "Greatest December" Features.

Just tack up the "Cinderella" Query-Sheet that you get when you mail us the coupon in the lower left-hand corner, and the supreme excellence of the film will do the rest. At some stage of the game we've every one of us read "Cinderella"—or HAD IT READ to us—and the questions on the Query-Sheet will awaken fond recollections—which will draw 'em in. The change of the lizards to horses, the pumpkin to a coach and the other transitions are really marvelous.

Thanhouser Co., New Rochelle, N.Y.

Send me FREE Lobby Decorations for your "Greatest December" features. I am / am not getting "The Thanhouser News."

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CLIP AND MAIL *THIS DAY*

EXTRA! Plenty of Billing Matter for "SHE!"

Thanhouser Company beg to announce that the exhibitor can secure from his exchange *two* kinds of one-sheet four-color lithos for "She," and a *three-sheet* Artposter. The supply of the three-sheet Artposters is limited and it is requested that you give your exchange NOW an idea of how many three-sheet Artposters you will require.

THANHOUSER COMPANY

New Rochelle, N. Y.

Sales Company Agents for U. S. and Canada

FOUR-A-WEEK ESSANAY

COMING FOR THE HOLIDAYS COMING

A Series of Children's Fairy Stories

RELEASED TUESDAY, DEC. 12th

THE FIRST MAN

(*Length, approx.* 1,000 *feet.*)

There is an ingenuous plot, excellent acting and splendid stage management in this comedy. It will cause ripples, torrents, floods of hearty laughter.

Here is an excellent split reel of comedy.

RELEASED THURSDAY, DEC. 14th

THE HACK AND SCHMIDT BOUT

(*Length, approx.* 513 *feet.*)

Schmidt arrives from Germany to champion America's "white hope" of the mat in the world's greatest wrestling bout. Hack uses a new sort of "jiu jitsu" and puts the German lion on his back. A real roar!

—On the same reel—

A POLISHED BURGLAR

(*Length, approx.* 487 *feet.*)

A laughable little conceit with plenty of lively situations.

RELEASED FRIDAY, DEC. 15th

A GOODFELLOW'S CHRISTMAS EVE

(*Length, approx.* 1,000 *feet.*)

An exceptionally pretty Christmas story with the true spirit of the Yuletide. A real feature!

RELEASED SATURDAY, DEC. 16th

THE COWBOY COWARD

(*Length, approx.* 1,000 *feet.*)

A western drama by the Essanay Western players. Compelling in interest.

Essanay Film Mfg. Company

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We will be guided entirely by the decision of the trade.

Bear In Mind: *We are now issuing* ***The American Eclair*** *on* ***Tuesday*** *and the* ***Paris-Americanized Eclair*** *on* ***Thursday.***

High Class Comedy will characterize the Second Release and many Two-subject reels will be offered.

We value your opinion and will appreciate an expression from you at once.

HANDSOME SOUVENIR FOR YOUR TROUBLE

To every exhibitor or renter who writes, we will mail with our compliments a handsome, New Photo of the ***Harrison-Fisher Girl,*** *all ready for framing.*

Coming Releases

Thursday, December 7

There Fell a Flower

(Comedy)
Life in Haute Piemont (Educational)
An Interesting Split Reel

Tuesday, December 12

The Musician's Daughter

American Heart Tale

Thursday, December 14

Japanese Drama

Her One Day's Dream

with artists from the Imperial Theatre, Tokio

Tuesday, December 19

A Tragic Joke

unusual American drama

Tuesday, December 26

The Wrong Bottle

or a Drug Clerk's Mistake

Get on Our Mail List

ECLAIR FILM CO. *GENERAL OFFICES AND STUDIOS* **Fort Lee, N. J.**

BRANCHES THROUGHOUT THE WORLD

GREAT NORTHERN

CARL ALSTRUP
Playing Leading Parts in
All Feature Comedies

Release for Saturday, December 9th

BUTTONS AND HOOKS

A comedy of an entirely new kind. One that compels hilarity. A real rib-tickler. Enacted by star performers.

ON THE SAME REEL:

WINTER IN SWITZERLAND

An exceedingly charming picture of Alpine scenery. Snowbound villages nestle in the valleys with the superb peaks forming a wonderful and impressive background.

Release for Saturday, December 16th

HIS FIRST MONOCLE

A delicious comedy film with every scene a laughable one.

ON THE SAME REEL: **GREECE**

An admirable travel subject, depicting many interesting scenes amongst which the Corinthian Canal, Corfu Harbor, and the German Emperor's mansion are included.

Our lobby display is now ready for the trade. Write for circular.

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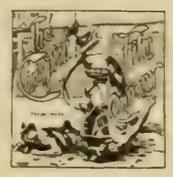
(NORDISK FILM CO. OF COPENHAGEN.)



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Has just been completed by Champion

NEW PLANS
FACILITIES
SUBJECTS

Have also been introduced into CHAMPION'S System.
And why all this, Mr. Exhibitor?

Answer: To turn out the best pictures possible in a modern plant

RELEASES FOR THIS WEEK

The Coward's Flute

Released Dec. 18

When the tide of battle surged into defeat, Arthur Paget's cowardice fell off, and he heroically led the troops back upon the wave of victory.

By Decree of Fate

Released Dec. 20

A Great Drama of Life's occurrences as wrought by the Hand of Fate.

A REAL REALISM

Sold Through Motion Picture Distributing & Sales Co.

CHAMPION FILM COMPANY

MARK M. DINTENFASS, General Manager

12 EAST 15th STREET, NEW YORK CITY

"THE GIRL AND THE HALF-BACK"

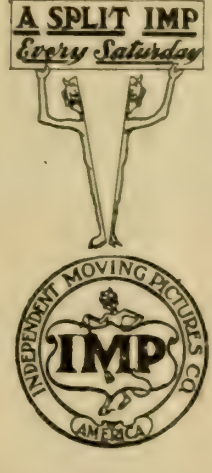
(Copyright 1911, Imp Films Co.)

A great "rah-rah" picture that will bring your audience to its feet in wild excitement. The football scene is one of the best things you ever saw on a screen and is the climax of a corking good love story. Released Monday, Dec. 18. Your favorite, King Baggott, takes the leading role. Sufficient!

"The Professor"

(*Copyright* 1911, *Imp Films Co.*)

In which a detective tackles a knotty problem and runs up against a sleep-walker. Released Thursday, Dec. 21. Go after it hard.



"Saturday Split Imp"

(*Both subjects copyright* 1911, *Imp Films Co.*)

A slam-bang comedy, "A Pair of Gloves," is crowded into the first 600 feet of this reel; followed by "Niagara Falls Celebration," embracing 400 feet packed full of corking good stuff, the famous Leach going through Whirlpool Rapids in a barrel, some great airship stuff and other extremely interesting views. **Beg for it!**

IMP NOTES—Photos of Imp performers for sale. Flashy one sheets of King Baggott are splendid advertisers. Imp A B C Books make classy Christmas gifts for your patrons. Three Imps a week insure you of AT LEAST THREE GOOD HOUSES EVERY WEEK. Is YOUR exchange getting the Saturday Split Imp as well as the Monday and Thursday Imps?

Independent Moving Pictures Co.
of America
102 W. 101st Street, New York.
CARL LAEMMLE, Pres.

THE COMET

The most pretentious picture the "Comet" Company has offered to date

A Game of Bridge

Released Monday, Dec. 18th

A skillfully presented picture of society's latest frolic—"Bridge". The salon scene sparkles with beautiful girls, stunning gowns and gorgeous scenic effects. The Independent exhibitor who is not getting two "Comets" every week is being shabbily treated by his exchange man. This business builder is 1000 feet.

The above is a high-class reel but not one whit better than

The Man with the Camera

A corking comedy drama—985 feet

Released Friday, Dec 22nd

This picture shows a band of crooks, disguised as moving picture camera men and what happened to them when they tried to "put it over" on a suburban chief of police.

THROUGH MOTION PICTURE DISTRIBUTING AND SALES CO.

COMET FILM CO., 344 E. 32nd St., New York, N. Y.

SIXTY-THREE

Exchanges buying from this Weekly Program. There is a reason. Nothing better on the Market.

WEEKLY PROGRAM:

MONDAY—Imp, Comet, American, Champion, Nestor.
TUESDAY—Thanhouser, Bison, Powers, (Eclair, American).
WEDNESDAY—Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY—Rex, American, Itala, Imp, Eclair.
FRIDAY—Bison, Solax. Thanhouser, Lux, Comet.
SATURDAY—Powers, Itala, Great Northern, Nestor, Reliance, (Republic starts Dec. 16th), Imp.
SUNDAY—Majestic, Republic starts Dec. 17th. Solax (starts Dec. 24th).

INDEPENDENT MANUFACTURERS

AMERICAN FILM MANUFACTURING CO.	Ashland Block	Chicago, Ill.
NEW YORK MOTION PICTURE CO.	1 Union Square	N. Y. C.
CHAMPION FILM COMPANY	12 East 15th Street	N. Y. C.
ECLAIR FILM COMPANY		Fort Lee, N. J.
GREAT NORTHERN FILM COMPANY	7 East 14th Street	N. Y. C.
INDEPENDENT MOVING PICTURE COMPANY	102 West 101st Street	N. Y. C.
LUX FILM COMPANY	10 East 15th Street	N. Y. C.
MAJESTIC MOTION PICTURE COMPANY	145 West 45th Street	N. Y. C.
COMET FILM COMPANY	344 East 32nd Street	N. Y. C.
NESTOR FILM COMPANY	Ave. E. and 43rd Street	Bayonne, N. J.
POWERS MOTION PICTURE COMPANY	511 West 42nd Street	N. Y. C.
REX MOTION PICTURE COMPANY	573 Eleventh Ave.	N. Y. C.
CARLTON M. P. LABORATORIES	540 West 21st Street	N. Y. C.
REPUBLIC FILM COMPANY	145 West 45th Street	N. Y. C.
SOLAX FILM COMPANY	Congress Avenue	Flushing, L. I.
THANHOUSER COMPANY		New Rochelle, N. Y.

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The Moving Picture World says: *" THE VIOLIN MAKERS OF NUREMBERG is a notable film . . . an idyl . . . a delicate subject done in a dainty way . . . holds the interest . . . is an example that we hope to see followed by all Independent manufacturers."* - - - - The film is released ***Friday, December 22.***

Get It!!

Ask Your Exchange

Get It!!

Write for a special list of Music

Release
Friday, Dec. 15
The Little Kiddie Mine

Little Toots, the daughter of a prospector, imitates her father at the hardy task of gold-digging. She locates a cache of a highwayman, and imagines she has discovered a mine with an unlimited supply of bags of gold.

Released
Wednesday, Dec. 13
Fickle Bridget

This is a satiric comedy dealing with the aspirations and heart ailings of a cook with an inheritance. A grocer and an iceman are in love with her and her money—and a Count is also in love with her and her money—principally her money. The Count gets her as a result of a duel. The situations are absurdly funny.

Released
Wednesday, Dec. 20
Love, Whiskers and Letters

A jealous lover creates "a tempest in a teapot" because he sees his sweetheart kissing a bewhiskered gentleman, who happens to be a "long lost brother" of the girl. The lover sends his girl a note breaking off his engagement. After the letter has been posted he learns of the relationship between the girl and the bewhiskered gentleman. His attempts to intercept the letter are roariously funny. The climax, however, is the novel feature of the story.

Solax

REMEMBER CHRISTMAS PRESENTS

Is the first release under the new three-a-week programme. Sunday, December 24, is the day.
Send in your orders now. Get Booked.

Solax Company, *Congress Avenue FLUSHING, N.Y.*

SALES COMPANY Agents in U. S. A. and Canada

3 NESTORS A WEEK 3

NESTOR

Oldest and Best *"The Worth-While Film"* Always a Feature

Monday, December 11th, 1911

"ONLY AN ICEMAN"

If you do not yet know the *tip-top quality* and *drawing power* of the MONDAY NESTOR, break the ice now with *"Only An Iceman,"* the pleasantest, sweetest, merriest, funniest and happiest comedy yet produced. 995 feet of *delightfully charming* film swept by a *gale of laughter. GET IT!*

Scene from "ONLY AN ICEMAN"

Monday, December 18th

"THE LOVE CHASE"

Irresistibly Funny Foto-Comedy

Wednesday, December 13th

"THE LAW OF THE RANGE"

A rousing Western Foto-Drama of the West and *taken in the West*—stirs, impresses and delights—scenic grandeur, capital acting and unsurpassed photography. 980 feet of *worth while film*—abounds with cumulative action and grips with a strong sense of reality. *GET IT!*

Scene from "THE LAW OF THE RANGE"

Wednesday, December 20th

"THE NEW RANCH-OWNER"

Rapid, Roaring Western Comedy

GET THIS BIG SPLIT REEL

Saturday, December 16th, 1911

"IN THE EARLY DAYS"
Strong Western Drama of the Inimitable Nestor Variety.

"MUTT AND JEFF MAKE THE FEATHERS FLY"
Snappy, Riotous and Catchy Nonsense.

GET THIS BIG SPLIT REEL

COMING—"Desperate Desmond Foiled by Claude Eclaire"—Sat., Dec. 23rd

DAVID HORSLEY, BAYONNE, N. J., SALES CO. SOLE DISTRIBUTORS

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3 in One is a pure, clear oil that lubricates perfectly star wheel, fly wheel, shutter gear, rewinder and every other working part of every kind of a moving picture machine.

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The Crown of Perfection

Released Friday, Dec. 15, 1911

Bill and His Chum Tired of Married Life

Comedy—Length 521 ft.

When a man is married his troubles begin.

Mistaken for the Culprit

Drama—Length 459 ft.

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ONLY EASTMAN RAW STOCK USED

GAS

is a thing people *make light of!* And generally it isn't long before it's put out! The wise man knows where the real brilliance is!

On Thursday, December 14th, this dying year,

an industrial picture you need is called

"The Logging Industry"

There are industrial pictures—and then there are industrial pictures. They're the same, only different. One variety *bores*, while the other augurs well for the trade. There's the industrial picture that's only a conglomeration of unconnected scenes, with the captions the only intelligent and intelligible feature of the whole arrangement; and there's the industrial picture that really teaches a lesson in universal economics. Of this class, conspicuous for its absence, or at best infrequency, on the exhibitor's program, is

"The Logging Industry"

The picture shows a great branch of human endeavor, with a sufficiency of human interest. Watching it, one feels the swing of mighty arms, the song of a man's work close to Nature, the inspiration of primeval labor. From the forest to civilization—this is the text of the film.

It's a *fast motion* motion picture!

REX MOTION PICTURE MASTERPIECE CO.

573 Eleventh Avenue
New York City

The Leading Motion Picture Producer of the World

SELIG — FOLLOW THE FLAG

Dec. 18th

EVANGELINE

Pictured from a Dramatization of Longfellow's Beautiful IDYLL of ARCADIA.

Beautiful Poetic Drama.

About 1000 feet.

Dec. 19th

For His Pal's Sake

A Drama Dealing with the "DAMON and PYTHIS" — Like Friendship of Two Western Men.—

About 1000 feet.

COMING — COMING

RELEASED JAN. 1st, 1912

1 REEL REGULAR, 2 REELS SPECIAL

SELIG'S SUBLIME MASTERPIECE

"CINDERELLA"

In Three Reels with Picturedom's Greatest Star

MISS MABEL TALIAFERRO

The dainty, diminutive, international idol. The production Beautiful, pronounced by press and critics everywhere as *The Crowning Triumph of Moving Picture History*. Rich, costly and gorgeous, this production is one of undescribable pictorial magnificence. There are 99 scenes, or over 3,000 ft. of elaborate settings, superb costumes, perfect photography, wonderful effects, and the action is incomparable in its dramatic elegance. The story is beyond doubt the sweetest ever told—that of Cinderella and her silver slipper—the story that is ever dear to the hearts of old and young alike.

DON'T FAIL TO BOOK THIS WONDERFUL PICTURE

Everything to aid exhibitors in their advertising.

TRADE MARK

Dec. 21st

Brown of Harvard

An elaborate and cleverly enacted visualization of HENERY WOODRUFF'S greatest dramatic success. Produced by special arrangement with the owners of the copyright. Big boat race scenes. SINGLE REEL SELIG FEATURE.

Dec. 22nd

The Little Widow

A vivid Drama of the Klondyke days with a perilous voyage at sea as the principal motif. THRILLING.

About 1000 feet.

SELIG — FOLLOW THE FLAG

Selig Polyscope Co. — TRADE S MARK — **Chicago U.S.A.**

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

VITAGRAPH

"ONE TOUCH OF NATURE" MONDAY, DEC. 11th

Miss Turner

Two families of opposite faiths, divided by the intermarriage of their children, are reunited by the birth of a grandchild, which makes all hearts kin. Strong and logical.

Earl Metcalfe

"THE MILITARY AIR-SCOUT" TUESDAY, DEC. 12th

Above the clouds he attacks the enemy, who return his fire with an aeroplane gun, which brings him down. He lands safely, escapes and reports the defeat of the opposing forces and the sinking of their war vessels. The beauty of this picture is—we see all these things done, and in perfect safety.

"THE VENTRILOQUIST'S TRUNK" WEDNESDAY, DEC. 13th

John Bunny

The moment it opens the fun comes out, and keeps coming out. When it closes you can't stop laughing.

Miss Tapley

"LOVE AT GLOUCESTER PORT" FRIDAY, DEC. 15.

Suspicious of his sweetheart, a jealous swain tries to get his supposed rival out of the way. He lives to rue the day and plead for pardon. "The green-eyed" monster pursues him on land and sea.

"SICK MAN FROM THE EAST" SAT. DEC. 16th

Wm. R. Dunne

He is a detective. He keeps after his man, whom he makes look sick and "gets in strong" with a pretty Western girl. It's great, with Western snap and life.

FIVE A WEEK

Next Week **Next Week**

"VITAGRAPH MONTHLY OF CURRENT EVENTS"—A full volume...Monday, December 18th
"VANITY FAIR" (Three Reels)—Big Feature Film.....Tuesday, December 19th
"FIRES OF DRIFTWOOD"—Christmas Story.....Wednesday, December 20th
"A REFORMED SANTA CLAUS"—Another Christmas Story.....Friday, December 22nd
"THE OLD DOLL"—It tells its own story.....Saturday, December 23rd

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Saint-Cecile
LONDON, 25 Cecil Court

LUBIN FILMS

Released Wednesday, December 13, 1911. Split Reel.

MR. & MRS. SUSPICIOUS

¶ A humorous lesson is administered to a husband and wife who are unduly jealous of each other. Through their suspicions and spying upon each other's actions, they are led into a decidedly unpleasant predicament.

QUICK! A PLUMBER

¶ A roaring comedy, in which a bungling house-holder punctures a waterpipe in his kitchen, floods the house, nearly drowns the cook, and in his amateurish efforts to stop the leak has everybody around him dodging and falling.

Scene from "THE SUBSTITUTE"

Released Thursday, December 14, 1911. Length about 1,000 feet

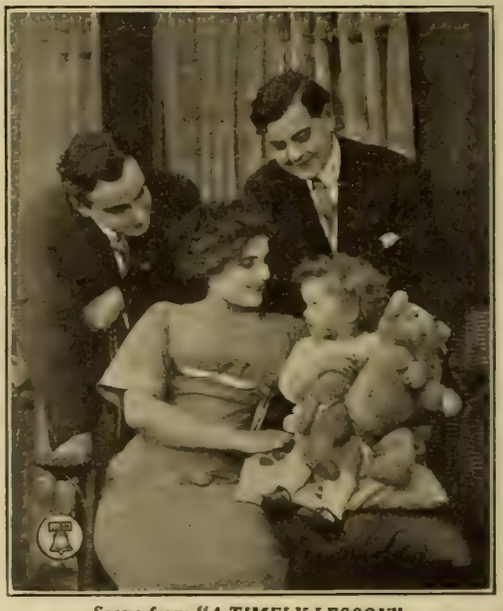
THE SUBSTITUTE

¶ A rousing melodrama, in which a girl telegraph operator takes her brother's place as engineer of a special train, and through her heroism in climbing a telegraph pole and summoning troops from a nearby post, by means of a field telegraph instrument, prevents the robbery of an express car at the hands of a large body of brigands.

Released Monday, December 18, 1911. Length about 1,000 ft.

LOVE DECIDES

¶ A strong story, dealing with the marriage of May and December. The young wife is sorely tempted to desert her home, but is prevented at the crucial moment through the potent power of love.



Scene from "A TIMELY LESSON"

Released Saturday, December 16, 1911. Length about 1,000 feet.

A TIMELY LESSON

¶ A married man, who had become infatuated with a handsome widow and believes that he no longer loves his wife and child, is brought to his senses through the instrumentality of his wife's brother, who causes him to suffer the same heartaches he had inflicted upon his wife.

WATCH FOR OUR 2 REEL CHRISTMAS PRODUCTION. RELEASED THUR., DEC. 21

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS, 20th and Indiana Avenue Philadelphia, Pa.

CHICAGO: 208 N. FIFTH AVENUE LONDON: 45 GERRARD ST., W. BERLIN: 35 FRIEDRICH STR.

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EVERY
WEEK

TRADE MARK

Thomas A Edison

The motion picture business offers the greatest promise of big return on small investment of any business today—and *keeps* its promise if you use

THE

Edison Kinetoscope

TRADE MARK

Thomas A Edison

Right at the beginning, the success or failure of your show depends greatly on your choice of a machine. A cheap machine can *break* your show just as surely as a good machine will *make* it.

The difference in cost between the Edison Kinetoscope and a cheap machine is so slight in comparison to the difference in results that, in fairness to yourself and your show, you have no right to consider any machine but the Edison.

The Edison is the simplest machine to operate, the most accessible and durable, most economical to maintain—and will outlast any other motion picture machine made.

Write us to-day for complete particulars and copy of the Edison Kinetogram.

Scenes from "SANTA CLAUS AND THE CLUB-MAN"

EDISON FILMS

TUESDAY, DECEMBER 19th

"SANTA CLAUS AND THE CLUB-MAN"

(Christmas Release.)

CAST.

The Clubman	Harold M. Shaw
His Fiancée	Bessie Learn
Her Mother	Mrs. Wallace Erskine
The Butler	Bigelow Cooper
Two Waifs	Yale Boss, Edna May Weick

An appealing story of two little waifs left out in the cold the night before Christmas. Through the beneficent influence of Santa Claus, their own and others' lives were brightened.

WEDNESDAY, DECEMBER 20th

"THE SIGN OF THE THREE LABELS"

CAST.

The Bride	Mabel Trunnelle
The Bridegroom	Herbert Prior
The Hotel Clerk	Yale Benner
The Waiter	Edward O'Connor
Hotel Boys	Edward Clarke, Edwin Clarke
The Maid	Ethel Jewett

A bride and groom unwittingly offend "The United Brotherhood of Hotel Servants" in Europe. What happens to them almost beggars description, until they finally discover their mistake and square themselves. This is a comedy far out of the ordinary.

FRIDAY, DECEMBER 22nd

"HOW SIR ANDREW LOST HIS VOTE"

from "In the Fog," by Richard Harding Davis.

CAST.

Sir Andrew	Marc McDermott
Honorable Grant Richmond	Charles Ogle
The Hostess	Camilla Dalberg
Amateur Actors	Mabel Trunnelle, Bigelow Cooper, Ethel Jewett, Joseph Levering
The Butler	William West

Through a group of amateur actors, Sir Andrew is made to believe that a terrible crime has been committed and so loses his vote on an important bill in the House of Commons. But unfortunately for the conspirators, their scheme miscarries. It is high-class comedy, refreshing in its originality.

SATURDAY, DECEMBER 23rd

"PAT CLANCY'S ADVENTURE"

From "The Shamrock and the Palm," by O. Henry.

CAST.

Pat Clancy	Edward O'Connor
Senor DeVega	Charles M. Seay
Sailors and Members of Clancy's Party	

This quaint conceit of O. Henry's, tells how Pat Clancy enlisted, as he thought, to fight for the oppressed people of Gautemala, and found he was wanted for something very different. He comes out ahead in the end though.

Release of December 27th: "THE STUFF THAT DREAMS ARE MADE OF." A perfect scream from start to finish. A comedy of unusual briskness.

THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

Sunday

THE first day of the week, the first day of the year; not alone in priority of time, but in priority of principle, in priority of pre-eminence and prominence. It is a day of hallowed memories, of memorable reminiscences; a day of sweetness and serenity, with just a suggestion of solemnity and sadness, yet a sadness that is not sere but soothing. There is never so much peace in the world, never so much peace in our hearts, never so much song and solace in our souls, as on Sunday!

Roses and peace; the lull of strife; calmness and contentment; the happy carolling of carefree creatures of the air! The sea itself is a sermon, the sky a psalm. And everywhere—roses and peace!

Wars and woes; vanity and vaunting; pride and predatory prerogative; crime and cruelty; folly and futility—these are forgotten! We know only the homily and harmony and homage of an humble heart, and a sacred tranquility pervades and permeates all.

Sunday, the first day of the week, the first day of the year, the first day that a new-born world emerged from desperate darkness, from night and blight, and rejoicing, looked upon the light!

Sunday is not only a day of rest, but a day of recreation. We find church unity manifesting itself in such ways as the opening of all art galleries to the public on Sunday.

Minneapolis, Denver, Omaha, San Francisco and other cities have municipal concerts on Sunday, with moving pictures for the instruction and amusement of the people.

THE GEM MOTION PICTURE CO.

KALEM

THE "REVENUE" AND THE GIRL

A Stirring Drama of the Kentucky Mountains

Love finds a way to overcome a hated enemy. One sensation follows another in this picturesque story.

Released Monday, Dec. 25th.

The Higher Toll

An intense drama of a sister's devotion. The settings are beautiful California.

Released Wednesday, Dec. 27th.

The Maid's Double

A decidedly novel story of mistaken identity.

Released Friday, Dec. 29th.

SPECIAL MUSIC FOR ARRAH-NA-POGUE

We will supply you with a complete piano score and four piece orchestration for this feature film for 50 cents, postage prepaid.

Three half-tone electros (2½ inches wide) for ARRAH-NA-POGUE, 50 cents each, postage prepaid.

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86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

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THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY — 125 E. 23d. Street NEW YORK
(Beach Building) — J. P. CHALMERS, Editor and Manager. — Telephone call, 1343-1344 Gramercy

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Facts and Comments

WE confess to some surprise that the idea of giving periodical illustrated reviews of great events taking place in all parts of the globe has not been followed more freely after the pronounced success of "the world's events in moving pictures," now featured by two companies. The reproach of imitation would not hold here, for the field is wide and open to all on even terms. As people read different newspapers, being interested in all, they would likewise be glad to see the pictorial news budget of different film companies. If there is to-day a shorter way to immediate recognition and popularity than a portrayal of contemporaneous events by means of the cinematograph, we have not heard of it. There are at least a dozen companies financially strong enough to enter this new and highly promising field of cinematographic effort. So far only the surface has been skimmed, and the service now availble may easily be improved in quantity, at least, if not in quality. An organization rivaling in completeness that of the Associated Press or of the International Cable Bureaus, and possessing the ability to rate news according to its proper value could, with the aid of the moving picture, easily become the greatest news-distributing force in the history of mankind.

* * *

FROM recent talks with men and women interested in the cause of education we incline to the belief that one of the first uses of the educational moving picture will be in aid of elementary training. Eventually the cinematograph will revolutionize all elementary teaching and practically control it. It has long been the opinion of experts that the modern child is taught too early and too quickly and that a draft is made upon the reflective power of the child long before nature is ready to meet it. The exercise of reflection and abstraction begins with the alphabet, and right here the child often ceases to learn in the proper sense of that word. He begins to repeat without understanding, because his mind has not been sufficiently prepared for absorbing the things which the reflective faculty alone can grasp. Modern education has sought to solve the problem by the establishment of "kindergartens," where children's games and picture books are used to ripen and strengthen the child's mind for the reception of ideas which can be conveyed by letters and words alone.

*

The moving picture in an immeasurably greater degree than any other method now in use accomplishes the work of filling the child's mind with pictures of things as they actually exist, including the all-important element of motion. In this way the child's mind is stored with a great stock of knowledge before he is asked to learn reading and writing. Children of five and six understand much of even the ordinary picture intended for adults. They love to ask and talk about them, as most parents know from personal experience. Such stimulation of thought in the growing mind is from the educator's point of view invaluable, and prepares the child for a better exercise of the reflective faculty, which should not be tested too strongly until the child has passed his tenth year. The motion picture will undoubtedly extend the present period of elementary education far beyond the time now allotted to it—to the great mental betterment of the child. Take two children of the age of ten—suppose one has been educated by the methods now in vogue and the other mainly through the means of carefully selected motion pictures. Let us suppose their mental endowments and their ambition to learn to be about the same, and we may be very sure that in the important four years from ten to fourteen the child that has gone through the moving picture course will progress more swiftly and absorb more completely; his power of expression will be greater, his imagination livelier and his ability to understand and retain will be superior. The subject is too vast to be more than lightly touched upon here, but some day not far off THE MOVING PICTURE WORLD will treat this and kindred subjects in an exhaustive manner.

* * *

WE have repeatedly suggested, both to exhibitors and manufacturers, that great advantges would result from judicious advertising in the daily press. Every newspaper prints a list of current amusements for the benefit of its readers, and this list should contain a notice, daily or weekly, of all the releases of moving picture reels. How welcome such a guide would be to the great army of "fans," who would in many cases make it a point to look for the house where the advertised film is shown. If corporate action by the two organizations is deemed unwise, there is no reason why the component companies should not act independently. It would be a novel thing, always a desideratum in effective advertising, and the cost would be trifling. Both exhibitor and manufacturer would be benefitted. In many instances outside of the big cities a regular press review of all advertised films may be expected. Incidentally such advertising would have a conciliatory influence on the policy of the paper, printing the lists of releases, would furnish a book of reference for the general public and stimulate interest in motion pictures. We wonder what progressive film-maker will be the first to heed this suggestion and carry it out in practise?

Edison Camera Patent Re-Issued.

THE Edison camera patent, known as re-issue No. 12037, was again re-issued on December 5, 1911, to Thomas A. Edison, assignor to the Motion Picture Patents Company. Briefly the claims covered by the patent refer to a motion picture camera having a stationary lens and a film governed by an intermittent movement. The claims will be found fully set forth on page 917. With the exception of Nos. 4 and 5, they are substantially the same as in the old patent.

The new and handsome building of the Red Men's Building Association, Bristol, Conn., which has been under construction for several months, is in the finishing stages and will be ready for the opening. The lessees will be a party of Bristol men who intend to rent it for receptions, dances or other public functions. This policy will be followed if there is a sufficient demand to warrant, otherwise it will be leased for moving picture show exhibitions.

Problems in Pictures.

By W. Stephen Bush.

TWO hostile forces have been contending for the mastery of the dramatic stage ever since man ceased to be a cliff dweller and found pleasure in imitating nature. Whether these conflicting elements were called conservatives and progressives or reactionaries and radicals, the dividing principle has always been the same, always is and always will be the same. The one group believes in tradition, in routine, in discipline and is thoroughly and complacently satisfied with whatever seems sufficient for the needs of the present. It is habitually disinclined to venture upon new fields and embrace new ideas. The other group is insurgent by temperament, impatient of experience and discipline, delights in defying conventionalities and looks with prejudiced favor upon whatever is new. At one extreme the pure, old-fashioned melodrama with such freedom of movement as is afforded by a pair of Spanish boots and a straight-jacket, while at the other extreme is the "problem play" par excellence, looking upon the stage not as a theatre of action but rather regarding it as a platform for the discussion of social, ethical, political and not infrequently sexual questions. The stage prospers best when neither faction holds a decided supremacy and when each is compelled to make concessions to the other. By taste, education and temperament mankind is pretty evenly divided between conservatives and insurgents. The greater and more complete therefore the compromise, the greater and more complete the material well-being of the stage. It is really nothing more than the assertion of the old principle, "the greatest good for the greatest number."

How is this situation reflected upon the silent stage? What is the pronounced tendency of the picture play at this present moment? Are the two forces evenly balanced or is the equilibrium disturbed by an undue preponderance of one over the other to the detriment of the motion picture art? Before entering upon an attempt to answer these questions seriously, it should be borne in mind that the ordinary moving picture audience is apt to be biased in favor of the old-fashioned and conventional type of drama. Of course we do not speak of the lurid and stupid form of melodrama, which the moving picture has helped to laugh out of existence. We have in view a rather high type of the conventional drama, such creations, for instance, as "The Two Orphans," "Foul Play," "David Copperfield," "East Lynne," "Jane Eyre," "La Tosca," etc. Such types contain, after all, but little of that unreal sentimentality which makes the stereotyped melodrama so indigestible to sound minds and normal hearts, while in their strong appeal to pity, in their ultimate triumph of good over evil and the downfall and punishment of the wrongdoer they are melodramatic to the core. There is this to be said in favor of the classic melodrama: The average crowd is far more easily moved by an appeal to the heart than by an argument addressed to reason. We can sit through most problem plays with small temptation to shed tears, but when we see the pitiful struggle of a child to escape its tormentors, or witness the cruel expiation of a folly committed by a good woman, we pay tribute in gracious drops of pity.

The great trouble with the melodrama is its constant tendency to the commonplace and to insincerity. The skill capable of creating a melodrama of the higher type is rarer than radium. For one masterhand possessed of enough cunning to touch the proper cords and evoke the genuine strain there are scores who possess all the diabolical persistency and all the mental poverty of the cheap imitator. The result is fearful to contemplate. It carries in its train all the horrors of monotony, of artificial sentiment, of forced situations and impossible characters. In certain sections of the manufacturing branch of the industry the stereotype melodrama, in wofully thin disguises, is running riot to-day. The melodramatic foundry has only about six original moulds, and all the rest of its products, no matter how numerous, are reducible to these original six. All of them breed a lot of bad acting, which in the picture play is far more offensive than on the silent stage. Acting by gesture, when it is unnatural, overdone and in the worst sense of the word theatrical, is intolerable. It provokes the disgust of the intelligent spectator far more quickly than a less amount of false acting on the speaking stage. Incidentally it spoils any real talent the actor may possess. Instances are not wanting of once capable actors who are visibly deteriorating under the burden of impossible melodramatic parts.

We would like to see some of the smaller and newer as well as some of the older manufacturers break away from old, time-worn, but not time-honored subjects, savoring strongly of the cheap melodrama. If this advice can be followed only by giving greater prominence to educational and scenic topics, so much the better. We earnestly hope at the same time that they will not be led away from the beaten path only to imitate the ways and methods of one or two singularly successful producers. Imitation is the bane of the photoplay. The convulsive attempts to follow the lead of this or that popular film maker can never bring desirable results. Be original or be not at all.

As things stand to-day in the dramatic situation on the silent stage, the hackneyed and conventional picture is in a harmful ascendency, and it would be well for manufacturers, capable of discerning the signs of the times, to go straight in the other direction and cultivate the style of drama which by its enemies is called the problem play. It is the play dealing in a dramatically correct and ethically sound manner with the questions that enter into our daily lives in quite a practical way. We do not mean to say that there should be a predominance of such plays; far from it. We do, however, wish to say that there ought to be more of them in order to restore that happy equilibrium essential to the continued material prosperity of both the speaking and the silent stage. People going to see a drama like to be moved and stirred to thought in about equal proportions.

If, in the poet's words, "nature is the seal to mortal wax," and the drama is to hold up the mirror to nature, then the drama must be like nature herself: varied, changing and full of disguises. Nature has by-ways of her own which she often reveals to patient and devout research.

If our advice "on first taste shall prove unwelcome" we cherish the hope that "on digestion it will turn to vital nourishment."

The Dangers of the Foreign Market

THE Moving Picture World sincerely wishes the success of all the enterprising American manufacturers who have invaded Europe and, in an open market, achieved and maintained an easy supremacy. We earnestly hope that the leadership of the American film will continue, for at present it is well deserved. The Americans practically control the market for no other reason than the excellence of their product.

There is, however, one grave danger which needs to be guarded against at all times. In a desire to meet the lower level of the European business it is just possible that a producer might be tempted to cheapen his product.

To appreciate the reality of this danger it is but necessary to glance at the foreign trade papers. The French press advertises pictures that could never get past the Federal statute forbidding the importation of obscene plays, books, etc. Of course, such films must please a large part of the French public. It is as bad in Italy and Spain, where most of the native manufacturers delight in taking their subjects from "penny dreadfuls," and the vile and cheap novels with which these countries are flooded. What we see here of the products of the Latin races is far above the average mass which never leaves the borders of the country where it was made. In Germany matters are, if possible, even worse. The appeal of the German film maker is almost without exception to the lowest order of intelligence. We hesitate about printing even the titles of some reels freely advertisd in word and picture in the European trade press. There is little danger of moral corruption in English films, but they are so uniformly and ineffably stupid as a rule, that they never, or hardly ever, leave Great Britain. With all their pro-British patriotism even the Canadians cannot stand them. In the considerations here urged the British films may therefore be safely left out of the question entirely.

We believe that it would be a commercial as well as a moral mistake to lower American standards even the fraction of an inch in order to cuddle the "low-brows" of Europe. Eventually the latter will be converted and uplifted by the higher ideals and cleaner morals reflected in the American-made film. It seems to us that we have of late noticed a trace of vulgarity in the "comedies" of one or two companies which make a specialty of supplying the German market. These few words are intended as a kindly warning not to do it again.

"Moving Picture Elopements" Condemned

CONFIRMING the attitude of THE MOVING PICTURE WORLD on the subject of "elopements" as expressed in last week's issue, the following article, which is going the rounds of the daily press, should serve as a "straw" to the manufacturers to indicate the direction in which the wind is blowing:

Moving Picture Outrages.

Special emphasis was given to last week's protest of some benevolent societies against moving picture iniquities by a piece of news which through an interesting coincidence appeared in the same day's papers. This news came from Hoboken, and was to the effect that showmen had placed on exhibition films representing an alleged "high school elopement." The actual high school building itself was used as the background of the pictures, and the two girls dressed to represent high school pupils—with just a dash of "fastness"—were shown coming slyly out of its door, throwing themselves into the arms of two fashionable young men—with a dash of the "sport"—and hastening away, supposedly to some "marrying parson." The films were advertised as a "high school elopement" and were exhibited in places where they would most appeal to the patronage of the pupils of the high school and other schools.

It would be difficult to characterize without strong language the obvious evil of this performance, and it is not surprising that the Mayor of the city promptly sought police aid in suppressing the outrage. It was, of course, a libel upon the school to use it for such a purpose and to intimate that it had been the scene of such an occurrence, and an insulting libel to the pupils. It was, worst of all, a direct incitement to waywardness among them.

It seems to be a law of nature that whatever is of greatest usefulness is also capable of being perverted to the greatest misuse. There are few more interesting, entertaining and instructive devices of modern inventive genius than the moving picture; and there are few if any which are more abominably misused. As in the case of the automible, the misuse is confined to a minority, but that minority is large enough to do almost incalculable mischief. It is necessary, for the welfare of society, that the authorities shall exercise a strict and unrelenting censorship over such shows, perhaps to the legitimate extent of prohibiting any portrayal of unlawful acts. It is also eminently desirable, for their own sake as well as for that of the public, that reputable makers and exhibitors of films should discountenance the making and showing of the pictorial outrages to which we have referred and lend their potent influence for their entire suppression.

London Letter

By E. J. M.

AN attempt is at last being seriously made to compel all operators to prove their ability before they are permitted to take charge of the projecting apparatus in a cinematograph theater. Hitherto it has been open to all and sundry to try their prentice hand at the game, to the detriment of films and to the danger of the public. Now, however, the National Association of Cinematograph Operators is introducing into Parliament a bill which provides that, previous to accepting a position of operator-in-charge, every man shall pass a practical examination of a severe character. If the new Act becomes law it will apply to all parts of the country, local examining boards being set up in the most populous centres. Licenses will be issued yearly, the fee for the initial year of a man's career as an operator being fixed at five dollars, renewals being granted thereafter for a fee of 2½ dollars per year. The examining boards will have the power to suspend or revoke the license of any operator who is proven guilty of negligence in the handling of the apparatus of which he has charge and the picture theater proprietor is liable to a fine or imprisonment or both if he shall permit any unlicensed person to operate apparatus for projecting cinematograph films.

Strange to say, the bill has been received with a torrent of criticism and abuse on the part of a certain section of exhibitors, but it will probably avail them little. All the people who are running first-class shows welcome the idea because it opens the door that leads straight towards convincing the public that every care is being taken to provide for its safety. Rightly or wrongly, the upper middle classes in Great Britain are a wee bit nervous of cinematograph theaters, which have so many times been "slated" in the press, and one would have thought that the exhibitors would have welcomed the bill unanimously. The mere advertising value of a "licensed operator" ought to be worth a great deal to showmen.

The leading firms are making elaborate preparations for filming the Delhi Durbar and most of them have sent specially selected staffs to India at great expense. One or two of them have in fact also dispatched developing and printing outfits so that Australia and the Far East can be supplied with copies of the film direct from India, thus saving at least six weeks of valuable time. Mr. Charles Urban, of Kinemacolor fame, is personally directing the efforts of his staff in India and Mr. A. C. Bromhead, London manager of the Gaumont Company, is also there. A great deal depends upon the sailing dates of the mail boats, but the first copies of the actual Durbar ceremony ought to reach London during the first week in January, and consequently New York a few days later.

American films are being handled here by the Western Import Company, of which the brothers Aitken are the leading lights. The same company also run Majestic subjects.

Two Frenchmen propose to use metallised paper as a substitute for celluloid in the manufacture of cinematograph films. There is nothing very new in the idea so far as it goes, but the present inventors claim to be able to produce a film that is lighter, thinner and cheaper than has hitherto been the case with similar inventions. The new film is produced by applying an electrolytic coating of silver to specially prepared bands of paper. A non-cohesive coating of silver is deposited on a polished cathode and transferred to the paper by interposing between the cathode and the paper an organic solution, such as a celluloid solution, capable of forming after drying an impermeable, insoluble and cohesive film adhering to both the paper and the silver, but not the cathode. The paper itself is of the glazed variety and is coated with gumlac, or similar substance. The coated surfaces of the cathode and the paper are then brought into contact and the whole is pressed between cylinders maintained at a suitable temperature. After being allowed to cool the paper is separated from the cathode and it appears to be covered with a white silvering which is claimed to be as brilliant and polished as that of a mirror. It is, of course, understood that the pictures on such a film as the one just described are projected by reflection. Whether or not the paper film possesses sufficient strength to withstand the hard wear and tear of cinematograph projection remains to be seen. The inventors claim that it does.

I had a chat to-day with Mr. George Smith, Lyceum manager of the Vitagraph Company, and was glad to learn that his firm continues to do increasing business. He tells me that a version of "Barbara, A Daily Fair" is on the way here, and as a patch on "A Tale of Two Cities" it will be very welcome. Apropos of Vitagraph films as showing the esteem in which they are held, I was talking to one of the biggest buyers the other day and he assured me that he saw every film offered for sale every week except Vitagraph. He knew they were so uniformly good that he did not even trouble to see them. Yet he buys more Vitagraph subjects than those of any other manufacturer.

AMONG THE CHICAGO SHOWS.

By Charles A. Young.

THE Monroe Theater, at 55th Street and Monroe Avenue, has started a new policy under the new manager, Mr. H. W. Jenner. Where formerly the pictures were used merely as a chaser at the end of a vaudeville program, they are now featured, and three reels are included in the show. The program now offered consists of four vaudeville acts and three reels of film. Mr. Jenner does a commendable thing with his pictures in including his bookings as announcements on his theater programs, but I am sorry to say that he does it only half-way, since the manufacturer's name is not given. He said that he does not want to advertise the manufacturer, but I think he is wrong. Everyone who ever sees a picture nowadays knows Imps, Thanhousers, Rexes, and other pictures by their name and their reputation, and the announcement of a subject by any of these makers, as well as of many others, will draw better than the mere placing on the program of the title. Projection of the pictures is fairly good, the throw being very long and the picture of good size. A Power's "Five" is the machine used, and service is supplied by the Standard Film Exchange.

The Manhattan Theater.

The Manhattan Theater, at 59th Street and Wentworth Avenue, is putting on the screen one of the best pictures I have seen in the city. The picture is brilliant, steady and sharp, with the sharpness that comes of an unusually fine lens and accurately set shutter. A two-year-old Motiograph is used, which projects a picture quite as well as a brand new Motiograph could. The rest of the projection equipment includes a Kosmik transformer and a H. & H. (Hadfield-Hall) aluminum screen, and all these, in the hands of Operator Fred Hager, produce a picture equalled in very few houses. The stereoscopic effect is remarkable, and the extreme sharpness of the screen image renders the rear seats as good as the front ones for one who likes to follow the delicate shading of expression on the features of the actors. The owner of this excellent house, Mrs. Eunice Fitch, certainly is fortunate in having a picture of such quality. Her son, Edmond Fitch, who played the pictures, gave a very fine musical program, free from all ragtime, and her daughter, Miss Elmore Fitch, sang the songs very well. Altogether the Manhattan is a very pleasant little house, deserving of all success, which I think is coming to it, as every house I have seen which presents as good a show as this is successful.

The Federal Theater.

The Federal Theater, on East 61st Street near Indiana Avenue, has just recently opened up, and is a very pretty place indeed, but as its owner is a newcomer in the moving picture field, there are many points where there could be improvement. The house is lighted during the intermissions by a series of clusters of lamps, there being eight clusters of six 16-candle power lamps. The result is a too bright illumination of the auditorium while the picture is off the screen, amounting to a glare, and too great a contrast between the light and the dark auditorium. This house is located in a refined neighborhood, where a soft light would be very desirable, as well as a well-lighted house during the show. The side lights are of low candle power and deep green, and therefore do not give enough illumination to be of any value at all. The owner, Mr. Wm. H. Murphy, is a man who does not hesitate to spend money if he sees the results, and I would suggest to him that he try out the indirect lighting system, which is very desirable for his house and locality. Projection in the Federal is of very high quality.

I had the pleasure of meeting Mr. J. W. Allen, the operator, a few days before the house opened, and was somewhat impressed by the way he spoke of his new operating room, in a tone which an incompetent man could never have used. I wasn't disappointed when I saw his picture. The light was very fine, but I am sorry to say that the machine has some fault which prevents the giving a perfectly steady picture. This is something which the manufacturers ought to make good. Mr. Allen showed me his carbon trim, very nicely fitted out, with the new machine, and other appliances, including a Ground[illegible]. He told me that he believes in using one good ampere to the current, but changed the current over to suit the conditions on the screen, a fine point in operating which escapes most operators. However, the average amount he uses is 45 amperes.

I noticed a couple of other fine points about the operating room: First, it is reached by a stairway through the box office, instead of a ladder and trap door; a large vent flue over the lamp house; and what would seem to be a superfluity, a small steam radiator in the corner of the room. But this is quite [illegible] (the reason [illegible]) is cold until after the arc has been in use for some time, more so because there is no rheostat to heat up the place. The screen at the Federal is unworthy of such a nice little house, being one of those aluminum daubs which spoil a good picture.

The program board in front of the place is not very fitting to a good house, being a home made affair of whitewashed letters, not at all attractive. Service is licensed, but the manager seems to have a wrong idea of present-day film conditions, since he wants to run a program largely of Wild West pictures, which is not the kind to build up and hold a trade in this refined locality. It would be much better to get the finer products of the American and foreign studios, and feature Gaumont's and Eclipse's and the leading American makers' fine historical subjects instead of the usual Indian and cowboy "omin' picture show." The future money in the moving picture business, as in everything else, is for the man who does something which is not the usual thing.

My remarks regarding the Federal Theater are not at all of the nature of knocks, and I hope that the owner will take them in the spirit in which they are written. I don't really like to knock anybody, but in the course of my visiting the various shows about town, I cannot help comparing them; and those which are successful are those which are best managed, have the best pictures and the best projection, and cater to the best class of people in their neighborhoods. And the best people are those who say least about the pictures; they very rarely applaud them when they like them, and show their approval only by coming again. Vice versa, when they are not pleased with a show, they say nothing, but they stay away. And it is the crowd that comes again and again that makes money for a theater.

That moving pictures should be utilized in religious meetings if the Protestant church is to keep pace in the march of progress was the declaration made by Dr. Elduras Richmond, of Philadelphia, speaking on "Pictured Truth" before the District Sunday-school Association in the New York Avenue Presbyterian Church, Washington, D. C.

PROGRESSIVE STREETER.

The above cut illustrates the novel and uniq[illegible] Mr. Herbert S. Streeter, of the Bijou Theater, Gl[illegible], Mass., advertises a special "Indian Day." It is an unusually [illegible]ng and effective method of booming business. Crowds watched the cartoonists placing it upon the window and the general comment was that "Streeter is up and coming."

Kalem Sends Company to the Orient

PRODUCERS, CAMERAMAN AND PLAYERS SAILED DEC. 2nd ON THE ADRIATIC—EXTENDED PICTURE-MAKING TOUR OF EGYPT, PALESTINE, TURKEY AND SOUTHERN EUROPE WILL BE MADE—MANY PICTURES OF HOLY LAND PLANNED.

ENCOURAGED by the success of its two expeditions to Ireland for the purpose of taking pictures upon Irish soil, the Kalem Company has undertaken a campaign in foreign countries that makes the Irish affair look like a mere Sunday school picnic and which will, if successful, place the promoters at the very top of the list of motion picture makers of the world in point of enterprise.

On Saturday, December 2nd, there sailed on the White Star S.S. Adriatic, bound for points on the Mediterranean, the following Kalem players: Mr. Sidney Olcott, director; Mr. George Hollister, expert photographer; Miss Gene Gauntier, assistant director, and editor and writer of scenarios; Miss Alice Hollister, Mr. Jack J. Clark, Mr. Robert Vignola, and Mr. J. P. McGowan, players, and J. A. Farnum, scenic artist. Mr. and Mrs. Hollister took their two children, George, Jr., and Ethel Dorris, with them, and "Philly" McDonald, general utility man, who joined the company in Ireland, is also one of the party. The party of players will go to Genoa, Italy, direct, touching at the Madeira Islands and Algiers, after which they will go to Alexandria, Egypt, and thence up the Nile valley to Luxor and to Assouan. From Egypt the company will journey to Palestine, making their headquarters in Jerusalem, from which point trips will be made to various interesting localities. A stop will be made in Damascus and, at the beginning of summer, they will cross into Europe, up the Danube by easy stages and finally go to Norway and Sweden for the summer season.

Further than that plans have not yet been formulated, but that, though briefly told, constitutes the most extensive trip for so large a company of players and comprehends the most ambitious plan for picture making that has ever been attempted in the brief history of the motion picture business by any concern.

In speaking of this great enterprise, Mr. Frank J. Marion, of the Kalem Company, told a representative of the Moving Picture World, who expressed surprise that anything of the kind should be attempted at this time, that probably no one could be much more surprised than themselves. "It is the result of a sudden inspiration," he said. "Our company had just got nicely settled in Jacksonville for a good long winter's work and, up to ten days ago, had no though of going elsewhere. We got to talking about the possibilities of pictures in Egypt and the Holy Land here at the office, and the subject appealed to us so strongly that we concluded to undertake the work at once. Mr. Olcott got his instructions on Friday to come to New York and prepare for the trip. The rest of the company packed and followed and, on Saturday of the week following they were aboard the Adriatic bound for Egypt. We, here, have not fully recovered from the hustle of preparation, and we are constantly in fear of discovering something of importance that has been left behind in the scramble of getting the company aboard the boat.

"I will not attempt to tell you all they expect to do on this trip; but, as you know, there is a wealth of material in biblical history. Egypt is rich in tradition and historical events which readily lend themselves to the needs of the picture maker. For example, the story of "The Good Samaritan" will be done upon the exact spot now pointed out to tourists as the place where the hold-up occurred. In the work of securing suitable scenarios and stories we have secured the co-operation of a noted authority on Egypt and the Holy Land, Mr. E. Alexander Powell, F. R. G. S., and much of this trip was planned upon lines suggested by him.

"Our company will work under the protection and with the active assistance of the Presbyterian Board of Foreign Missions, through the mission stations in Egypt and Palestine, also with the authority and co-operation of the Franciscan Order, which is, by the courtesy of the Turkish government, in charge of the sacred places in Palestine. By a direct order from President Taft our company carries letters to all American consuls and consular agents instructing those officials to give us every proper assistance. Further than that, Mr. Olcott is something of a diplomat himself, and Mr. McGowan, once a member of the "Queen's Own," campaigned through Egypt and knows something of the tribes to be met there. Another point in our favor is the fact that our cameraman, Mr. Hollister, has traveled all through the Holy Land on a previous occasion and is familiar with that region. Altogether, the company starts out about as well equipped for the tour as is possible, and we are satisfied to spend our money on their chances of success."

We are not going to try to repeat all that Mr. Marion told us concerning this great Kalem enterprise, for when he gets properly inoculated with one of these big ideas he fairly bristles with little side ideas and bubbles with enthusiasm. "It's right in line with the original Kalem policy," he declared. "You will remember when we began to make pictures in that loft on 24th Street that we endeavored to do the things that could not be done on the theatrical stage. Our pictured stories were set in scenes as nearly resembling those described in the written story as it was possible for us to find, when we could not get to the actual places described. It was with that idea uppermost that we undertook the Irish pictures upon Irish soil and upon the very spots described. We have in mind, also, the coming educational value of these pictures. The time is coming when the Kalem pictures of the Holy Land and of Egypt and elsewhere, for we do not know where this enterprise will end or what it will develop, will be in great demand. That time is not far distant, so I am confident that we have not launched our enterprise prematurely."

We will leave it to you, readers of The World, if it is not a subject to grow enthusiastic about. The World man confesses to a lot of enthusiasm over the matter, and has been thinking ever since of what a wonderful vein of material will be available to the Kalem players, of the splendid work they will be able to do under the inspiration of the mysterious Orient and its mysterious people.

Mr. Marion does not attempt to say when the first negatives will arrive from this expedition, but it will probably be months before anything like a picture will be received at the home office in New York. One thing we do know: it will be a good one when it does come, or the record of these same players in Ireland counts for nothing.

In the meantime the picture makers of the world are invited to take off their hats to the unequalled enterprise of this wideawake firm of American picture makers—the Kalem Company.

NEW KALEM COMPANY FOR JACKSONVILLE.

Kenean Buell, with a new company of players, has gone to Jacksonville, Fla., to take up the work started by Mr. Olcott and his company, now on their way to Egypt. Mr. Buell has been with the Kalem Company for the past two years or more, having been in charge of the No. 1 California company for a year and, more lately, in charge of the New York company and studio. Under his direction the work at Jacksonville will proceed without interruption.

WOMAN O.K.'S IOWA PICTURE SHOWS.

At a convention of the Federated Women's Clubs of the second district of Iowa, held at Marengo, Ia., recently, Mrs. J. B. Kessler, of Iowa City, created a sensation among the anti-amusement members by an endorsement of the picture theater. Among other things she said:

"I can't speak for your other cities," she averred, "but in Iowa City the moving picture shows have come to stay and deservedly so. They are clean, moral and uplifting, in the main. The men who conduct these shows, moreover, are gentlemen. They and their wives are people of culture, and move in the best society. They would not stoop to give unclean and demoralizing entertainments, any more than any other of our best citizens."

SOLAX HAS SOME "MAINE" PICTURES.

Advices from the Solax Company come to the effect that pictures have been taken by them of the committee headed by Admiral Vreeland, which has recently examined the wreck of the U. S. S. Maine in Havana Harbor. The pictures show portions of metal which is supposed to be fragments of the mine which caused the destruction of the Maine. The first public view of these pictures will be given at Lew Fields' Herald Square Theater, New York City, Sunday, December 10, and during the week following they will be exhibited in Washington for the benefit of President Taft and other officials. During the week of December 18, they will be exhibited to the public in the Belasco Theater, Washington, D. C.

Mildred Holland in Pictures.

Famous Dramatic Star Has Been Secured by the Powers Motion Picture Company—Will Appear in Production of "The Power Behind the Throne."

Mildred Holland, one of the best known actresses of the legitimate stage, is the latest notable acquisition to the ranks of photoplayers. Miss Holland has enjoyed a long and successful career as a star and her favorite play, "The Power Behind the Throne," has been presented by her in almost every city in the United States to large and enthusiastic audiences. Believing this reputation to be a valuable asset negotiations were opened with Miss Holland by the Powers Motion Picture Company, of New York, seeking to secure her exclusive services for picture plays. These negotiations have been successful and Mr. P. A. Powers, the head of that company, now announces Miss Holland's engagement.

This announcement by Mr. Powers may be taken as a forerunner of some of the big things he has in consideration, now that he has completed his new studios. With adequate facilities for doing serious work in the production end of the picture business, the Powers Motion Picture Company may now be looked to for something unusual. Naturally, with so important a player at the head of the Powers stock company as Miss Holland, the big things will be a possibility. It is therefore no surprise when the statement is made by Mr. Powers that the first production must be Miss Holland in the event will be her own favorite play, "The Power Behind the Throne."

Following this production will come a series of picture plays especially suited to the actress of the quality and importance of Miss Holland.

The Moving Picture World views the acquisition of Miss Holland by the Powers Company as a distinct achievement. It is in line with our predictions that the time is at hand for the particular stars of the dramatic stage to acknowledge the importance of the pictured drama and take a part in its production. Last week we noticed the effect in the popularity of Mr. Frederic Santley. Soon we will be called upon to observe the result in the case of Miss Mabel Taliaferro, who is to appear in a production of that delightful fairy story "Cinderella."

But this is only the beginning of a new order of things. Following the lead of Miss Holland and Miss Taliaferro we confidently expect to see other and possibly greater American dramatic players posing for pictures.

Miss Mildred Holland, Famous Dramatic Star, Now with the Powers Motion Picture Company.

The Moving Picture Educator

WITH this issue our readers will notice that the Educational Page has grown to the extent of a special supplement to THE MOVING PICTURE WORLD. For more than a year it has been felt that educational cinematography was assuming such proportions that it was not only worthy of, but demanded, the attention of a special department. Fostering the spread of the educational movement, it is our intention to increase the size of this supplement from time to time, until it can be issued separately as an independent journal devoted exclusively to the moving picture in its educational aspect. Furthermore it is the purpose of the editor of this paper to endeavor to promote the educational value of the moving picture by this addition, which is so prepared that it may be used by authorities in educational matters wherever moving pictures are known. It is a pleasure to anticipate for THE MOVING PICTURE EDUCATOR the same sphere of usefulness, the same prosperous growth, with the same universal appreciation which has come to THE MOVING PICTURE WORLD.

It will be manifest to all that the first uses of the "Educator" will be to chronicle everything in cinematography relating to educational purposes, thus making it a desirable medium useable by everyone interested in educational work. It will also notice other films of a nature "safe and sane" for schools, institutions and churches; rising superior to all censorship, it will only notice that which is beyond reproach and valuable as containing something of that interest which is second only to education itself. It is further desired that its pages shall be open to the practical educator as THE WORLD has been to the exhibitor, for out of the mutuality of thought true progress is assured.

THE MOVING PICTURE AS A NECESSITY.

Article I.

THE cinematograph is not only ornamental, beautiful, pleasing and entertaining; it is also useful. More than this, its practical value has made such bounds that it has now become an actual necessity; indeed, it is almost a question if its utilitarian value is not greater that its pleasure giving has proved to be. Its production has become an industry and its use a profession, so that it is now a recognized commercial factor of rapidly increasing proportions. Seldom have predictions been made concerning the value of an invention or discovery, that have been so rapidly and so completely realized than those relative to the moving picture. Two years ago it was the creature of scorn and contempt; an agency of evil, a very "devil transformed as an angel of light"; time has proved, however, that it was more an angel of light than it was devil; whatever evil attended it was not inherent, but added, and as an angel of light it is now fulfilling its mission as one of the greatest servants of humanity.

Our good old friend the stereopticon has reluctantly been compelled to take a second place, but its value will never be discarded, as it will always be a worthy aid of its greater successor. As a necessity the cinematograph finds its place everywhere the human eye needs either to be taught or pleased. It is an exaggeration to say that as a counterpart of the human eye it seems as valuable a necessity as the eye itself. The value of this necessity has already been proved as an entertainer to a large extent, bringing within the range of all classes down to the humblest and poorest a pleasure heretofore deemed impossible.

Besides this pleasure giving it has proved an uplift as, passing from the cheap and melodramatic, to the historical and classical, the most unlearned have seen the portrayal of events, real and imaginary, which always have an edifying effect. The continuance of this necessity demands permanency, for progress is eternal, and, until superseded by another and a greater power, the moving picture becomes its own necessity. Lifting all forces with it in its upward tendency it has been an educator. Film manufacturers will confess that they have been drawn into a sphere of work they never contemplated and which, being beyond the capabilities of many, may compel some of them to leave the field to others better able to carry on the work.

Starting, as many of them did, to produce playlets of small proportions and mediocre value, well within their powers, they soon found a demand for productions far beyond the playlet and requiring talent far beyond what was then contemplated. The call for educational subjects opened up a new future, not only artists, but educators were now in demand and, per force of that necessity laid upon them, manufacturers had to meet the new conditions, or abandon the work to those who could do so. In one way or another manufacturers are trying to meet these new conditions, even if inadequately; for it must be admitted that the demand for the moving picture is greater than the supply, or the capabilities of that supply.

In this crisis the moving picture educator hopes to be able to assist.

THE TEACHER OF TEACHERS AN AID TO THE TEACHER.

Article I.

"Thou that teacheth another, teacheth thou not thyself also?" These words are singularly true of the teacher who uses the moving picture. In many instances it becomes a question whether the teacher uses or is used by the cinematograph. The position is now an alternating one; sometimes the cinematograph is an aid only, at other times it is a leader with the teacher as an aid. In this new relationship it may often carry the burden of the work and thus relieve that tremendous pressure of which teachers make common complaint. As a further aid to the teacher the cinematograph is

A Great Disciplinarian.

The maintenance of discipline in the schoolroom is the teacher's hardest work. Teaching is easy where order and attention are gratuitous; but where these have to be purchased at a great cost of nerve-racking effort, teaching becomes one of the hardest tasks. Every teacher knows that the "story," or the "picture," immediately secures attention, for silence and good order are a pre-requisite condition readily volunteered by the class. How easy, and what a pleasure will teaching become when the lesson is given in story, or picture, or both?

Discipline and the impartation of knowledge here co-ordinate, making teaching easier almost to the point of pleasure giving. As a result there naturally follows a saving of time, as not only the economy of time gained by the discipline, but the rapid impartation of the lesson by the picture and the doubly rapid conception of both eye and ear, increase a hundred fold the great advantage of perception, retention and comprehension of the subject. So great is the value of possible rapid learning that there are pictures which present in a few minutes subjects which have taken days and weeks to prepare. Taking some of the Pathe nature pictures, which are timed to illustrate eight hundred times quicker than the actual or, as in another case, a "development of six weeks in two minutes," it is readily understood how every branch of learning will be reduced to a minimum almost inconceivable.

A further value must be recorded in favor of the degree of permanence which results from cinematographic teaching. Learn to-day and forget to-morrow, necessitating painful and monotonous repetition, is the drudgery of teaching. The combined working of the faculties caused by the picture method has driven forgetting into oblivion. Formerly the scholar often did not care to remember, now he wants to re-

ADVANCES.

It may not be generally known that the only distinct advance in the realm of moving pictures is along educational lines. This is of course good news to all who are interested in advanced and applied cinematography. While it is unfortunate that there is no greater development in the entertainment series of pictures, it is probably because the field is not so large, neither are the opportunities so great as those in the industrial, scenic and educational world. There is further need for a more thorough scrutiny of the scenarios which are being enacted just now, as a weak sentimental love-making is too apparent. Several of the historical reproductions recently released have been spoiled by the fact that what was interesting and important was belittled by being made to surround "an incident" which is often of a nature which causes the critics just ground for complaint as to the effect upon young minds.

THE WEEKLY INSTRUCTOR.

In Pathe's Weekly the writer feels that every scholar in America ought to find a common instructor, as to his mind it is the masterpiece of current informative education. The choicest events in the world are regularly chronicled and portrayed. At the present time the Italy-Turkish war is receiving close attention. Never before has an actual warfare been portrayed and its progress noted and presented; this in itself is a valuable lesson, while the other events are always of interest and value.

"HOME"—A THANKSGIVING PICTURE.

This Edison production, timed for a Thanksgiving release, is singularly appropriate for any time seeing that it carries with it a strong moral lesson showing the power of home ties upon wandering ones, no matter in what station of life.

A father and mother, saddened by the willful absence from home of their only son, approach with heavy hearts the home-loving season of the year. Hoping that even by chance her wandering boy may see it, the mother inserts a "personal" in the city papers assuring her "child" a warm welcome on returning home. In the "copy" room of a paper the notice is read by the editor, who has himself forgotten the old country home and aged parents; the appealing nature of the "personal" touches him and he immediately starts upon a long delayed return trip to the old home. Again an actress in the dressing room of the theater is reading and smoking her

Scene from "Home" (Edison).

cigarette while waiting her "turn." As her eye catches the advertisement her quickened conscience is evidenced by her actions, for she, too, is a willful wanderer from the parental roof and table; hastily dressing in traveling clothes after finishing her part, she hurries to the "welcome" waiting her.

In turn a clubman, lolling the luxury of his clubroom, happens to read the mother's call, which comes to him as a voice from the early days, as the vision of the old and happy farm scenes pass before him. The call is undeniable and tossing aside the paper he surprises his friends by his hurried departure for the home, well nigh forgotten.

The paper tossed aside by the clubman falls through an open window where a passing street wanderer catches and reads it. Although the message has done so much good thus far the last reader is the one for whom it was originally intended. The call finds a ready response in the prodigal's mind, and he is soon seen "trailing" his way home, by stealing rides on the freight trains, for unlike the others whose hearts have been touched he is to poverty and distress.

Meanwhile, in the old home, the lonely couple have been quietly preparing the family meal. The same is but with especial care that a place is prepared for the absent one. The turkey is placed in front of the father who now with the mother stands reverently to offer thanks and invoke the blessing. At this moment, and amid the silence of the solemn prayer, the prodigal enters the room unnoticed. Though

Scene from "Home" (Edison).

stunned for a moment, he silently walks to the prepared place and with bowed head awaits the finish of the parental devotions. The reunion is a scene of happiness which sends a thrill of joy to every beholder.

The sentiment of the picture is good, its message almost divine, for even as a passage of scripture the "personal" appealed to every erring reader who saw it. Who can tell but that in like manner, as the picture travels all over this and other lands, it may appeal to many a wanderer, prodigal, or even rich home forgetter who will be reminded of early scenes, past joys, loving parental hearts and realize that there is only one place, which is "Home, Sweet Home."

RESULTS.

While it is a pleasure to anticipate or predict the success of any adaptation of the moving picture, it is a far greater pleasure to record the actual success which has been experienced through their use. In the schools of Brooklyn the educational exhibitions given nightly under the direction of Madame Dolesé, of the General Film Company, are proving a success more than anticipated. A regular attendance averaging fifteen hundred on each occasion is certainly a great proof of appreciation.

Last week the subjects shown were "Wild Animals in Captivity," "Dr. Charcot's Expedition to the South Pole," "Summer Babies," a study in sociology, and "To the Aid of Stonewall Jackson." Some of the subjects are prefaced by a few explanatory remarks, while between the pictures the children delight in singing patriotic and other suitable songs. Other pictures which have proved most acceptable are "Sea Birds in Their Haunts," "Sensational Logging" and "Uncle Tom's Cabin."

It is also a pleasure to record similar successes in other places. In some smaller towns the authorities arrange with the picture theater for an "Educational Night" when not only the children, but the civic and educational authorities, attend to give emphasis to their belief in the value of such helpful exhibitions. There is little doubt that this plan will rapidly spread all over the country, and prove productive of similar satisfactory results.

The science or aviation is represented this week with a picture showing Aviator Collier experimenting with his new hydroplane "Canard Voisin No. 2" at Boulogne, France. The way in which the 'plane runs on the surface of the water and rises at the will of the operator is exceedingly clever. Its return to the surface of the water seems at first impractical; a safe "landing" is, however, made, which shows that thus far at any rate the hydroplane is not a mere toy or fanciful invention.

Reviews of Notable Films

"NOTRE DAME DE PARIS" (C. G. P. C.)

Reviewed by Louis Reeves Harrison.

HERE is a three-reel photoplay so well constructed that it has certain elements of superiority to the novel from which it was adapted—it saves the reading of a vast amount of historical literature that does not pertain to the plot. The story in the photodrama is perfectly told without Victor Hugo's graphic force of language and will be more interesting than the novel to a number of people because the continuity is so much better preserved. It is not only put together with exceptional skill, but is handled in a masterly way, and is acted with greater fidelity to the original than any adaptation I have ever had the pleasure of seeing.

The story is in some respects a hideous one, and it will be regarded as of doubtful moral value by many who see its truthful presentation. It tells of the unholy passion of Archdeacon Frollo of Notre Dame for a young gypsy dancer named Esmeralda. She first came within reach of his vision while dancing before a crowd in the Place de Notre Dame, a public square in front of the religious edifice. The actual exterior is used in a large number of cases and possibly when the dancer first appears with her little piece of carpet to set the people agape by her fascinating contortions. The priest sees her while he is in company with the hunchback bell-ringer Quasimodo, and around these three characters practically all the interest is grouped.

We are first shown the tall, scholarly and morose archdeacon—all the types are well chosen—dressed in his sombre gown of black and occupied with the practice of alchemy in a secluded chamber supposed to be within one of the towers of Notre Dame—there is abundant opportunity for fine settings throughout the piece, and no failure to respond on the part of the producers. The hunchback is with him, acting in the capacity of a confidential servant, faithful and stupid enough to serve the tall priest's evil purposes. When these two go forth from the cathedral and join the mob watching the beautiful young dancer, the priest becomes so infatuated that he acts like a man in a spell of enchantment. After the dance, they follow the gypsy girl through the old and narrow streets of Paris—these are accurate representations—until an opportunity arrives and the powerful hunchback, at the priest's instigation, seizes the girl in his arms and attempts to carry her away. A captain of the guard comes on the scene followed by his men and Quasimodo is caught, while the "man higher up" escapes as he occasionally does in modern times. The girl falls in love with the captain, but the hunchback is punished on a pillory of fiendish ingenuity. He is strapped to a revolving wheel, whipped in the presence of a mob—all this before the cathedral—and left there in a famished condition to be stoned by the mob.

Now comes Esmeralda with more bravery than any man present, and the merciful qualities of womankind added, to the relief of the unfortunate wretch who attempted her abduction. She is again seen by the inflamed archdeacon, and his growing passion leads him to follow her a second time. She goes on her way from the pillory to keep an appointment with the man she has come to love, the gallant captain who prevented the abduction. He is gallant in an old-fashioned way, for he has arranged the meeting to be held at a low tavern with a private room for amorous swains on the second floor. Archdeacon Frollo follows Esmeralda to the door of the tavern—he is now consumed with mad passion—sees her enter and greet the captain with shy tenderness, and becomes tormented with rage when the captain induces the unsuspecting Esmeralda to ascend the stairs. In a frenzy of murderous jealousy the priest climbs up outside of the tavern, enters a dark room adjoining that of the lovers, slips in when they are locked in each other's arms, stabs the captain in the back and escapes unseen. Esmeralda's cries bring the guard, and she is arrested for murdering the man she really loves, carried off to prison and convicted of the crime she denies having committed.

The settings are chosen with fine taste up to this period and continue to be of exceptional order throughout, but the acting is now intensified in scenes rarely permitted on the stage or screen. Frollo visits Esmeralda in her prison cell in the guise of a confessor, while she has as little on as the law will allow, and there is a struggle between the infatuated priest and the tormented girl that will satisfy critics who like scenes "true to life." He is repulsed and the beautiful girl is next tortured to wring a confession from her of the crime she did not commit. This scene also is realistic enough to gratify those who delight in the horrible. The gypsy confesses in her agony and is taken to the steps of Notre Dame in a tumbril with little on but the hangman's rope around her neck to make peace with her creator. There she is seized by the powerful hunchback and carried into the sacred protection of the church before the eyes of those gathered to witness her execution. Quasimodo, acting now from gratitude, hides the unfortunate beauty in his own den and sleeps before the door. Frollo enters at night—the villain still pursues her—and overcomes the enfeebled creature, but her cries bring Quasimodo and she is preserved for another fate. She is executed before Notre Dame while Archdeacon Frollo is peering over at the scene from a gallery—these scenes are taken at the cathedral—and he meets

Scenes from "Notre Dame de Paris" (C. G. P. C.)

death at the same moment at Quasimodo's hands being hurled to the steps below.

Such is the story of horror and human animus which Goethe characterized as the "most detestable ever written." The school of drama which dwells on hardship and persecution as "realistic" will always have its followers, especially those who imagine that realism consists of depicting rascality. The evil of the world forms the theme of great novels by Balzac and Zola, but it has always seemed to me that there are two sides of each individual existence, that human character is complex and composite and that which is really truthful shows the sunshine and the shadow instead of holding up the dark places to view unrelieved by an opposed glimpse of happiness. Realism, therefore, seems to partake of pessimism, and is no more true than romanticism while lacking in the latter's charm.

Be that as it may, the photoplay "Notre Dame de Paris" has exceptional merits. It has extracted a connected narrative from a rambling work of fiction; it is a marvel of setting, interior and exterior; the types are admirably chosen and the acting little short of superb. Many adaptations from noted works of fiction fail—in fact, nearly all of them do—in these particulars, hence this one may be preserved in the eventual survival of the fittest.

"THE GOODFELLOWS' CHRISTMAS EVE" (Essanay).

Reviewed by Jas. S. McQuade.

SCHEDULED for release on Dec. 15th, Essanay's full-length film, "The Goodfellows' Christmas Eve," will come at a most opportune time to move men and women on whom Fortune has smiled, to assist in administering to the needs and contributing to the joys of those in poverty and distress. Around Christmastide, more especially, there abound good will and good deeds towards the less favored among the sons of men, and the Essanay film under review will doubtless make an appeal to many thousands of hearts.

It will be just three years ago this coming Christmas since a big, warm-hearted Chicagoan started this "goodfellow" movement. He undertook the gigantic task single-handed but discovered so many [illegible] that throughout the city [illegible] a corps of his reporters. [illegible] a series of letters in the Chicago Tribune still concealing his identity, for it was a vital feature to his plan of relief that no one participating in the beauty should ever know [illegible] and that the names of all those whom he personally assisted be kept secret.

The Tribune took up the plan most heartily, and many [illegible] "goodfellows" responded to assist in the work. Many noble women, it must be remembered, were included in the ranks and the number has increased yearly, until now there need not be a child in the city without some token that Santa Claus has paid a visit [illegible] Christmas dinner, and much needed articles of wearing apparel, or money with which to buy medicine, fuel, etc.

Other cities have followed the lead of Chicago "goodfellows," and it is believed that the Essanay film will be a potent factor in making the movement world-wide.

The film has been produced by Essanay's Eastern company. It shows many pathetic scenes copied from real life, and no attempt has been made to exaggerate conditions. These scenes reveal excellent studio work, the surroundings and characters being typical of [illegible]

The club scene, in which a grouchy old bachelor turns a deaf ear to the entreaties of his fellow members—all of them "goodfellows"—to join them, shows capital acting. Spirited persistency is shown by the "goodfellows" and is met with equally obdurate obstinancy by the crusty old man.

When a copy of the Tribune is handed him and his attention is drawn to the heading—"Wanted: Ten Thousand Good Fellows to Bring Cheer to Ten Thousand Cheerless Children"—he throws the paper from [illegible] and snaps his old jaws shut with the ferocity of a bull dog. Not even then do his companions cease to urge him to join them; but, surely and determined, he waves them away.

Dreams of his childhood succeed where his friends had failed. In his big chair he dozes, and has a vision of a Christmas tree of 50 years ago, in the old home, around which father and mother and a little boy flutter happily on Christmas Eve. This is followed by [illegible]

Scene from "The Goodfellows' Christmas Eve," by the Essanay Film Mfg. Co.

same trio on Christmas morning, examining stockings to find what Santâ Claus had left them.

Awaking, he eagerly seizes the newspaper and reads about the great need for "goodfellows." Then he calls for his overcoat, hat and cane and hurries out in search of his friends, who are making their Christmas Eve rounds to bring joy and gladness to gloomy homes.

He has just joined them when a tiny baby is discovered in a large basket in a doorway. A note is attached to the outside wrapping, in which the mother prays that some Christian soul will give her baby a home. The baby is passed from man to man, each anxious to give it a home, but old Grouch seizes it and carries it home in triumph to his housekeeper. Then he rejoins the "goodfellows."

Next we see them visit a poor sick widow and her children. There is neither medicine nor food in the house. Tell-tale moisture clouds the eyes as one watches these "goodfellows" chasing despair and hunger from this helpless household. And we laugh in merry glee as we note that old man Grouch is the most generous giver of them all!

So it is in the remaining scenes, and when all is over and the "goodfellows" return to the club to drink a Christmas morning toast, we are not surprised to hear, "Here's to the death of old man Grouch, and here's hail to the birth of a jolly 'goodfellow'!"

The photography throughout is of such quality that it will contribute greatly to the pleasure of viewing the film.

"THE ACTRESS" (Majestic).

SACRIFICE to duty is a fruitful theme of story writer and dramatist. Naturally, it crops out in the picture now and then. One of the best portrayals of this theme seen in some time is given in a Majestic subject entitled "The Actress." With an excellent cast headed by Miss Mabel Trunnelle and Herbert Prior, the Majestic company

Scene from "The Actress" (Majestic).

has produced a picture that will prove its claim to serious consideration. Briefly, it is the story of an incident in theatrical life, while by no means common, yet one that happens, testing the fortitude of even the strongest character. A new play is about to be produced and the company is at its last rehearsal on the day of presentation when the star receives a message that her child is seriously ill and likely to die. Abandoning everything, the distracted mother hastens to the bedside of her little one and the company at the theater is thrown into confusion. The manager attempts to find someone to take the part thus left without a player, but no one will undertake it. He is driven almost frantic, for he realizes that he must keep faith with the public.

It is decided to make a final appeal to the actress upon the ground of duty. She yields with great reluctance and leaving her child in the care of the doctor and nurse, returns to the theater for the opening performance of the play. It is a comedy and, though her heart is torn with anxiety for her child, she must appear in her happiest mood. We see her in her dressing room laboring under the greatest mental strain, endeavoring to prepare for her appearance on the stage. She fairly staggers from the dressing room for her first entrance, her features drawn in agony, and then—she appears upon the stage all smiles. In this manner the picture proceeds to the end of the play, giving a glimpse of the sick chamber when the crisis of the child's illness arrives, to illustrate the method of administering oxygen, an interesting bit of business that has been introduced here. The play being concluded and the actors having taken their final curtain calls, the mother hastens to the side of her child to find, happily, that its life has been saved.

The story is well fitted to bring out the best in Miss Trunnelle. While we have always thought her best in comedy roles, where her sweet, girlish features appear to the fullest advantage, she has proved in this picture that she is quite as capable of portraying dramatic parts. The part is played with a tense earnestness that is certain to touch the heart of the observer, yet the closest scrutiny will fail to reveal the least exaggeration of emotion which might so easily have happened where the portrayal of so widely varying emotions is demanded.

The subject recalls the Edison picture, "Comedy and Tragedy," in which Madame Pilar-Morin gave a similar portrayal. While the demands upon the emotional powers of the photoplayer are equally great in either subject, Miss Trunnelle's work does not suffer by comparison with that of the artiste of greater renown. If anything, it is more pleasing.

As for the rest of the company there is much to be said in praise of the excellent manner in which they supported Miss Trunnelle. They seem to suffer in silent sympathy with her and sustain the illusion of tense anxiousness for the ability of the grief stricken mother to keep up her nerve and get through with her part.

With a few more such pictures as this there will be no question as to the standing of the Majestic Company in the picture-making world.

"VANITY FAIR" (Vitagraph).

Miss Helen Gardner.

IF the Vitagraph Company can be considered as a public servant, let us say, "Well done, thou good and faithful servant." In producing "Vanity Fair" this company has performed a service not only to the public but to the trade. At last we have a well-known literary work done into moving pictures without suffering the loss of any part of its charm or atmosphere. Surely a new day seems to be dawning when the moving picture is to be considered reliable. Historical subjects or literary classics have been handled so freely in their translation into moving pictures that they are divested of well-known facts or incidents, which makes them unauthoritative or unsatisfactory for any other than purely amusement purposes. But in "Vanity Fair" the Vitagraph Company may be said to have "arrived." They have reproduced a well-known work of fiction that has lost none of its individual qualities during the transition. It comes nearer to being a flawless adaptation than anything that has appeared in moving pictures. Aside from one slight incongruity there is nothing to criticise and everything to praise. We were not aware that well-shaped cigars were much in use one hundred years ago, nor were gentlemen accustomed to lighting their cigars with the present-day parlor match as did Lord Steyne in the scene with Becky Sharpe. Snuff boxes were more prevalent at the time, but they are entirely absent

in this picture. While from this there is no flat except perhaps the persistency which the Vitagraph Company has drifted into lately of cutting the characters off at the knees.

"Vanity Fair" is an uninterrupted delight and a revelation in the art of picture making. We predict for it a tremendous success not only in America, but in England, where no doubt it will be even more popular than in the United States. It is a film classic the result of most painstaking care that has

Scene from "Vanity Fair" (Vitagraph).

been well spent. Not only in entirety, but in detail it is especially noteworthy. The individual work of the principal characters is particularly strong in every instance, but head and shoulders above them all is Miss Helen Gardner as Becky Sharpe. It seems a much too difficult task to attempt to describe her phenomenal work in this exceedingly complex role. It is somewhat of a task for an actress to play it on the speaking stage, but when it comes to portraying such a capricious character in the silent drama there is indeed work to be done. We might ramble on for hours in ecstasies over the superb work of Miss Gardner and at the end of that time

have given but a faint idea of what we saw in the part that we can picture [illegible] and every moving picture fan to see the picture and the other work has done. Her work needs no word of commendation from us after that. Suffice it to say that she has seized every opportunity to portray the fickle, pleading, opportune character that Thackeray drew to his everlasting fame.

Equally as much might be said of any of the other characters, for they are most accurately cast and so thoroughly capable, but the bulk of the work going to the part of Becky Sharpe. Miss Gardner carries off highest honors, with the exception of the producer, Mr. Charles Kent. Next to Miss Gardner must be mentioned the commanding work of Mr. William V. Ranous as Lord Steyne. We have a feeling this is the greatest bit of photoplay acting that Mr. Ranous has ever done and we have seen him in many plays before. He lives and breathes the part, and lives up to the fullest conception that anyone could ever have of it. In many respects this picture resembles a dead heat at a horse race, for alongside Mr. Ranous is Mr. Harry Northrup, keeping up the pace in his competent conception of Rawdon Crawley, the debonair roué and dissipated dillitante. The climax of the picture enacted by the aforementioned actors is positively great, one of the strongest scenes that has ever been shown in pictures. The other characters, though of less import, deserve an equal amount of praise which lack of space will not permit. As a matter of pure character acting, Mr. Alec B. Francis deserves special mention in regard to his delineation of Pitt Crawley; a perfect and convincing portrayal in no particular overdone, and leaving nothing to be desired. Mr. John Bunny gave an exquisite bit of comedy character work for the short time it lasted. And that is the charm of it all. All the secondary characters are so well done as to make it a perfect whole. Leo Delaney as George Osborne and Mr. Tefft Johnson as Captain Dobbin live up to the ideals of Thackeray. Mrs. Kate Price and Mr. William Shea in the respective parts of Miss Crawley and Sir Pitt Crawley, Mr. Charles Kent as John Sedley, Mrs. B. F. Clinton as Mrs. Sedley and Miss Rose E. Tapley as Amelia Sedley are all entitled to the highest of praise for their thoughtful work in this picture. Each and everyone has done his and her part to make "Vanity Fair" a composite superlative

"Vanity Fair" will be released December 19. It is on three reels, all of which will be released the same day. [illegible]

Scene from "Vanity Fair," a Three-Reel Subject by the Vitagraph Company of America.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

GIVING his reasons for enlarging and improving his weekly program, N. E. Chaney, of the Orpheum Theater, Hillsboro, O., writes:

I have now arranged for one on 60-pound book paper, 6 x 9. The front page will have nothing on it but a nice border and a half tone, each week, of some prominent actor or actress of the films. The two inside pages will be devoted to my program, with one or two ads at the bottom. Back page will be given to advertisers using nice cuts, thus making an attractive program. I am putting it on good paper for three reasons. First, because it is a business proposition to use good material, as the material of the paper somewhat indicates the class of entertainment. Second, because my advertisers appreciate it. Third, the front page will be of such a character that many of my patrons will keep the program for the sake of the half tone of their favorites.

Mr. Chaney sends one of the first issue of the new style of program and, apart from the fact that the halftone does not show up as well as it should, the program is a big improvement upon his already creditable publication. The cut seems to be of too fine a screen for rapid press work and was not well etched, but most manufacturers are giving more attention to the cuts furnished exhibitors, and better results may be looked for. It is better to use a 60 or 80 screen and get a good coarse cut than to use a finer screen and not have it show up well. This is a matter over which Mr. Chaney had no control. His own share of the work has been well done and it should not be long before he graduates into an eight-page folder or larger.

In the last department we published Mr. Chaney's offer to send a copy to any exhibitor sending a stamp. It is a splendid model for those using a four-page folder and there should be many who will have reason to thank Mr. Chaney for his generosity.

Those Vitagraph Postals.

Someone slipped up in advertising the new Vitagraph postals at $7 a thousand. The proper figure is $4 a thousand. Not less than 100 of any player may be ordered. The cards are well done on good stock in brown ink in a fair imitation of photography. It does not purport to be a photo postal, but it has much of that effect. They are useful as an advertisement, can be sold to the patron or may be used for matinee souvenirs. Twenty-nine of the players are represented and there are some in more than one pose. If your business will not permit you to put out an advertisement yourself, why not sell the back to local concerns? In this way you can get the advantage of the booming, since you reserve a small space for your own advertisement, and you may show a small profit as well. This, of course, applies to the Kalem and other postcards as well.

Used as souvenirs you will need to provide some scheme for getting all the cards out, either by confining the card for the day to some particular player or laying out your assortment to give a proper proportion. A card a week would appear to be the best idea for most houses. If you overorder perhaps you can dispose of them at box office sale to those who did not come, or you can use them up at the end of the run with your own or some trade advertisement on the back.

A Coupon Program Scheme.

Frank L. Newman, president and manager of the Royal Theater, St. Joseph, Mo., sends in a program which appears to have been the result of reading this department. It is based on the program style of the Tenth Street Theater, Kansas City, but offers some individual ideas, the most novel being a unique solution of the free matinee ticket problem. Each program gives the show for a week and carries this announcement:

Save this program until you have saved fifteen consecutive numbers, bring them back to the box office of the Royal Theater, and get fifty cents' worth of matinee tickets free. The number of this issue is 10.

This fills the house at matinees and makes new business, while it assures the advertiser that the program will be taken into the home, where the shrewd advertiser aims to send his announcement. It would be better were the line lifted from a notice to advertisers and given a coupon form of its own where it will be more prominent. The program is made up of two eight-page white forms and a four-page form on heavy cover paper. The presswork is good, but the display is not well balanced, the rulework being too heavy for the type employed. A lighter line and a heavy typeface would throw up the important matter more definitely.

If the cover form is run off each week and not printed ahead in quantities, it would be well to give each issue a number and a date on the front.

It's a prosperous little issue and it gives importance to the house that sponsors it. That's one point about these programs that many exhibitors overlook. A prosperous-looking program argues the right sort of performance.

Makes Use of His Curtain.

Ben. L. Morris, of the Spragg Amusement Company, Bellaire, Ohio, writes:

We always find our curtain a great advertising place. We have turned down all kinds of money for running advertising slides, figuring our patrons do not pay their money to read ads, our own of course, excepted. I use a gelatine paper like enclosed, between two carbon sheets, making the prettiest print you could wish. Placed between [illegible]. It gets all your patrons for two or three nights and they tell others.

Mr. Morris encloses a very thin sheet of gelatine. Fresh carbon paper should be used and by employing two sheets a double deposit of the pigment is obtained, a wrinkle worth knowing. The outside advertising slide is seldom welcome to the patron, but the exhibitor who does not use the screen for his own announcements is overlooking the most valuable aid to good business. You've got something to tell your regulars and you have them where they can't help seeing what you have to say. There are so many ways of making slides quickly and cheaply that the man who overlooks his screen deserves to have his house taken away from him. Make your lines crisp and snappy and you can't help but pull not only those who read but those others whom they tell. This has been alluded to before, but it cannot be emphasized too strongly.

An Interesting Experiment.

Mr. Morris writes that they are going to discard the usual poster advertising in a new house they will open in Bellaire December 9th and employ instead the material supplied by the Exhibitors' Advertising Co. A board will show the day's program and a second the bill for the following day. This service costs only two dollars a week and is decidedly effective.

If you use the pictorial poster display get the border stuff that is sold by several concerns catering to the demand for advertising novelties. A plain white paper edging is crude and the red and green sheets used in many places to make up the difference between the area of the poster and the greater surface of the board is no less than a sin. The garish colors kill the lesser tints of the posters and nullify the effect. Plain wall paper border, if chosen with taste, will do very well, but these special strips are made on purpose and transform a one-sheet into a three-sheet poster.

Most lobbies suffer from an over-display of paper and a report on the result of Mr. Morris's experiment will be awaited with interest.

Montgomery Wants to Know.

Montgomery, the original "moving picture man" in more senses than one, sends a copy of a Savannah publication and wants to know what we think of a double-column portrait cut of Miss Florence Turner used in connection with a Vitagraph release at one of his two Savannah houses. We think it enterprising, but if he has to make a special payment for the running of the cut, as his letter seems to suggest, the money might be diverted to more direct booming. The well-written press stuff and the noisy but effective advertisement will pull more business than a newspaper cut and, if the cut is inserted at a line price, a single column cut inserted directly in the reading matter would serve as well. If the cut is carried by the paid advertising, it's good hustling. Montgomery believes in keeping things stirred up, and he is one of our very best little stirrers.

A Word from Williamson.

Here's a little sermonette on advertising from M. P. Williamson, of the Arcade Theater, Attica, Ind.:

Such adv. as the enclosed folder, pays me from two to three hundred per cent. in direct returns, besides advertising the house in a general way.

ADVERTISE ADVERTISE ADVERTISE For from five to ten per cent of receipts for advertising. It pays me. I believe it will others.

The folder to which reference is made is a four page in brown on cream. It is devoted to the Thanhouser release of David Copperfield and is headed "A Thanksgiving Feast An Evening with Dickens. Two Nights November 20th and 30th." Outside of the fact that Mr. Williamson uses a type face not easily read, there is much to commend in the arrangement. The second page briefs the three reels of the story and the third is given over to some catchy lines and an explanation that the reels are a Thanksgiving treat to its patrons. A part of the first page is reproduced here. It will do equally well for the Thanhouser or Vitagraph production.

David Copperfield is generally considered to be Dickens' masterpiece. Some claim it to be the best story of the kind ever told. Be that as it may, we feel reasonably sure it is one of the most valuable literary assets the world has ever produced, containing as it does such a wide range and variety of characters. So realistic is it that each one of us can imagine that the personality of David Copperfield were real. At once a favorite. You will love David Copperfield the very first time you see him.

Try the Percentage Idea.

The suggestion that a certain percentage of the receipts be devoted to advertising is a good one, provided that the advertising be well done. What you pay for advertising is not what counts—it's the way you do it; what you have to say and the way you say it. Mr. Williamson gets a return because he gives thought to his work and frames the announcement attractively.

Until you get the hang of advertising writing, don't just "dash off" an advertisement. Give it thought, weigh your words. Make your sentences short and snappy and let them mean something. Put the "pull" into every phrase. Get enthusiastic but not boastful. Write the sort of ad. that would make you want to come yourself, but do not be too easily coaxed. Many of the larger advertisers will pay five or ten dollars for any catchy line; not the slogan of the firm, but any line that will fit in the advertising. You can't buy lines, but you can think some up for yourself that will be worth money to you. Dig and dig deep. Don't be content with the first thing that comes into your mind. First thoughts may be best, but give the others a chance.

Up in the Air.

W. M. Smith, manager of the Cozy Theater, Tulsa, Okla., sends a small sheet which was taken up in the air in an aeroplane and tossed overboard. It claims to be the first newspaper ever issued from mid-air and the claim seems to be made good. It is a reduced copy of the Tulsa World and the only advertising carried is that of the Cozy. Mr. Smith has the trick of writing good catch lines. We are sorry he is wasting them on vaudeville acts. Pictures don't want "ten more" next time they come around.

A good catch line that may serve others is found on the Cozy letterheads: "The theater where you spend both sides of your dime." "Get value for both sides of your dime" might be even better. He uses a drawn design for his title and in the elongated tail of the C is the line: "All that the name implies." Mr. Smith writes that he finds much help from tihs department in "the best of all picture weeklies."

A Regular Paper.

The Saxe Amusement Guide, published by the Saxe Amusement Enterprises, Milwaukee, in behalf of its numerous ventures, is something more than a program booklet. It's a theatrical newspaper. The Saxe Company's theaters have been written up in this paper and include picture, vaudeville and dramatic theaters. The Amusement Guide gives the current attractions and several pages of well-edited news items about acts to come, acts which have played the houses and just acts. A sheet like this is looked for and the space given over to general news is not wasted, since it insures the whole being read. There is a profusion of cuts that come out well in spite of rapid press work, and the whole thing suggests that there are some newspaper boys on the Saxe staff. It's good work.

Choppy but Catchy.

Roscoe C. Cuneo sends in a couple of samples of the press work he does for his Star Theater in Upper Sandusky, O. He lacks smoothness of phrase, but he gets his ideas over and holds attention. He writes that he has been doing advertising for three years and that not a person in the county but knows the Star. "It is known just like Royal baking powder," he adds, and the simile is forceful. Get known and you won't be forgotten. We quote one of his readers:

HIS DRESS SHIRT.

Star Theater this evening. A pretty home-life quarrel comedy over the young husband's dress shirt, which his pretty wife forgot to send to the laundry. The role of the wife is the best Little Mary has ever done for the Imp Company. It is delightfully played. "Field Day Sports at Ft. Riley." This is an interesting and instructive picture. It's going to be some show and you can't afford to pass it by. Monday night. "A Mixup in Suit Cases." A comedy of summer time, with Arthur Johnson in the leading role. Tuesday is Imp and Rex night.

This might be more dramatic phrased. The idea of running the head into the paragraph is not whole good and the periods are a little too thick. This would give the same effect

HIS DRESS SHIRT

It Didn't Go to the Laundry, But It Was Done Up Brown.

Little Mary issued [illegible] at the Star Theater [illegible] She forgot to send [illegible] Sports at Ft. Riley" [illegible] Don't let it get away [illegible] a double treat.

Other contributions must be held over until next week.

RANDOM SHOTS OF A PICTURE FAN.

A Selig picture had just been run—"The Coquette"—and as I did not care to watch the doings of a wretchedly stupid, musical coon—such is vaudeville—I turned to study the faces of the audience, and the thought struck me, as I looked at the faces: "Why, those are the types of men, women and children whom I saw just now on the screen." True, the Seligs have developed a power of portraying the lives of the plain people of our country which is not one inch short of marvelous. "The Coquette" is an average Selig film and yet it is every way a masterpiece. Every time it makes my blood tingle and my heart beat faster to think I am an American. Such people as are portrayed in that film make up the backbone of our nation, ruggedly honest, simple of heart, full of study, manhood and tender, compassionate womanhood. When the old minister knelt down in his study to pray, after feeling that he had been the instrument of touching and converting the heart of a frivilous and dangerous woman, few eyes in the audience remained dry. The fierce struggle of the men in the boiling waves, the merry children's party, the neighborly visit, the stern banishment of the heartless girl from the fireside of the people whom she had so cruelly troubled, are like so many pages taken from the lives of the people from whom we spring and whom we know and whose joys and sorrows we can understand, because they touch the hidden depths of human nature. If you think I am too enthusiastic, see the picture yourself. It was a matter of conscience with me to pay this tribute. I would like to say more, but space forbids.

It seems hard to believe that the comedies, "One on Reno" and "His Chorus Girl Wife" were produced by the same company, yet the trademark is the same on both. The fun in the first reel was neither fast nor furious nor even intelligible. It reminds one of a procession of mud turtles or a race of snails—that dragging sensation, you know. But for the superb and finished acting of Miss Lawrence and Mr. Johnson it would have been unbearable. I could forgive the impossibilities of the piece, but its dullness, never. Now to contrast it with "His Chorus Girl Wife." A more amusing comedy I have never seen—a skillful leading up to a humorous and pathetic climax that just sets everyone cackling with laughter—the right kind of laughter with the genuine ring of merriment. When the old disabled father was bounced out of the little kitchen and Miss Lawrence fired a pancake after him, the situation was simply irresistible, and when later the same old "gent" forgot his social pride and dignity and ate with evident relish of the pancake pie, apparently with more zeal than discretion, it was enough to convulse any kind of an audience anywhere. It is but just to add, that Miss L. and Mr. J. are to-day in the very zenith of their power and if they get any sort of a chance they will make the picture "go over."

Quite the most clever satire on the melodrama is "Desperate Desmond." It is wonderfully well done in pictures and for realism I know of no comedy to beat it. The make-up of Desperate Desmond, Fair Rosalind and Claude Eclaire is enough to make you yell with delight. I hope the actors and Rosamond wore waterproof underwear, for they think nothing of diving and swimming on the least provocation. The bomb incident in the submerged house was enough to tickle the risibles even of a Canadian censor of moving pictures. You can bet I will see the next release just as soon as it comes out. Right on the top of this biting satire on the absolute melodrama, what did I see in the same house but a perfect melodramatic nightmare called "The Trackwalker." The Thing gives you the impression of ill-nourished brain-cells somewhere and my heart goes out to Mr. Walthall. This is not acting but torture both for the actors and the public. It is supposed to be a thriller, but there is not a thrill in it anywhere even when the audience is treated to a sight of real human "beelood."

P. F.

CHICAGO LETTER.

By Jas. S. McQuade.

PATHE'S special representative, K. W. Linn, was in the city last Monday, Dec. 4th, after an absence of several months, during which he has visited every state in the Union, excepting those of New England and a few Eastern coast states. The principal object of his tour was to ascertain public opinion, as expressed by exchange managers and exhibitors, in connection with the present Pathe output. Instead of confining his efforts to Chicago and tributary territory as formerly, Mr. Linn now extends his activities to all parts of the country, where a knowledge of business conditions will be of benefit to his firm. He aims at finding out how the Pathe product appeals to the moving picture public, and to learn how it may be improved, so as to increase its popularity.

Mr. Linn had no hesitancy in stating that the Pathe product is getting more popular with exhibitors throughout the country. The Pathe Weekly is pronounced by the rank and file of exhibitors to be the most eagerly booked film on the market. He found the demand for it to be uniformly strong in all sections of the country, the only difficulty experienced at times being that of obtaining it from the exchanges. The leading vaudeville houses of the country book the Pathe Weekly solidly every week, with gratifying results in the box office, as many managers seen by Mr. Linn have testified.

Mr. Linn informed me that the higher class picture theaters are strong supporters of the European product of his firm, on account of its educational and artistic merits, which appeal strongly to intelligent audiences.

He is positive in holding that the moving picture has won over a large following during the past six months from the best classes. He also observed during his tour a marked change for the better in the attitude of the daily press towards the moving picture, and that local bodies of prominence in the various cities are less disposed to ill-advised condemnation of the picture.

Taking a broad view of conditions, Mr. Linn considers the moving picture business in a very healthy state. In the exhibiting end, the tendency is towards the elimination of the smaller houses. Larger and beautiful picture theaters are taking their places, and higher prices of admission are being charged.

The West easily carries the palm for progress in the building of first-class picture theaters, Mr. Linn thinks. On the Pacific Coast one can point to the beautiful Dominion Theater in Vancouver, B. C., erected at a cost of $75,000; to the new house now being built in Seattle by Mr. Klemmer, at an outlay of $70,000; to the magnificent new People's Theater in Portland, costing $125,000, and owned by the People's Amusement Co. of that city; to the two Clune theaters and Tally's Broadway in Los Angeles, strictly first-class houses; to the Isis, Princess and Iris in Denver, most pretentious structures, and to the Liberty in Salt Lake City.

Mr. Linn left for Milwaukee and Minneapolis, and will return in a short time to familiarize himself with the conditions in Chicago.

Pictures of Animals in the Wild.

I had the pleasure and privilege of meeting Mr. C. E. Akeley, of the University of Chicago, one day last week. Mr. Akeley is widely known in scientific circles, both in this country and abroad, by reason of his extensive knowledge of animals in their native wilds, and for the numerous fine zoological specimens he has secured during successive exploration expeditions through Central Africa.

In 1895 Mr. Akeley conducted an expedition through Somaliland in the interests of the Field's Museum of Natural History, Chicago, and another from 1905-1906 in the same interests. In 1909 he undertook another expedition through British East Africa, on behalf of the American Museum of Natural History, New York, returning in October, this year. Whereas the first two expeditions were confined to the study of wild animal life generally, in its habitat, and to a general collection of zoological specimens, the third was devoted to a special study of the elephant and to the securing of specimens. On this last trip Mr. Akeley brought back eight fine specimens of elephants that will soon be on view in the New York institution. He is the only scientist traveling in Africa that makes a specialty of elephant study.

On the third expedition Mr. Akeley was accompanied by Mrs. Akeley, John T. McCutcheon, the Chicago Tribune's celebrated cartoonist, and Fred Stephenson; the two latter remained with the party for four and a half months, Mr. McCutcheon furnishing his paper with weekly letters of the trip, illustrated by his inimitable cartoons. Colonel Roosevelt, who is a warm friend of Mr. Akeley's, was met during the trip.

On Mt. Kenia, June, 1910, Mr. Akeley had a narrow escape from being killed by a monster bull elephant. The animal charged and tried to gore him with its tusks, but, providentially, Mr. Akeley contrived to get between them, and escaped with several broken ribs and a badly bruised chest, which laid him up for months.

On the third expedition, Mr. Akeley carried a complete outfit for still pictures and also an Urban camera for cinematographic work. He found the Urban machine utterly unadapted to tropical work, being both cumbrous and incapable of being adjusted quickly for rapid action. Notwithstanding the drawbacks, Mr. Akeley has brought back some interesting animated pictures (about 8,000 feet) showing native dancers in action, spearing of lions and leopards by natives, the shooting of lions, good hippo. views, and some fine scenics, especially the ascending of the Ripon Falls by fish. These falls form what may be called the birth of the Nile, near Victoria Nyanza, the highest of the series of cascades being about 30 or 40 feet. One of the finest moving pictures secured by Mr. Akeley shows a huge gathering of flamingoes, on Lake Hannington, midway between the Eastern African coast and Victoria Nyanza, on the equator.

Mr. Akeley acknowledges that he was a mere novice in his knowledge of cinematography when the third trip was begun, but during his two years' experience he has learned much that will be of great service to him on his fourth expedition, which will be undertaken in about ten months. He has already given an order to an English firm to build a portable and easily and quickly adjustable camera for African field work, along lines of their own invention. He is also getting one built in New York, under his own supervision, to meet the same requirements.

A compressed air or a spring motor will be one of the essentials. "I find that turning the crank will not answer the purpose when the camera man is looking into the eyes of a rapidly advancing lion," smiled Mr. Akeley. "It is not in human nerves to stand the strain without excitement. The man in charge can turn on the motor, under the new arrangement, seize his gun and assist in protecting the party."

A most complete equipment for the taking of moving pictures will be carried next time. Ten and six inch. and ordinary short length, lenses will be included.

The work during the fourth expedition will be confined to Uganda, German East Africa and the Congo. Elephants, chimpanzees and gorillas will be studied in their habitats, cinematographed, and specimens secured. Mr. Akeley is confident that he will be able to bring back a great many valuable negatives of elephants and other animals in the wild.

On being questioned as to the value of the moving picture in the special field to which he is devoted, Mr. Akeley replied: "Cinematography is the most valuable record we can make of animal life in the wild. I hope to see all of our natural history museums forming libraries of cinematographic records for educational purposes available for use not only in museums for lectures, but in allied educational institutions, such as colleges, schools and libraries."

Mr. Akeley is the inventor of the cement gun, a machine for mixing and applying cement concrete by the medium of compressed air. This new "air process" has been taken up widely by contractors and builders.

It is to be borne in mind that Mr. Akeley personally finances all his African expeditions.

Boom "John Bond"!

Exhibitors generally, without a single exception, should see to it that they are furnished with that valuable and important educational film, "The Awakening of John Bond" (Edison). These instructive pictures will be instrumental in saving many hundreds of lives, as they leave visual impressions that cannot be forgotten.

Tuberculosis, that dread foe of humanity, should be combated in season and out of season. The Edison Company has furnished an admirable weapon, and some fine effective fighting should be done with it.

In Chicago, the Tuberculosis Institute has taken up the release of "John Bond" with great zeal. A worthy successor to "The Red Cross Seal," exhibitors should do their best to aid local tuberculosis institutions by widely advertising the film, and offering every aid to Red Cross officials to dispose of Red Cross seals.

Big Deal for Picture Theater Site.

The dailies of Chicago devoted considerable space in their issues last week to a big real estate deal in which James Lamck & Schaefer, owners of the Orpheum on State Street, and a chain of houses running vaudeville and pictures, were the lessees.

The Bay Street property, on the southeast corner of State and Randolph Streets was leased for 198 years at a total rental of $11,000,000, and was the largest real estate transaction for many years on the basis of the capitalized ground on State Street. As the property stands it is too small for a theater, which would have to be built according to the new city ordinances, which require spacious aisles and numerous exits. The adjoining property is, therefore, desired, at least so it is understood. Mr. Schaefer, when seen, said "If other property can be leased adjoining, I can predict another house on the street."

The new year will doubtless have many surprises for the owners of so-called legitimate theaters. The time is not ripe to make known certain moves that are contemplated by Chicago men of capital; but it can be stated, without much fear of contradiction, that Chicago will have as homes for moving pictures some of the finest and largest theaters in the country before another year rolls by—and, it may be before six months pass.

Chicago Film Brevities.

S. S. Hutchinson, president of the American Film Manufacturing Co., left for New York Monday, December 4.

* * *

John Bell, manager of the Bell Theater, Western Avenue and Madison Street, was seen one day last week, and was jubilant over the fine business he is showing to. John is featuring "The Awakening of John Bond" pretty strongly and is working enthusiastically in co-operation with the Red Cross people and the officials of the Chicago Tuberculosis Institution. Uniformed nurses from this institution will attend all the performances given at the Bell on Wednesday, December 6.

* * *

John Bobeng, manager of the Bismarck Theater, 3553 Armitage Avenue, this city, opened that house to splendid business on Thanksgiving eve. "Blackbeard" (Selig) and "Luck of Reckless Reddy" (Kalem) were the chief features on the program and made big hits. Manager Robeng states that he is doing very fair business and that the owner, M. M. Rothschild, is well pleased with the box office receipts thus far. The Bismarck cost $10,000.

* * *

The Essanay Company have been much annoyed recently by the escapades of a man, who gives his name as "Bruce Robertson." He carries a card on which this name is printed, with the further addition that the said person is "with S. & A. Film Company." On the back of the card he gives an address, namely, Ravenswood Avenue and Irving Park Boulevard. This man, who seems to be non-compos-mentis, calls on certain business houses and represents himself as an actor and connected with the company referred to. Then he orders goods on account of the Essanay and has them sent to the address given. In every case the goods have been returned, because there is no such man at the address stated. Readers of the World are warned to look out for him.

* * *

George K. Spoor, president of the Essanay Film Manufacturing Company, has made it a rule that all employees engaged in the production of pictures are requested to remain every Thursday evening to see an exhibition, in the private theater in the plant, of the latest releases of other licensed manufacturers. It can be imagined that numerous criticisms are indulged in, as well as many roasts—these, however, in a spirit of jocularity, rather than of seriousness. A feature of these exhibitions is the intelligent acting of "Old Jack," the bulldog. By some peculiar instinct, "Jack" never fails to distinguish an Essanay film from all the others shown. Perhaps this is because Harry Cashman, one of his biggest favorites, is seen in nearly every picture. When the Essanay comes on, "Jack" walks up to the screen and barks loudly in applause of Cashman's acting—at least that is what everybody thinks. It is needless to state that Cashman is proud of the distinction.

Edison has been to Washington to show Mr. Taft how he can remain at the White House and at the same time address sixty million people by means of the moving picture and phonograph. Yes, but Mr. Taft enjoys the swell eats and rare vintages. What substitute did Thomas offer for those? Perhaps Mr. Edison thinks canned food is good enough for canned speeches.

Another Picture Ordinance.

Exhibitors of Greater New York Again Face an Attempt by Board of Aldermen to Regulate Their Business.

The Exhibitors' League of Greater New York held another of their meetings on Wednesday, December 6th, this time at the Union Square Hotel. The meeting was presided over by Mr. Samuel Trigger and called especially to consider the proposed new city ordinance that has been drafted by Alderman John J. White. It was an important meeting and sixty-two exhibitors representing about seventy-five theaters were present. We shall not go into the details of the meeting, but will treat it in a general way, as a typical exhibitors' meeting, in the hope that it may be read by and prove of service to exhibitors in other cities.

The New York exhibitors are facing a crisis. They have faced crises before and have been beaten to a frazzle, for the reason that exhibitors' meetings that consist principally of talk and no action do not accomplish things. The net result of this latest gathering of New York exhibitors points to nothing definite and if something is not done at the next meeting in the way of decided action, they are going to get the worst licking of their lives at the hands of their natural enemy, the peanut politician.

The politicians have framed up another neat little package to slip over on the New York exhibitors, and when the package is opened it will be found to contain enough dynamite to blow most of them off the map. The strangest part of the whole proceeding is that this new law which is calculated to drive many houses out of business has been framed up by no other person than **an exhibitor of moving pictures,** Alderman John J. White, of the Fourteenth Ward. He is building a theater. William Fox is to be the manager. William Fox is connected with Gus Rogers, and Gus Rogers is connected with Tim Sullivan, and Tim Sullivan is some pumpkins in a well-known political wigwam on Fourteenth Street; so it is not difficult, even for a blind man, to follow the matter along the line. But even so, that does not get the New York exhibitor anywhere if he is not within the magic circle. Perhaps it would be well at this point to go over the ordinance and notice in brief some of its salient points. It is so loaded down with jokers that it ought to find a ready sale on the news-stands as a joke book.

Section 352 defines as a moving picture show any cinematograph exhibition indoors or out which seats not more than 300 persons.

Section 533 states that any exhibition place having over 300 seats is declared to be a theater, coming under sections 108 and 109 of the New York Building Code.

Section 534 states that every place indoors or out which is at present in actual use is to be excepted. The joker in this clause is that it does not apply in a case where application for license is still pending. This means that when present licenses run out they will not be renewed and the house must close.

Section 535.—The Police Department is vested with the authority to issue licenses. The police may take sixty days to inquire into a man's moral character before issuing a license. Meanwhile the applicant's business may go hang for all that the Police Department may care.

Section 536.—Applications for renewals of licenses shall be accepted or rejected by the Police Commissioner at least one day before the date of expiration thereof.

Section 537.—No licenses for exhibitions in any hotel, tenement house, lodging house, factory or work house, nor in any building above the ground floor.

Section 538.—All new picture theaters must conform to section 109 of the building code, which means that it must be a regular theater with water tanks and fireproof material and fire resisting devices of all kinds.

Section 539.—Airdomes will have to have roofs to protect the people from flying bricks. They may not seat more than 300 persons. There must be a gate on all four sides, whether they are up against a brick wall or open onto somebody's cabbage patch. Generally, the floor, seats, doors and exits shall be constructed in a manner provided for in section 100 of the building code. Better get a copy of that building code, Mr. Exhibitor, and study section 109.

Section 540.—Section 109 of the building code does not apply to buildings **for which a license is existing** at the time of adoption of the proposed ordinance. Digest that. What is to happen after the existing license expires?

Section 541.—Licenses will be issued for three months or six months. $20 for three months; $30 for six months.

Section 542.—Films to be censored by the police. Imagine the average policeman being qualified to pass upon the artistic and literary work of other men, when he scarcely knows

the meaning of the word art and his literary training has been limited to the prize fight news on the daily sporting pages. Clause E of the same allows an appeal to the Mayor in the matter of refusal of license.

Section 543.—License may be revoked by any judge of any city court on the word of a policeman.

Section 544.—The Police Commissioner may suspend a license before a hearing is granted.

Sections 545, 546 and 547 stipulate the penalties for failures to comply with provisions and violations of the ordinance.

The Proposed Ordinance.

CHAPTER 7, TITLE 2, ARTICLE 1, Sec. 305 is hereby amended by inserting the words "as defined in Section 352," Article 11, of Title 2, of Chapter 7 after the words "common sacks" and before the words "shooting galleries," and inserting in the said Section 305 after the word "statutes" "but nothing herein contained shall authorize the issuance of a license for the exhibition of motion pictures or similar performances."

CHAPTER 7, TITLE 2, ARTICLE 11, SEC. 309a. No person shall engage in or carry on the business or pursuit of giving or permitting to be given upon any premises of which he shall be the owner, agent, lessee or tenant, any form of exhibition of motion or moving pictures, pseudo play or plays, cinematographic or vitagraph performances, indoors or outdoors, without first obtaining and procuring a license in the manner provided for in Article XVI, Sec. 342 et seq. of this chapter.

Section 532. EXHIBITION OF MOTION OR MOVING PICTURES, MUTOSCOPES, KINETOSCOPES, CINEMATOGRAPH, ETC. Definition: A motion or moving picture exhibition or the place of giving such exhibition, indoors or outdoors, or for the giving of photo plays by means of electrical display of cinematographs, kinetoscope or vitagraph, or any other instrument or machine electrically operated, is defined to be a place indoors or outdoors at which such exhibition is given, having seating capacity or accommodating not more than three hundred persons.

Section 533. PLACES EXCEPTED. Places hereafter erected, constructed or altered, indoors or outdoors, having seating capacity or accommodation for more than three hundred persons are expressly excepted from the form of license hereinafter provided for, and is declared to be a theater for all purposes specified in Sections 1472 and 1473 of the Greater New York Charter, and Sections 108 and 109 of the Building Code of the City of New York, and being Sections 108 and 109 of Chapter 15, Part 21.

Section 534. PRESENT PLACES EXCEPTED. Every place, indoors or outdoors, which is at present actually used for the purposes hereinbefore mentioned, and for which a license shall have been issued before the final adoption hereof, is expressly excepted from the provisions hereof, but the provisions hereof shall apply to every and all place or places where the application for the license is still pending or made after the final adoption hereof.

Section 535. AUTHORITY TO ISSUE LICENSE. The Police Commissioner of the City of New York is hereby authorized and directed in a proper case, upon the application of a proper person, firm or corporation, to issue a license for the purposes specified in Section 532 hereof, and for no other purposes, upon presentation to him of a Certificate of the Fire Department, Bureau of Buildings, Police Department, Department of Water Supply, Gas and Electricity, Department of Health, a written report that all of the laws, ordinances, rules and regulations for protection of life, limb and body have been complied with, and that the premises are proper for the purposes intended, and also proof by the applicant that he is of good moral character. For the purposes of determining the foregoing, the Police Commissioner shall have sixty days from the date of the filing of the application, in which to duly report upon the acceptance or rejection of the application for the license.

Section 536. RENEWAL OF LICENSE. An application for the renewals of existing licenses heretofore issued by the Mayor under Sections 305 and 352 hereof, shall be made to the Police Commissioner, and within thirty days before the date of expiration thereof. All renewals for licenses issued by the Police Commissioner hereunder shall likewise be made to him within thirty days from the date of the expiration thereof. Applications for renewals of licenses shall be accepted or rejected by the Police Commissioner at least one day before the date of expiration thereof.

Section 537. PROHIBITION AGAINST CERTAIN BUILDINGS. No license shall be granted for the giving of the exhibition hereinbefore provided for in any hotel, tenement house, lodging house, factory or workhouse, nor in any building above the ground floor thereof.

Section 538. BUILDINGS, ETC., TO BE USED FOR MOTION PICTURES. Every building intended to be used for the exhibition of motion or other pictures, electrically exhibited, as defined in Section 532 hereof, constructed, erected, altered or remodelled, shall be built, constructed or altered to comply with the requirements of Section 109 of the Building Code of the City of New York, and being Section 109, Part 21, of Chapter 15, and any building hereafter erected, constructed, remodelled or altered for the purposes hereinbefore mentioned, shall be wholly and exclusively used for such purpose, excepting as expressly authorized or permitted, pursuant to Section 109 of the Building Code heretofore referred to.

Section 538a. The provisions of the foregoing section shall not be construed to mean or made to apply to any building or buildings now actually used for the purpose of giving moving picture exhibitions, etc., as heretofore defined, or for which plans have heretofore been approved by the Superintendent of Buildings, unless it is intended to alter or remodel the said building or buildings to accommodate or seat more than three hundred persons.

Section 539. EXHIBITION OUTDOORS. No exhibition as herein defined shall be given or conducted in any lot or vacant land, excepting in the manner hereinafter provided for. (1) No such place so conducted outdoors shall be operated to accommodate more than three hundred persons. (2) It shall have a temporary or permanent roof, suitably fastened at least twenty feet above the level of the ground, fastened in such manner as shall be approved by the Department of Buildings, and of sufficient strength and durability to prevent articles and missiles being thrown into the premises so used. (3) There shall be at least one exit in front of said premises, one exit in the rear of said premises and one exit on each side, making in all not less than four exits, at least five feet in the clear, and divided with doors of iron or wood. If of wood, the doors shall be constructed in the manner provided for in Section 109 of the Building Code heretofore referred to. All of said doors shall open outwardly and shall be fastened with movable bolts, the bolts to be kept drawn during performances. The exits shall lead directly to the street, excepting the side exits, and rear exits may lead into vacant land or space, containing at least 500 square feet each in the clear. All exits must be indicated by signs and red lights at the doors. The seats must be stationary and firmly secured to the floor and shall not be less than thirty-two inches from back to back, measured in a horizontal direction and firmly secured to the floor. No seat shall

REPUBLIC PLAYERS—Director McGlynn and Company at Lunch During the Production of "The Pride of Lexington," Republic Release of Dec. 30, 1911.

Section 540. [illegible]

Section 541. LICENSE, ITS DURATION AND TO WHOM ISSUED. [illegible]

Section 542. FILMS AND PLAYS TO BE CENSORED. [illegible]

Section 543. REVOCATION OF LICENSE. [illegible]

Section 544. SUSPENSION OF LICENSE. [illegible]

Section 545. PENALTY FOR FAILURE TO OBTAIN LICENSE. Every proprietor, owner and manager who shall permit to be run the license for such exhibition as is hereinbefore required, or who permits or allows the exhibition or performance [illegible] performance shall be permitted. The action for penalty shall be sued for and [illegible] of the City of New York and the proceeds shall be paid to the Commissioner of the City of New York, for the use of said city.

Section 546. PENALTIES FOR FAILURE TO COMPLY WITH PROVISIONS. Every [illegible] be one, shall for [illegible]

Section 547. [illegible]

The exhibitors' meeting of last Wednesday was consumed principally by talk. Out of sixty-two exhibitors present, there was only $120 forthcoming in the way of initiations and dues. They squabbled about money most of the time. All of the money at present in the treasury would not buy a quarter-page advertisement for one insertion in any one of the daily papers. It is quite certain that this is not the time for New York exhibitors to quibble over any $5 or $10 bets. What every exhibitor at the meeting and those not present should have done was for each to walk up to the table and lay down $100. If those present had done so, there would now be over $6,000 in the treasury, instead of the paltry sum on hand at present. Not for lawyers or grafters, but for the assurance that goes with a fat bank-roll. However, it is not too late. There will be another meeting next week and the week after that. If independence is not worth $100 to any exhibitor he might as well get out of the business. If he is not making enough money to afford $100 for independence he ought to try some other business. This is no time for picayune business. Either the New York exhibitors are going to form into a strong organization or they are going to remain a nonentity and incidentally a football for peanut politicians.

MISS MARIAN SWAYNE.

Miss Swayne is a newcomer to motion pictures. She recently joined the Solax stock company and is showing great promise. She is comely and dresses and has the appearance of a young girl fresh as a morning rosebud. She is vivacious and has a charming and pleasing personality that should make her a success.

Although Marian Swayne is very young she has had much experience in the legitimate. She has been across the country and played in stock from Seattle to Philadelphia. She also had one year in vaudeville on the K. & P. circuit.

Like other women, Miss Swayne is a bundle of contradictions. Although she is of the home-loving, stay-at-the-fireside kind, she loves excitement. The moving picture studio, she

Miss Marian Swayne.

says, nourishes her craving for excitement without disturbing her home-loving disposition.

"In the Solax studios," she declared, "I always have felt at home. The home spirit permeates the place. This spirit is perhaps fostered by our getting together at lunch hour and like a big family eating at the same table the delicious food which Mme. Blache scrupulously provides. [illegible] in the legitimate, one has a good deal of time to oneself. For example, I can spend my evenings any way I like. I don't have the inconvenience of hustling and packing to catch trains. The actress who wants to develop her art should pose for moving pictures. There, she has no excuse for nerves, headaches or indigestion. The life is as regular as one would want it to be."

Miss Swayne has appeared to advantage in the Solax productions of "An Interrupted Elopement," "Husbands Wanted," "The Little Shoe" and "A Revolutionary Romance."

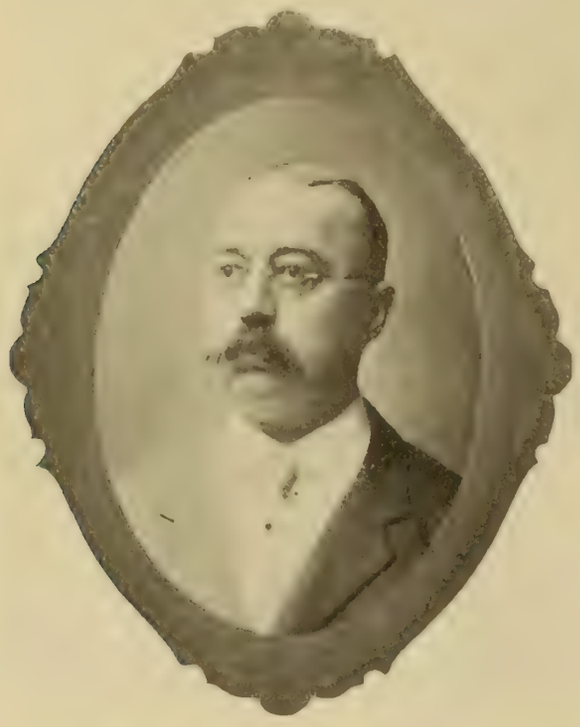
NEMO THEATER OPENS AT JOHNSTOWN, PA.

According to the newspapers of Johnstown, Pa., the opening of the Nemo picture theater in that city the other day was quite an auspicious event. Securing a building on Main Street, formerly occupied by the Presbyterian congregation, Mr. J. M. S. Blauvelt, proprietor of the new house, has evolved a very handsome place of amusement. The auditorium is 54 feet wide by 120 feet long and is 45 feet clear to the ceiling. Completely remodeled and handsomely decorated, this auditorium presents a very pleasing appearance. Many conveniences for the comfort of patrons have been installed. The management of the new house will be in the hands of Mr. Michael McCann, an old-time showman and one of the oldest citizens of Johnstown.

DEATH OF OSCAR B. KLEINE.

Oscar Bruno Kleine, widely known in the moving picture trade as an expert optician and moving picture mechanician, died at his home in New York City on the night of November 29th, of typhoid fever, after a brief illness of less than a week. It seems rather an ironical coincidence that only a month ago in these columns we published an announcement of the retirement of his father, Mr. Charles B. Kleine, from active ownership of the firm of C. B. Kleine. At that time it was stated that the elder Mr. Kleine had permanently retired from the moving picture field and had made a gift of the business to his son, Oscar, but the fates willed otherwise and thus so soon is the parent recalled to his former business after a brief interval of four weeks.

Oscar Kleine died at the age of fifty-one. He was born in New York, where he resided most of his life, except for periods of several years' duration in both Cleveland and Chicago. He was a brother of George Kleine, the present head of the Kleine Optical Company, of Chicago, well known as importers of European film. The deceased learned the optical trade from his father and knew it well. He was an authority on all matters pertaining to projection, moving picture mechanics and optical work in general. In his business methods he was a fair dealer, known always to be honest and frank. A purchaser needed no guarantee with any article purchased from Oscar Kleine. His loss will be felt by many exhibitors who came to him in their time of trouble and found Mr. Kleine and his expert machinists always ready to repair a breakdown on the spur of the moment. His advice was always sound and whatever he had to say concerning projection could always be relied upon. Mr. Kleine was buried in the Evergreen Cemetery in Brooklyn and leaves a widow.



The Late Oscar B. Kleine.

GEM CITY ATTRACTION COMPANY OPENS IN DAYTON, O.

Gem City Attraction Company, headed by M. J. Mackmull and A. A. Wall, has opened offices in Dayton. The Company has purchased the Gem Theater on North Main Street, the Princess on Cincinnati and Hartford streets, and the Majestic on Springfield Street. The latter is the only exclusive fireproof picture theater in Dayton, having been just completed and turned over to the owners recently. The firm also has the Mystic Theater on Valley Street under consideration. Mr. Wall is a well-known moving picture and theater manager, having been connected with several of the largest film and supply exchanges. Mr. Mackmull is a wide-awake business man of Dayton and well known throughout the State. Mr. Wall will have headquarters in Dayton and Chicago, being on the road constantly in the company's interest.

ESSANAY LEADING WOMAN A REAL HEROINE.

Edna Fisher, with the Western Company, Works in Three Scenes of Christmas Picture with Broken Ankle.

Heroism on the part of actors and actresses working in moving pictures has been recorded before, but if medals are given out for rare deeds of bravery, little Edna Fisher, with the Essanay Western company, certainly deserves one. In order that the Essanay Christmas picture would not be delayed, Miss Fisher worked through three long scenes in "Broncho Billy's Christmas Dinner" with a broken ankle.

The accident occurred during the run of the stage coach, when the frantic "four-in-hand" which she was driving during a "supposed" runaway became unmanageable even for her, and broke into a wild run. Turning a curve, the coach swung to the edge of the turnpike, skidded perilously along the edge and then turned over, throwing the young woman about twenty feet. That she escaped with no more than the broken ankle is considered a miracle.

There was a great deal of excitement, as can well be imagined, when the other picture people, headed by Anderson, rushed on to find the young lady, rising nervily to her feet and with a smile turned to them.

"Did the camera get it? Won't it be great!" was all she said.

Miss Edna Fisher.

"But—but—!" exclaimed Anderson, "aren't you hurt?"

"No," she answered, "not the tiniest bit." But when she took a step forward she winced with pain. "Well—there's something the matter with my ankle—I must have bruised it."

When the ankle was examined it was found to have been broken and Anderson called off the picture for the day. However, Miss Fisher would hear none of it.

"There are only three more scenes," she said grittily, "and a little old broken ankle isn't going to stop the picture. Come on, boys."

Anderson had to let her have her way. The coach was righted and the horses, which had broken loose, were captured, calmed down and hitched up again. The young lady then mounted to the seat and continued the "runaway" ride, through three trying scenes, in order to save the picture.

The overturning of the stage coach is not in the picture and it is perhaps a lucky thing that it isn't. The camera man had placed his camera at the very spot where the big, heavy coach turned turtle, but had moved it to a better position just before the accident. Had he not, "Broncho Billy's Christmas Dinner" would probably have been his last picture.

Miss Fisher is comparatively new to picture fans, having taken Miss Gladys Field's place with the Western players when the latter left the company. She is a capable little actress, an excellent horsewoman, and this, she claims, is her first real runaway.

"Broncho Billy's Christmas Dinner" has lots of thrills, sensations and excitement, as may be guessed, but, better still, it is as big with the true spirit of Christmas. The acting is especially good and the photography excellent. It is released Saturday, Dec. 23rd.

Too much kissing in the films to suit Mrs. E. N. Law, lady reformer of Los Angeles. She thinks legislators could stop it if they weren't too busy doing the same thing themselves. Law! What's in a name?

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

FOREWORD.

Scenario writers have become factors of considerable importance in the world of motion pictures. It is meet that they should have some proper means of expressing themselves upon questions of import to them. For that purpose the Moving Picture World will devote adequate space under the direction of Mr. Epes Winthrop Sargent. All communications intended for this department should be addressed to Mr. Sargent, in care of the Moving Picture World. Unless of general interest, all questions will be answered in the Inquiry Department.

THE NEW COPYRIGHT DECISION.

Will the Recent Decision of the Supreme Court in the Matter of the "Ben Hur" Production Affect the Attitude of the Librarian of Congress?

If the Supreme Court holds a motion picture to be a dramatic production will that change the decision of the Librarian of Congress? Last summer, in these columns, Mr. George Rockhill Craw, the well-known scenario writer, described the somewhat intricate process by which he succeeded in copyrighting a scenario as a "dramatic production" after having been refused protection for the scenario as such. Those interested can find Mr. Craw's article in the issue of the Moving Picture World dated July 15 of the current year.

Substantially, Mr. Craw explains that the Librarian of Congress refused to accept for registration a scenario as such, or as a "pantomime," but accepted the same as a "dramatic production" when a minimum of dialogue and leaders delivered by a "chorus" in imitation of the Greek drama, permitted the actual scenario to pass as "business" incidental to the dialogue.

This somewhat extended process was made necessary by the fact that no provision had been made in the copyright law—but a poor thing at best—for the registration of scenarios. They were refused registration as "dramatic productions" or as "pantomimes" and Mr. Craw described interestingly the slow process by which dillution with dialogue made registration possible.

Now comes the highest tribunal in the land with the flat-footed decision that the motion picture is a dramatic production. If the motion picture is a dramatic production, the scenario or script from which that production has been made is as much a dramatic production as is the manuscript of dialogue and business from which the stage play is produced. It would seem necessary to alter the rulings of the Copyright Division to conform to the new decision. We have written the Librarian of Congress, and will await his decision with interest, but meanwhile we would suggest that if the registration still is refused, that to copyright the story in the form of short fiction will give the scenario writer full protection against infringement, since it is precisely this entry which gives protection to the Harper Brothers.

It will be the purpose of this publication to obtain a ruling in accordance with established fact, but the official mind moves slowly and until a decision is obtained it should be sufficient to submit a typewritten story in fiction form, together with the registration fee, and announce on synopsis and scenario pages of the script that the story is derived from an unpublished copyrighted manuscript.

Personally this writer regards copyright merely as a useful adjunct to a suit at common law in officially establishing the fact of priority of writing, and it is seldom that copyright protection is needed, but since there are many who regard the copyright as necessary, we point out the way to relief, adding the reminder that *to state that an article is copyrighted when it has not been entered in the Library of Congress is a punishable offense.*

Think of the Weather.

It's all right to send to a magazine the Christmas story on the Fourth of July and the summer story in January, but that is not the way to sell scenarios. You don't want to send out the Christmas story any time during the year, but the winter story should not go to the editor in July or the summer story about the time he is wondering about his winter overcoat and the moth balls.

Of course, there are companies working in Los Angeles in a land of perpetual summer, but they are not making summer stories. They're mostly making cowboy and Indian stuff and scenes up and down the coast. The summer stuff is left to the home studio and the editor is not going to buy in October the story he can produce next May. He is apt to argue that there will be other good stories along about April from which he can select his stock and he isn't going to get his department charged with a couple of thousand dollars worth of summer stuff about the time he wonders if the old man is going to give him a box of cigars or two weeks' notice for a Christmas present.

What is wanted right now is stuff that can be played indoors or on the city streets. It doesn't have to be stuff that suggests winter; merely stuff that can be done mainly indoors during the mostly dark days of this time of year.

Trying It On the Dog.

Why do you think Tom gave Mabel a gold watch when he handled shovel is because Mabel is going to marry his brother Sam, though Mabel loves Tom as much as he loves her. You know that because you wrote the story, but did you tell the Editor? If you didn't how is the editor going to know? If he was a mind reader he would be in a museum. He's just there to read scripts and he's not likely to waste time writing you to ask why it is that in scene one Tom enters his room, packs up a pajama, jacket and a dress shirt and hikes, without a word of farewell to the fair Mabel or anyone else. It's clear to you, because you know, but maybe the editor won't stop to consider that Tom is a railroad magnate augmenting the coffers of the great railway systems and he may slap the script back in its envelope and say something about this picture that will not look well in print or on the Recording Angel's loose leaf ledger.

Give some patient friend a chance to ask the question the editor won't, and perhaps you can fix up the omission before the story leaves home instead of after it comes back.

Because the scenario does not call for literary quality and polished phrase, it does not follow that you can go to the other extreme and turn out the careless, ill considered manuscript. Be careful of details; even more careful than when you have words to tell what now must be expressed in action. Make the story clear and well defined and do not trust wholly to yourself. If you could see the mistake you would not make it. Try it on some friendly dog and if he says it's a great story and offers no comment, try it somewhere else because he is either a fool or a liar and no critic.

Even experienced writers make some funny breaks, though they are less apt to because they have been through the mill and have profited by their previous errors. If they do not always make their meanings clear, how can you expect to?

Don't let go of your script until you are positive that you have made every detail clear, that your layout of scenes has told the story in self explanatory action and that you have answered every prospective "Why?" It pays.

Is It a Steal?

Every little while someone writes to the editor that a company has stolen one of his stories and calls upon the wide world to witness the injury done him, but is it always a steal?

The other day William H. Kitchell sent the Edison company a scenario and a couple of hours later the postman brought him a copy of the Moving Picture World containing the main theme with a slight change of incident. As his story had not had time to reach the Edison company and the paper had been put on the press two days before, there was not the slightest loophole for the suggestion of appropriation, even had he desired. It was simply a case of two persons thinking of the same idea and yet, had the two stories been sent out at the same time to different companies, there might have been trouble.

It is the experience of every editor that sometimes two and three versions of some central theme will show up within a week. These may have been suggested, consciously or unconsciously, to the authors by the same newspaper item or other happening, and yet should the company accept one and reject the other two no power on earth could convince the disappointed authors that they had not been robbed of their rights.

The writer has twice had his own scenarios suffer through rear end collision with something done ahead, and as an editor he has seen scores of similar instances. Don't cry "Stop thief!" until you are certain that a theft has been committed.

Be Nice.

While the comedy script affords greater latitude than the photo drama in the choice of subjects and the departure from absolute probability, it does not follow that any old thing is going to be funny when pictured.

A writer of national note recently suggested as a comedy idea a story done around a rural funeral and seemed surprised at the reply that the presence of the coffined corpse and the conduct of the imaginary service would not prove humorous in picture. The main incident was mildly amusing when told in words, but the intrusion of the corpse as a peg for fun made the story absolutely impossible.

A less experienced writer started a recent comedy with a pig killed by an automobile—no pretty object. The pig was not at all essential to the story, but was put in to "make it funny." It wasn't so bad in words, but the story was not to be told in words.

That's where the trouble comes. The author writes in words, but the editor reads in pictures. The picture conjured by the words may not be pleasant, yet it is pictures that will be shown to the audience.

Write in words, but think in pictures, and if you do you'll be less liable to offend good taste. The word picture of how the foolish little country

under the modern juggernaut and the result is something that will turn the stomach. The idea may be funny, but the actual sight of the poor destruction is not.

It is one of the arguments in favor of the Motion Picture in the educational field that it impresses its lesson more forcefully than the printed page possibly could, and it is just this which makes it so impossible to gloss over the unpleasant things. Each fact is brought out with absolute realism and the half apologetic reference to forbidden matters that is covered by a cloak of words becomes a naked fact when robbed of the concealing language. Be nice in your choice of subjects. Avoid not only the horrible, but the offense against good taste. Don't write about anything you would not care to see, because if it gets on the screen you'll see it; not read about it.

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Not How, But What.

Don't write a scenario that tells the actor how to play a scene. If the actor doesn't know how to act he won't hold his job long and you can't save it for him by trying to teach. What they want of you is what to act, not how, so give what is wanted and do not start a correspondence school of dramatic art.

The story that is going to be approved before it's read is the crisp little summary of what to do. It won't take more than three or four lines to tell the average scene and some will require less. When a script like that comes up out of a mass of ten and twelve page stories, with all the details of action and acting, the editor is going to utter a mental sigh of relief and you've half sold the story.

Don't say:

> Scene one—A garden, house right, trees left, a pathway leads to the gate in the background, winding its way between great masses of old fashioned flowers. Mabel, a tall and willowy blonde, comes pensively from the house, stopping on the steps to inhale the delicious fragrance of the beautiful blooms. Languidly she descends the steps and crosses the sward to a garden seat beneath the trees where she disposes herself in graceful fashion. Tom, tall, young and handsome, enters through the gate and comes quickly toward the unconscious girl, raising his hat in manly fashion and letting the summer breeze toy with the dark curls that cluster about his noble brow, etc.

Just say:

> 1. Garden—Mabel enters from house—crosses to seat—Tom enters from street—greets Mabel—etc.

The first example is not an exaggeration. It's just the sort of stuff that lots of people write who wonder why they never sell their beautiful stories. They give the minute details of stage business, although they are themselves unversed in matters of stage detail and show it in their work.

You're not really a scenario writer until you learn to leave out the how and put in the what.

Inquiries

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or nows de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

JACK O'LANTERN.—Miss Isabelle Rae was the wife in "King, the Detective" story. The negative was made after Miss Pickford's withdrawal from the picture.

VIVA G.—Leona Hogan is still with Lubin and is going to remain. Guy Oliver is not. He is with the Vitagraph company. (2) We presume that the aviator crossing the aeroplane told Lon Williams how to run it, but the Vitagraph company or Miss [illegible] is not answering at this time with the Lubin company. Her previous connections were with Vitagraph, Biograph and Lubin, in that order, starting with the Vitagraph. (3) Eva Vagrant in Edison's "A Close Call" was Edwin Forney's consort. (4) Miss Mehrmann is said with Edison.

D. C. O'M.—Arthur Housman was last heard of in Lubin's "The Life Saver," with Dorothy Mason in the second part. (2) The Kalem company produced "Don Quixote" [illegible] this year. (3) We pass on opinions at [illegible] best is a question of business management.

D. W. J.—The Edison players are playing [illegible] so much time for the preparation of the bold for the heated scenes. We look for [illegible] soon. Such scenes come from the press.

N. M.—A course of study in "dramatic art" is going to do as much as anything else in getting a job with the picture companies. Make the rounds of the Los Angeles studios if you want to, but you'll waste carfare. Don't tell them you took a course in "dramatic art" unless you're looking for the seat of your trousers.

F. H.—You have a horse, but there are too many horse crackerjacks between Montreal and Los Angeles to argue well for your success. See the issue of Dec. 30, 1911, page 1,[illegible] Addresses of the advertising concerns.

A. I.—[illegible] is so determined either by the number of scenes [illegible] by the number of scenes and by the length of the [illegible] is merely a question of possibility. A scene may be two feet long or may run a hundred feet or so, and ten scenes may [illegible] where a company will be needed for one week. As a general rule, [illegible] probably have been eight or ten scenes, [illegible] approximately 1,000 feet, as you have had extended experience making film. You do not have to hit it exactly, anyhow, so merely write a short sequence of action and let it [illegible]

I. W. R.—Some of the manufacturers having companies in the West at present are Vitagraph, Selig, Essanay, Bison, American, Biograph, [illegible] Pathe, Nestor, and perhaps others.

F. & F.—The Edison, Biograph, Vitagraph and Lubin companies have made films dealing with the treatment of tuberculosis, and the Kleine [illegible] perhaps [illegible] subjects not suited to general release, etc. (2) We agree with what you apparently desire. (2) We do not think that your client will find it practical to make his own films if matters not already provided for. It will be cheaper and more satisfactory to have those made by some established concern. (3) Your correspondent should be able to advise you as to the rates of photoplays dealing with this subject.

L. C.—Having learned to write scenarios, you will find it a more difficult matter to become an editor of scenarios. We would suggest that you offer your services as assistant to the companies. After you have gained the necessary studio experience you may gain advancement to the editorship. In most studios the editor is already employed to read the scripts and pass on to the producers those that seem promising. We know of no book that treats of this subject, because the demand for such a work would be limited. There are some publications purporting to deal with the subject of production, but little is done that we can recommend.

H. E. B.—The Thanhouser company states that Miss C. Taka was the actress playing the part of O Sen in "The Last Act in a Tea House." She is a native of Japan, as were the other Japanese players in that production; a fact that was apparent on the surface not only from the appearance of the players, but more definitely through their actions. They did not act as imaginary Japanese would, but they just played themselves.

BEATRICE G.—We do not advise those not having picture or stage experience to seek positions with picture companies. The places are all filled against the applicant, particularly in the vicinity of New York, and such a quest for employment can only result in disappointment and loss of time and car fare. There are too many experienced players idle—about 6,000—to make it profitable for a novice ever to get a hearing.

V. K.—The trained horse used in some Edison pictures a couple of years ago was not the property of the Edison company, but a "talking" horse, Don Eduardo, now appearing on the stage. Through his manager he was hired as any human actor would be, for a run. Jean, the Vitagraph dog, is the property of one of the members of the stock company and is not a stage dog. The Selig animals are permanently owned by that company.

GEORGE M.—The shooting scene in "Lost in the Jungle" is probably to be explained by the fact that the leopard which sprang upon Miss Williams wounded her through jumping short. She pluckily played the scenes through, but did not go back and play again the scenes already made in another setting, in which she was seen without the scratches. All scenes in one setting are made at one time regardless of sequence and some of these prior made scenes were inserted in the film subsequent to those in which she was scratched by hair.

C. F. W.—We know of lots more ways of getting into trouble than by telling you who is "the most popular motion picture actress in America." (2) We do not know where Arthur Johnson has his photos made.

GEARY.—You will find the information desired in our advertising columns.

C. L. P.—Jack Standing was the player to whom you have reference. He is not now with the Lubin company.

BESS.—Aunt Hulda, Matchmaker and Mammy in "Daddy's Boy and Mammy" were not the same Vitagraph players. The former is Mrs. Devere, the latter Mrs. Kate Price. Neither is a negress. (2) The negro in some recent Lubins is one of the waiters in the Lubin restaurant, pressed into service for the picture. (3) There are no negroes playing Indian parts that we know of, though many companies have Indian players on their staffs.

W. W. H.—Yale Boss and Yale Boss are two distinct personalities in the Edison company. Yale Boss is a youngster while Mr. Benner plays older parts.

M. N. S.—When a scenario editor explains that a story has been done before he does not suggest that you know it and derived your inspiration from the produced play. He simply explains that he does not want to buy it over. If he thought you had stolen it he probably would be less polite about the matter. Take it at its face value and do not try to read insult into the line.

CONSTANT READER.—The Edison studio is in East Orange, N. J. If you [illegible] were a constant reader you could have read that [illegible] recent issues.

A. S. H.—Our index to advertisers will refer you to all of the leading [illegible] makers. If you have a good photograph [illegible] addition to those [illegible] position as needed.

G. L. P.—We cannot undertake to locate a photoplay by its story unless the name of the maker is indicated, and not always then. It involves considerable [illegible] as a rule.

JOHN F.—[illegible] against your employment by a film company, but the greater drawback would be your lack of experience. There are several schools of dramatic acting, but we do not imagine that a diploma would help much. Better save your money.

G. I. M.—Questions as to players' ages are treated as [illegible]

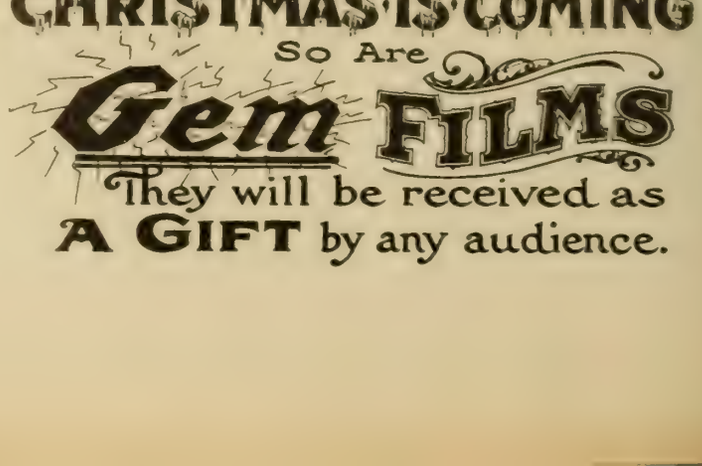
U. S. T.—The Pathe studios are in Jersey City Heights and Los Angeles. The factory where the films are printed is in Bound Brook, N. J. Visitors are not admitted to [illegible] people [illegible] are [illegible]

A. D. P.—It was the Biograph company that [illegible] and sending to get a [illegible] scene. The Selig [illegible] was made during the period in Los Angeles.

ADMIRER.—We do not know what photographs of Miss Mayo [illegible] will cost or whether they are already to be had, but we presume some [illegible]

N. E. C.—Mrs. Mary Maurice is not the mother of Maurice Costello.

LIEUTENANT.—Soldiers [illegible] and sometimes [illegible] In Mr. Ince's "The Battle of Shiloh" cadets from a military school were employed, but as a rule the soldiers are obtained through advertisements in the Help Wanted columns of the daily papers. These men are captained by experienced actors and we do not believe that you would stand much chance of getting a job as drill master. There is no time for drilling and no real need. You might make application to some of the companies producing military pictures. The Solax and Lubin companies have used the crack cavalry regiment at Fort Myer, Virginia, in some pictures.



The Song and the Singer

By Clarence E. Sinn.

BESS STOKES [illegible] is one of Will Rossiter's most valued as well as valuable [illegible] time. She is billed as "The Girl With the Voice" and we [illegible] she has both. You can notice the smile of satisfaction [illegible] attractive and pleasing. Just now Miss Stokes is [illegible] Pacific coast to give Mr. Nancy [illegible] and relatives. She [illegible] long enough to [illegible] She will remain [illegible] a few of Will Rossiter's [illegible] all of them cut up there [illegible] work while they are resting. [illegible]

The Leon Brothers, Leon and Eddie, are at the Central Theatre, this week and are booked up full in Chicago and vicinity till the latter part of February. They are with the start at Lincoln H. Reed and are taking all kinds of encores with their chorus novelty. While on the Remick subject, Bryan and Ayer (the boys who wrote "Oh, You Beautiful Doll") were here last week [illegible] Van Alstyne are the famous song writing team "Williams and Van Alstyne") is in Chicago for three or four weeks popularizing songs in which he is being ably assisted by Mr. Tom Penfold, tenor soloist from New York City. They are working in some of the smaller theaters.

Through an error it was stated in November 14th, Mr. E. Clinton Keithley was made to appear as professional manager for another publisher. Mr. Keithley is connected with the Forster Music Company only and is pro-

fessional manager for that company, also a partner in several song successes, among them being "A Dream" and "Rose." which was written by E. Clinton Keithley and has all the car-marks of a sure enough winner. (It took a long breath to say that, but it was worth the trouble. E. Clinton is a good fellow and has a good song.)

M. Witmark & Sons have a bunch of good songs this year as usual. Ward and Vokes have been playing all the Chicago [illegible] and decided to add some of the Witmark song hits to their act. "Goodbye My Love" and "Rag-Time Love" were chosen. Wheeler and Hanley, who are playing the small time around Chicago are taking [illegible] "Goodbye My Love, Good [illegible] Dancing Four at the Savoy last week danced their way into the hearts of the patrons of that popular café to the tune of "Red Pepper Rag" and "Dixie Daisy Dear," both from the house of Witmark. The Three Koltons at the Empress last week are using "Red Pepper Rag" as [illegible] number. Madison Sisters, now playing Chicago, are singing "Baby Rose" and "Rag-Time Love," taking encores at every performance. Miss Vere Long, who was at the Sheridan Inn during the summer, [illegible] more friends at the Alcazar Theater. Miss Long has a soprano voice of a sweet and pleasing quality and a magnetic personality that carries her audience with her—figuratively speaking. She is one of the Witmark "boosters" singing "Baby Rose," "In The Garden of My Heart," "I Love the Name of Mary," and "If All My Dreams Were Made of Gold." Miss Long will soon be leaving to appear in the Orpheum time.

Other singers in Chicago and vicinity who are using songs from the Witmark catalog are Miss Baily at the Pastime with "Mother Machree," Mr. Ed Cameron at the Alcazar singing Armstrong & Clark's new song "Driving Home the Cows From Pasture," Edna Cooper at the Gem using "Baby Rose" with success, Tom Ford at Vaudette featuring "I love the Name of Mary," "Seth Gordon at the Lincoln Theater singing "Baby Rose," Wm. Green, the Caruso of Chicago, putting over "If All My [illegible] have not yet brought out, but are keeping up their [illegible] the coming [illegible] You'll hear about it when it comes out.

[illegible] characteristic number for band.

[illegible] Clark, who pulled off an odd [illegible] Clark, lives in Hoboken, N. J., [illegible] son, sent her a [illegible] yond doubt. This box traveled [illegible] miles and is the first, I am told, [illegible]

[illegible] given at the Unity Club House on the evening of December 6th. It is [illegible] Wally Sprand and Lou Bates [illegible]

John Baxter was sent to the Joliet penitentiary last week [illegible] by Will Rossiter, the Chicago publisher, to sing for the [illegible] the show was over.

A fine vaudeville program was furnished [illegible] cluded Chas. Huber (whistler), Garner & Parker, [illegible]

Lyman C. Goss, of the Ted. Snyder force.

NEW PICTURE HOUSE FOR BELLAIRE, OHIO.

The first theater starting in Ohio under the new Ohio building code is the Elks Auditorium at Bellaire. This is a four story concrete building, the theater occupying the first and second floors, while the Elks use the upper floors for lodge purposes. The theater has been leased for [illegible] years by the Spragg Amusement Company, making the fifth theater on their chain. It will seat about 800. [illegible] ventilation, [illegible] sentence of a modern picture [illegible] large building, will not be ready until the spring.

The Spragg Amusement Company has started still another theater in Bellaire, the New Olympic. This will seat 700 all on one floor, and is also built under the new Ohio building code. The Spragg Company will make this a model for Ohio picture shows. Not much is spent on exterior gingerbread decorations, but inside, everything will be for the comfort and convenience of the people. Two [illegible] Motiograph machines have been installed (making ten Motiographs now used by this company) in solid concrete operating room. The latest curtain device has been secured. The X-Ray indirect lighting system will be used, twenty-inch seats with rows thirty inches apart are in the house, on an elevated floor that makes every seat perfect. Retiring rooms [illegible] fountains, and in fact every [illegible] after. Licensed pictures four reels a day are used. This house has no stage, as the Spragg Company never uses a vaudeville act or an illustrated song singer. Nothing but pictures with occasional feature slides are used. The admission is always five cents in all the Spragg houses, regardless of how much extra money is paid out for early run special pictures. The New Olympic is scheduled to open Thanksgiving Day. The Spragg Company controls the old Olympic in Bellaire, which will be closed with the opening of the new.

Observations by our Man About Town

A SINGULAR condition of affairs exists in the local motion picture field that is attracting considerable attention and exciting an equal amount of speculation as the effects of the result upon the business as a whole. Heretofore the exhibitors have been obliged to contend with the various departments of the Municipal Government in order to ward off what they considered was imposition in many cases. In such matters they apparently stood together and worked in harmony for a common purpose; but at the present time the ranks appear to be divided. The smaller exhibitors are openly declaring that exhibitors such as the Loew and Fox forces are trying to "slip one over" on the smaller people through the agency or ordinances that, it is claimed, would practically put the latter out of business. They say the seat of the campaign is in Fourteenth Street.

* * *

In some instances the charges of the so-called little men are most bitter and it is claimed that powerful political influence is being brought to bear with a view to placing them in such a position that the monopolitically inclined may put them out of commission whenever they see fit.

* * *

Some of the smaller exhibitors who have been in the business since the nickelodeon first made its appearance are especially incensed over the audacity of what they call comparative newcomers in the field, and do not hesitate to say that the people to whom they refer are those who, while apparently figuring as motion picture promoters, are really seeking to establish a secondary chain of vaudeville houses. It is charged that they really hurt the picture business, in that their picture programmes are inferior, notwithstanding that the market is well supplied with new and up-to-date pictures. On the other hand, they claim, the straight picture houses are the real friends of the picture industry, in that they give the public the best that their means will afford and do everything to maintain the popularity of the pictures. For this reason, it is claimed, the smaller exhibitors who give more attention to pictures than to cheap vaudeville should be protected by the manufacturers against any attempt on the part of what is termed "the combine" to put them out of business. Some of the exhibitors are quite bitter in their denunciation of the so-called grabbers and I have endeavored to give their views so that a better idea may be obtained of how they feel and what they think. Here are some of them:

* * *

"When I say some of these far-sighted men are engaged in an effort to corner the motion picture exhibiting business I am not hitting wide of the bull's eye, although some may charge me with exaggeration. A few weeks ago the exhibitors of Greater New York prepared an ordinance to permit an increase of seating capacity to six hundred and allowing the attendance of children under sixteen years of age at picture exhibitions between school hours and supper time. The latter provision was greedily seized upon by certain people for an aggressive fight against the proposed ordinance, while in fact, the real attack was against the proposed increase in seating capacity. However, the anti-vice, clergy and other people were cleverly aroused and they got on the job in a minute to protest against the attack upon the morals of the rising generation. Why, the contemplated rampage by the exhibitors was shameful! Then some wiley thinker launched the idea that the Board of Censors was a fake, or a nonentity."

* * *

"This matter has been pretty well ventilated and many people who have been expending their energies in the condemnation of somthing that did not exist are now taking a sensible rest. To supplant them we find an alderman who is closely allied with one of the big promoters. They say the fox is sly, but be that as it may, he cannot get away with the chicken all the time. This particular alderman, let his color be white or black, has introduced an ordinance or, at least, has the same already printed for introduction, by which the exhibitor who has shouldered the exhibition business to date must eventually go out of business."

* * *

"The proposed ordinance provides that the regulations it calls for 'shall apply to every and all place or places where the application for the license is still pending or made after the final adoption hereafter.' It is well known that, for some reason, the majority of the picture plates are working under a temporary license. If permanent, or annual, licenses are not granted these places, they will be outlawed by the ordinance offered."

"At present licenses for the picture houses are issued by the license bureau designated by the Mayor. The proposed new ordinance would transfer this authority to the Police Commissioner. The renewal of licenses is to be also left to his discretion. Thus far no sane reason has been given for this transfer of authority."

* * *

"But listen to this: no exhibition is to be given in any lot or vacant land *excepting* 'in the manner hereinafter provided for. (1) No such place so conducted outdoors shall be operated to accommodate *more than three hundred persons.*'"

* * *

"Do you see the point? Open air places are not to accommodate more than 300 persons. I beg your pardon. I did not state the point correctly. The ordinance does not specify open air places. It says: 'any lot or vacant land.' It makes no reference, for instance, to the roof garden of the New York Theater, which is controlled by Mr. William Fox, who is connected to a more or less extent in business with Alderman White, who offers the ordinance. Is it not just as safe to have more than 300 people on the surface as it is to have 300 or more on a roof?"

* * *

"Here is another one to think over: 'Any manufacturer or other person aggrieved by the failure of the Police Commissioner to issue the license, may appeal to the Mayor, whose decision in the matter shall be final.' This refers to the censorship of films. Why deprive a manufacturer 'or other person' of his rights at law? The Police Commissioner, and the Mayor, may each be most proficient so far as the duties attending their respective offices are concerned, but each and both may err in the exercise of judgment. Police commissioners and others have frequently been reversed by the courts."

* * *

"Still another: 'Where a proceeding is instituted for the revocation of a license it may, in the discretion of the Police Commissioner, be suspended until the final determination of the proceeding brought for its revocation.' What a glorious sense of justice there is about this? Trump up a charge against a man and then have a man with a pull get the Police Commissioner to suspend the license until the innocent victim succeeds in showing that he has been a victim of a conspiracy. This smells very much like the outrage Mayor McClellan perpetrated, when he closed up all the picture houses in Greater New York without regard to merits and caused a loss of hundreds of dollars to innocent and law-abiding exhibitors. It sounds like hanging a man and trying him later. Many legitimate and law abiding exhibitors could be ruined by the enforcement of such a provision."

* * *

"To make myself plain, I want to say that I believe there are some men in the motion picture business who should be put out of it. Some of them have not the slightest idea of properly catering to the amusement public, others are rank grafters, and still others, I believe, conduct their places in part, if not wholly, to aid the purposes of miserable designing people. There are existing laws to cover all such cases if the so-called reformers would turn their efforts in the right direction and not cloud the public mind and create a confusion of laws that put the well-meaning people in doubt. On the other hand, there are good, honest, intelligent and law-abiding exhibitors who should be protected, and not prosecuted and oppressed. It is these people who have my sympathy. They have invested their capital and are entitled to as much consideration as those who have, fortunately, more than others to put in the business. As a matter of fact, they are the real motion picture exhibitors. They depend upon the pictures and pay for and exploit them. Many of them put their money in first-runs and give their patrons a better show than some of the managers who are endeavoring to squeeze them out. Give these people the advantage of an increased seating capacity and you will soon find some of those who are pulling every political wire upon which they can lay hand hustling to keep themselves to the fore. I can name a few men who have used the pictures successfully as a stepping stone to success and are now trying to become 'theatrical managers' at their expense, using them when and as they see fit, and trying to kill off the people who are loyal to them. These people may find before long that they have pulled the wrong string."

THE FIRST CHRISTIAN MARTYR FOR MOVING PICTURES.

The Rev. Herbert A. Jump, who is the author of that admirable booklet entitled, "The Religious Possibilities of the Moving Picture," has been asked to vacate the pulpit of the South Congregational Church of New Britain, Conn. Mr. Jump has been a staunch advocate of the moving picture and the mere fact of losing his charge on the count of being too radical has not served to reduce his militant enthusiasm for the pictures as a valuable adjunct to the teaching of God's Word.

In his farewell address he chided the church authorities for their staid respectability.

"When a church cares more for respectability than for humble services," he said in his address, "when it is prouder of its organ and its brownstone front than it is of the poor people who seek its pews for worship; when it regards itself as a polite religious club with its clergyman an errand boy to do its bidding rather than a regiment marching into the battle with its minister leading the charge, then its days are numbered and the Lord will sooner or later cast out that church as an unprofitable servant."

It is a pleasure to state that the fourth largest Congregational Church in America, located at Oakland, Cal., is in eager sympathy with Mr. Jump and his ideas, and has called him there, where by this time he is in no doubt in charge of his new flock.

Projection Department

Edited by F. H. RICHARDSON.

TWO SIDES TO IT. CHICAGO, ILL., [illegible] considerable in what you say. It cannot be disputed that higher wages will attract better men. It cannot be denied that projection would thus be improved. It must also be conceded that projection still needs much improvement and that improvement can only come through better knowledge. It must be still further allowed that better projection means added popularity for the motion picture business and an ultimate increase in prices of admission. All that I freely grant and I believe that the better class of exhibitors, as a rule, are not opposed to what you advocate in the matter of operators' wages, provided the advancements come gradually. What they really fear is that the men, through their unions, will seek to boost wages more rapidly than conditions will justify and faster than the acquirement of knowledge enables them to deliver the goods in return for the advanced pay. Another thing: I do not know how it is with other unions, but the one in Chicago, while it contains many excellent operators who can and do perform creditable work, has a goodly number of members who cannot by any stretch of the imagination be placed in that class. I hold it to be an indisputable fact that it is wrong, from any and every point of view, to attempt to place the good, capable man on a par, so far as wages be concerned, with the careless, incompetent man who cannot deliver good projection and takes no interest in learning how to do so. When all is said and done, Mr. Richardson, do you not honestly think, considering the comparatively short hours most operators enjoy (some of them only a few hours in the evening) and the light character of their work, that they are well paid? In conclusion of this somewhat lengthy letter, allow me to personally thank you for the good you have done the business and the exhibitors, through the dissemination of knowledge of projection."

The foregoing letter is interesting. Plainly, it comes from an exhibitor who studies the business, not alone as applied to his own house, or houses, but as a whole. In the first place, Chicago, you make the common mistake of supposing that unions make one common price for all. This is not the fact. The union simply says that you shall pay no man less than a certain price for a certain class of work. You may pay the best men more, however. In San Francisco, where the scale is the highest in the United States, the best men, I am informed, command a premium over the union scale. It is thus in most cities and I presume you have men in Chicago who get more than the scale. In the second place, while it is true that only really competent, high-class men ought to be allowed in the union, it is not yet practical, in most cities, to thus limit the membership. Doubtless that will come in time. In the third place, I must disagree with you as to the operator's work. True, it is physically not hard, but there are other things to consider. On Sundays and holidays, when men of other crafts are enjoying themselves with their families and friends, the operator is up in an iron-lined room working. He cannot take his wife anywhere in the evening or enjoy himself in any way the ordinary man does. I used to even have to fight to get to eat Thanksgiving dinner with my family. This phase of the operator's work is by no means a joke and it more than counterbalances the lack of hard, physical labor and the short hours. I would prefer more, or harder work, and live like a normal man. You see, there are two sides even to that question. As to unions forcing up wages faster than the increase of knowledge and operating ability warrants, it is likely that may be the case, but mark this: every increase of salaries will be followed by better work. The man who secures added remuneration for his work must and will realize that that means he must get busy perfecting his work. If he does not do it, the higher wage will soon attract men who will. Hence, I think exhibitors need have no fear on that score. I think that both operators and exhibitors are beginning to understand what I am working for better than they did. I have, from the very first, sought to elevate projection—to place the operator in position to put a better picture on the screen. This involved educating many of the exhibitors themselves to an understanding of the fact that a bunch of jumpy shadows does not constitute excellence in projection. They say my work has had its effect. I am glad of it. That knowledge repays me for much.

REMARKABLE. Last week, at the request of Mr. C. F. Jones, President of the Noflaw Theater Companies, Allentown, Pa., I made a trip to that city to look over the new Noflaw Theater. Mr. Jones entered the amusement field, without previous knowledge of the business, about three months ago. He has proven himself a man of excellent ideas and exceptional ability. The first thing Mr. Jones learned was the fact that he knew very little about the business he was proposing to enter. He did not make the almost universal error of the beginner and attempt to proceed on his own very limited knowledge, but, instead, proceeded to at once consult with those who did know. He prefaced the consultation by frank acknowledgment of ignorance—a very wise thing to do. The result was that Mr. Jones, having an open mind, profited by the advice given. Being a bright business man, he was able, to a considerable extent, to sift the wheat from the chaff and he is today possessed of a truly remarkable fund of knowledge of the business, considering the short time in which it has been acquired.

He took an old skating rink and has made it into a theater which is [illegible] Mr. Jones has overlooked anything I was unable to discover it. There is a [illegible] easy chairs and Davenport. There is a [illegible] boxes, with ten seats to the box, with excellent view of the stage [illegible] a set of the Deagan Swiss musical bells. The operating room [illegible] Openings are round and protected by semi-automatic shutters suspended [illegible] Throw-[illegible] City, is in charge. A special Mercury Arc Rectifier has been ordered, which [illegible] time, plunging the house in darkness, there are four large gas lamps installed in the auditorium which the operator can instantly light by merely pressing a button. Altogether, the whole proposition is remarkable and Mr. Jones is to be congratulated on his accomplishment to date. One of the first things he did was visit five or six cities and pick up ideas by inspection of theaters. The editor of this department was consulted as to matters pertaining to projection. Mr. H. F. Hoffman, New York City, has been engaged to lecture on selected films twice a week.

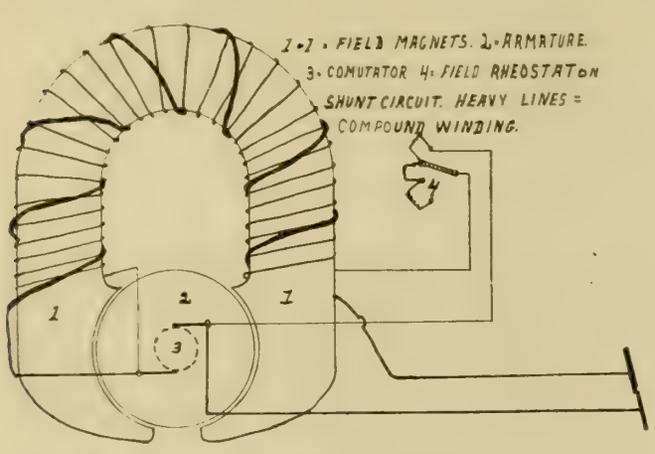
ANNEALING GLASS. Columbus, Ohio, writes: "Have been putting telephone system in the Federal Glass Works, this city, and noticed all glassware goes through a tempering oven. The ware is put in one end of the oven and subjected to 700 degrees of heat [Centigrade, presumably.—Ed.], then it is gradually pulled away from the heat, the cooling-down process requiring about two hours. This they claim toughens, or tempers the jelly glasses, etc., so that hot water won't break them. I explained to the foreman of the glass works the trouble experienced with condenser breakage. He said to put the lenses in an ordinary oven, get it as hot as possible, and then allow it to gradually cool off. I tried it and so far as I can see it works fine. I notice many complain about losing lower loop when bad patches go through. I eliminated that trouble entirely by putting all the loop I could in the space. Noticed Georgia set forth details of a marked coin stunt. Here is a good one. Send to any slide company and get a slide of one of our ex-Presidents. Cancel lower half of features and announce a guessing contest as to who he is. I give prizes in tickets; first prize, 50; second price, 25. Run it for ten days. It will create talk. The friend who was seeking an afternoon business booster will find this scheme excellent, using it afternoons only. For cleaning lenses the following solution is good; it certainly makes them shine. Distilled water, 2 oz., alcohol, 1 oz., nitric acid, 3 drops. The acid kills the blue tinge left by the alcohol. Have one of those dissolvers (?) which cuts the light in diamond shape, using gelatine. The gelatine warped so it would catch and tear. I put in red and blue glasses instead and have no further trouble. Have a nut for you to crack. When I first put in a slide it is clear, but soon it becomes hazy in center, with clear light around. When I take the slide out it seems to be foggy on the inside, but by next show it is clear again."

Many thanks for the suggestions made. I doubt the annealing stunt having much value. [illegible] the process is quite long and the temperature quite high, I do not believe it would be of any large benefit in the case of a thick lens. However, I may possibly be wrong. The fog on inside of slide is caused by moisture. As the slide cools off it is probably absorbed by the paper of the mat, to be again driven out by the heat. Usually this only occurs once in an evening, if at all. The moisture then appears to be driven out of the slide. This trouble is mostly present in new slides and very rarely in old ones.

MORE CONCERNING GENERATORS. Mr. S. P. Dunn, Gary, Ind., [illegible] Department concerning the matter of the feasibility of connecting a projection arc across the terminals of a generator without other resistance in series therewith. Messrs. Brown and Dowell, San Diego, Cal., favored us with a detailed and very excellent description of a shunt wound gen- [illegible] wound, series wound and compound wound, however, it seems to me that neither the shunt or series winding is suitable for such a purpose, keeping in mind our 'no resistance" idea. Let us take, for example, a 2 K.W. (50-volt, 40-ampere), shunt wound dynamo, which would be about the required size to supply a projection arc. When starting we will set the field rheostat at a point at which we will have a pressure of 55 volts, with no load. Assuming that the machine will have a drop of ten volts between no load and full load, we will then have a pressure of 45 volts when the [illegible] by means of carbon adjustment. The foregoing would seem to make the shunt wound generator ideal for our purpose, and so it would be but for one thing, viz: the temporary short circuit, with consequent drop in voltage, caused by bringing the carbons into direct contact with each other. This drop in voltage would be instantaneous but recovery would be very

slow. One method has occurred to me by means of which this difficulty might be overcome, and that is to connect a resistance of one ohm in series with the arc by connecting either end of the resistance to one of the wires of the circuit at different points, and then installing a single pole switch in the circuit wire between the two resistance contacts. By opening the switch the current would be forced through the resistance, while with the switch closed the resistance would, in effect, be cut out. The switch would be opened while striking the arc and this would limit the flow to 50 amperes during the time the carbons were in contact. The switch would be closed as soon as the carbons are again separated and the arc sprung. This seems to me to be the most practicable method of using an arc directly across the terminals of a shunt wound generator.

"The series wound dynamo is, of course, entirely out of the question, since instead of an overload causing a drop in voltage it would act exactly the opposite and the voltage would rise the instant the carbons be brought together. The practical result would be to blow the fuse. If the short be maintained and the fuses held the wires would melt or the dynamo burn out. It seems, therefore, that the compound wound generator is the most practical machine for such work. As is pointed out in San Diego's article, it is necessary to have an external resistance, called a field rheostat, connected into the magnetizing circuit of the generator. This must be arranged so as to allow of gradually increasing or decreasing the resistance as the current increases or decreases. Now, since the magneto-motive force of the magnetizing coils must be varied in almost direct proportion to the current flow, it follows that it is possible to obtain the required regulation by providing additional magnetizing coils through which the main current passes. This is known as "compound winding," and is illustrated in the sketch.



"It should be evident that this is a combination of series of shunt winding. To a certain extent it has the load characteristics of both, inasmuch as the voltage of an over-compounded generator increases as the current increases, the same as does that of a plain series-wound machine, whereas, if undercompounded the pressure will decrease as the current increases, just as does that of a shunt wound generator. The over-compounded machine is out of the question on account of the temporary short in striking the arc. That leaves us the under-compounded compound wound generator as the really practical dynamo for such work. If such a machine has only enough turns (ampere turns) in its series winding to keep the pressure up to about 15 volts when the dead short comes, the resistance of 12-inch carbons, lampleads, etc., being about ⅕ ohm (approximately correct, as I measured mine with a Wheatstone bridge), the current flow during the short would be about 7.5 amperes. As the carbons are separated and the resistance increases to approximately one ohm, the voltage rises and the shunt winding would tend to maintain the pressure and current flow constant at normal. I wish we had such a machine here as the only current available is 25 cycle. Can't you almost see the flicker from where you are? I have tried to make my view clear and trust it will shed a little light on the subject."

If I am not in error, the under-compounded machine is precisely the type Mr. Hallberg pronounced feasible for such work. I believe this is the type known as a constant current machine, the shunt and compound working against each other. I take it, however, that such a dynamo has but one output. That is to say, it can produce only one certain current flow against a given resistance. It does not appear to me that much, if any, regulation or variation of load would be possible. I note that a field resistance is shown. Now, I suppose I am wrong, but it seems to me that the use of such a resistance would upset the relative, necessary proportions of the shunt and compounding and with that resistance all cut in practically make an over-compounded machine out of it. I should like to see this point explained a little more in detail. I have another letter from San Diego describing the compound wound machine. It will probably receive space soon.

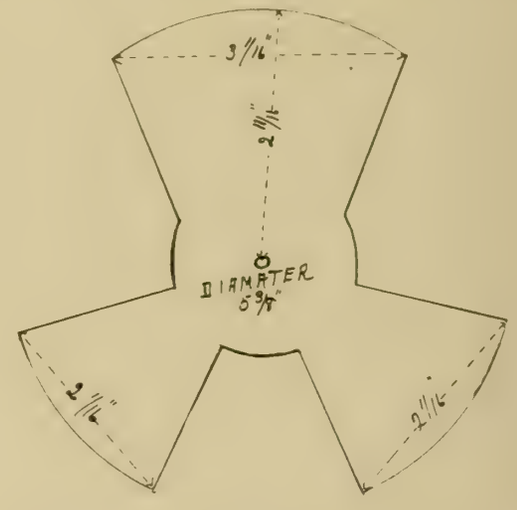
OPAQUE COATING. California (name of town suppressed) writes: "Messrs. Goldsmith and Israelsky recently disposed of the Haynes Theater to Messrs. Ash, Levy and Karske, of San Francisco. Mr. Ash will remain here as manager. I note that St. Louis, Mo., inquires for an opaque slide coating. I make slides, when needed on short notice, by writing on clear gelatine with a typewriter. They can be read by the audience quite readily and by adding a few ornamental lines of scroll with pen and ink the general effect is quite good indeed. I also have a number of slide cover glasses coated with water color paint. Anything desired can be readily written on them by using a sharp pointed instrument of any kind."

The brother also complains of a certain make of film jumping badly, but I understand the fault has been remedied. The gelatine slides show up well, if properly made. They can be written with typewriter or with pen and draughtsmen's ink. The water color scheme is also practical, but not so good as the gelatine.

WRONG. Binghamton, N. Y., writes: "I note a communication from Binghamton, N. Y., by someone having trouble with Kalem films jumping. Note that the party uses a Powers Six. Would say, in behalf of all operators, that I have been running Kalem films for years, that I find them in better condition than ever. They run rock steady through Motiograph and Edison machines. It must therefore be either the fault of the operator or machine, as other theaters are not having any trouble with Kalem films."

The brother is wrong. Complaints have come from all over the country similar to that voiced by Binghamton. However, as I have already said, the trouble has been remedied. It was a temporary fault, frankly acknowledged by the Kalem Company, and promptly remedied. Things go wrong sometimes in the best regulated families. Evidently the correspondent did not happen to receive any of the films in which the trouble existed. The fault did not lie either in the machine or the operator (both of whom the correspondent is apparently taking a little swipe at), because it was stated that all the other makes of film run perfectly.

SHUTTER, OLD SHOES AND RICE.—J. T. May, Bartletsville, Okla., writes: "Enclosed find sketch of shutter for use on Edison Exhibition, one-pin, machine. You will notice that the blades are too long—3 1-16 inches. I filed the casting to allow for this and it obviates the out-of-focus effect in one corner of the picture when the carriage is framed clear up or down. The shutter gives a much better result on the screen than does the two-wing. Mr. William May, operator at the Odeon, and Miss Christine Ruble, pianist at the Bijou, have concluded that single blessedness is a delusion and a snare. Henceforth Miss Ruble, that was, is Mrs. May that is, and Mr. May is wearing a smile as large and bright as a full moon."



Much obliged for the shutter pattern. It cuts a trifle more than 50 per cent. of the light, I find, which is not excessive. We wish the young people health, happiness and prosperity. They should have been married on May Day, in the month of May, and then there'd sure have been a lot of Mays.

GENERATOR WANTED.—Mr. T. F. Keegan, La Crescent, Minn., writes: "Kindly supply me with name of Chicago or Milwaukee manufacturer or jobber who can furnish a 60-volt dynamo. First, however, would you advise me to get a 60-volt machine and use slight resistance, or get a 50 or 52-volt generator? Also how many K. W. capacity would you advise? Will be used for arc alone as I do not wish to burn any other lights while arc is on. Have been using a 4-h.p. gas engine and 2½ K. W., 110-volt dynamo, but find necessary resistance has the effect of overloading the engine. Is it your opinion that a generator of same capacity, only 60-volt pressure instead of 110 would not pull the engine so hard?"

The problem presented is not quite as simple as it seems. It is possible you can get a generator of the type known as "constant current," which will work on a projection arc without resistance. If so, then the saving would be large, as the difference between 50 and 110 volts is wasted in the resistance necessary when using a 110-volt dynamo. The low voltage generator of equal K. W. capacity will deliver more amperes than will the one of high voltage. This is apparent from the fact that K. W. capacity equals voltage times amperes divided by 1,000. The 110 V., 2½ K. W. generator would deliver 2½ × 1,000 ÷ 110 = 22 8-11 amperes. The 50 V., 2½ K. W. machine would deliver 2½ × 1,000 ÷ 50 = 50 amperes. If each were working to its capacity each would require the same engine power, but delivering equal amperage the low voltage machine would require much less power to pull it. If your 2½ K. W., 110-volt dynamo supplied sufficient current then the 2½ K. W. lower certainly ought to do so. Unless a 50-volt machine can be had with an iron clad guarantee to give satisfaction, working without resistance, then I would advise a 70 or even 75 volt one. Sixty volts would not allow enough steadying ballast in the form of resistance to enable you to handle the light very well. Milwaukee and Chicago dealers are invited to send data concerning their generators to Mr. Keegan, supplying full information, of course.

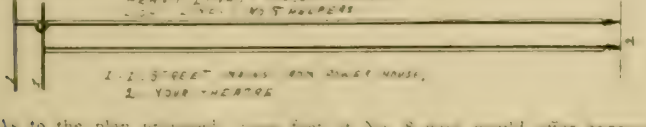
MR. MAY ANSWERED.—The United States Amusement Company, Amarillo, Texas, writes: "Referring to the complaint of Mr. J. T. May, November 4 issue, we claim space to set forth the real facts in the case. Mr. May was formerly located in Oklahoma. We went to considerable trouble and expended time and money in arranging a location for him in Canada. He requested a service of eighteen thirty-day reels a week. We replied that such service was impossible, but offered nine 30-day reels and

[illegible] We made [illegible] that we ought to furnish that film if anyone wished to rent and asked a charge for more [illegible] of the reels. We have on file a letter from Mr. May in which he [illegible] that contract. We did write him a letter telling him we would warn all exchanges in this section of the [illegible] the conduct of his business seeking to make profit at the expense [illegible] keeping reels instead of making prompt return, and then refusing to pay the bill he owed us. We believe, as do you, that the only way to conduct a film rental business is to insist on prompt return of reels and fill all orders you do mail. We [illegible] of the exchanges trying honestly and conscientiously to conduct a fair and square business. We trust that, as a matter of justice, this will be placed in the Projection Department, where Mr. May's letter appeared. Should you desire, we will send you facsimile copy of all correspondence between this exchange and Mr. May. It will prove that we did just as we agreed to do. We never promise any exhibitor a thing we have not got and never will. We are in hearty accord with your department and believe it is an excellent idea to show up exchanges which make promises and break them, also to show up exhibitors who act unfairly by exchanges."

This letter, not being addressed to the Projection Department, was mislaid and its publication thus delayed. At this distance we cannot, of course, know exactly what the merits of this controversy may be, except as set forth by Mr. May and the exchange. We have given the exchange's side of the matter space, since that is but fair. If Mr. May kept reels over instead of making prompt return, he did a very wrong thing. I may say that this is a too common fault of exhibitors—not of all of them, but certainly of some. If the exhibitor expects to receive fair play from exchanges he, in his turn, must give the exchange fair play. Every day lost on a film means dollars and cents loss to the exchange, since the film is rapidly becoming a back number, regardless of its physical condition. But all this does not get us [illegible] "brass tacks." I am not a believer in broken promises for the very simple reason that, as I pointed out, I don't believe in doing business on "promises." Written contracts are the thing, gentlemen. Buy and sell service on prices based on actual age of subject, as shown by release date, and make the contracts in black and white. Know what you have the right to expect and demand in return for your money, Mr. Exhibitor. Don't make promises, Mr. Exchange Manager, make contracts in writing.

UNIQUE PROPOSAL: Iowa (name of town suppressed) writes: "Our current is supplied by a 110-volt direct current plant owned by the city. I am connected on a 1,000 foot run and when we turn on our arc, it seems to lower the amperage, or at least, lower the illuminating power of all lamps on this lead at least 20 per cent. They all know when the picture show starts, and this has caused quite a little complaint. The Superintendent of light plant (who is not an electrician) told me today that he was going to run a No. 8 wire direct from the plant to my building, and that [illegible] I would not need my rheostat. He says that they can't notice any difference at the plant when I go on and does not know how to explain it or overcome this in any other way. He is not an electrician (although a good all-around man and gives us the best of service) and it is very little I know about electricity. So I told him to wait until I could get some good reliable information, and that I could get it from the Moving Picture World. He agreed to wait a few days until we could hear from you. I have been a reader for some time of the World, and am especially interested in the Projection Department. What would you advise us to do in the above case?"

If it is proposed to run the No. 8 lead to supply the entire house it will not work. If it is only proposed to supply the arc lamp it probably will do all right, though I would myself prefer a No. 6 wire and rheostat. The trouble undoubtedly lies in the fact that the present leads are not large enough to carry the load, without drop in voltage, when the arc is on. In other words, when your arc is on the leads are overloaded. This causes excessive resistance, with consequent drop in voltage. In order that incandescent lamps burn up to c. p. it is necessary that the voltage be maintained at normal at all times. A drop of three or four volts will very appreciably affect the incandescent lamps. Why not increase the size of the present leads? That would be the logical thing to do. Also, inasmuch as the incandescent lamps burn O. K. when your arc is off you could run two No. 8 wires right alongside the present wires, attaching them to the mains at present point of contact and to the present leads where they enter your house. This would have the effect of increasing the size of the present wires and would be much better than the plan proposed. See sketch.



As to the plan proposed, 2,000 feet of No. 8 wire would offer approximately 1.3 ohms resistance. A 35-ampere, 45-volt arc would offer about 1.7 ohms. Total, 3.0 ohms. It requires 3.1 ohms resistance to limit the flow to 35 amperes under a line pressure of 110 volts. Without taking time to figure things out exactly, I should say you would [illegible] amperes working without any resistance other than the 2,000 feet of No. 8 wire and the arc. The capacity of No. 8 weatherproof is 46 amperes. If the lights beyond the point where your leads attach are not affected, it is proof that the mains up to that point are large enough. I would, therefore, recommend that your leads be made larger, or else assisted as per sketch, which amounts to the same thing.

LIKES THE HANDBOOK. Huron, S. Dak., writes: "The Handbook arrived in due time and I am greatly pleased with it. In fact, it is just what I have been needing, as it supplies knowledge on many points concerning which I have heretofore been in doubt. Have had eight years actual experience at operating. My knowledge of electricity consisted in what I had been able to learn through experience, with the help of the Department and six months working for the electric light company. Have [illegible] themselves and to the business.

TENSION EQUALIZER. Waterbury, Conn., writes: "Can a moving picture machine [illegible] where another can be obtained at a reasonable figure? [illegible] hibition Model and the [illegible]

"1 is the takeup belt pulley, 2 a movable arm, 3 a stationary arm carrying idler pulley, and 4 is a coil spring attached to 2 and 3, thus maintaining a [illegible]

[illegible] 309 South M Street, Waterbury, Conn. As to the equalizer, while it would no doubt serve a very useful purpose in allowing the operator to quickly and easily vary the tension of the takeup, still it is in no sense automatic in its action. The shutter photo is excellent and shows method [illegible]

VERY VALUABLE—IF. Many an otherwise excellent picture has been badly marred by dust collected around the edge of the aperture. A New York operator tells me this may be instantly removed, while running, by pressing in on the film at the opening just under the guide rollers at top of gate of a Powers Six, or any other machine with which it can be done. I see no reason why this should remove the dirt on edges of aperture, but he assures me it will. Try it out, anyhow.

A DISPUTE. Massachusetts (name of town suppressed) writes: "Think possibly an argument can be settled by your help. The management of the house where I work has installed flaming arc lamps and the manager

[illegible] to take care of them. I have refused on the grounds that I have no right to do such work or, for that matter, any work at all outside the operating room. The operators here are organized and the local agrees with the stand I have taken. We cannot, however, put up a fight as we, as yet, have no local by-laws. We are only going on Sec. 15, Article 6 of the I. A. T. S. E. constitution. There is an electrician in the house and two janitors and I hold it to be the duty of one of them to care for the lamps. Am I right or wrong?"

Under the circumstances you are most emphatically right. In small houses in small towns I hold that the operator may properly perform such a duty as this. You, however, are not in a small town or, I take it, in a small house. Should you do this work, under the circumstances set forth, the electrical workers' union could, if it desired, prefer charges against you, I believe, as, unless I am in error, lamp trimmers come under their wing. But be that as it may, trimming and caring for those lamps is no part or parcel of your duty as an operator.

HANDBOOK.—Moberly, Mo., asks information concerning the handbook, price, etc.

The handbook is a cloth bound book of 186 pages. It price is $1.50 postpaid. Thousands of copies have been sold and it has given universal satisfaction. Hundreds of enthusiastic letters of approval have been received and to date not one single purchaser has expressed dissatisfaction with the book. We are obliged to the brother for contributing a very practical method of utilizing an ordinary lamphouse for spotlight. Out of the several methods described and illustrated in the Department recently, I think California will be able to pick one to suit his needs.

CORRECT.—New Brighton, Pa., writes: "Have been watching the projection department very closely for the last year and have been very much pleased with the results of your efforts. Yours is and has been a most commendable cause and all I have to say is *keep the hammer going*. And now just a word in answer to random shots of a picture fan of a recent issue. His letter was very interesting and I assure him that he has my most sincere sympathy if things have come to such a pass in New York. However, I would recommend, if picture fans do organize into some sort of body, which, by the way, would be most convenient for the exhibitor as he would have but to interview the business manager of the moving picture fans incorporation to determine what sort of program would be appreciated by his patronage, to use their vote and influence to secure friendly legislation and the election of officers who are competent and will make laws protecting operators of worth. Then projection in New York will start on the up-grade. It seems in other large cities as well as in New York, as long as it is possible for a manager to use a man or boy who is able to turn a crank and keep a picture that stays some where in the neighborhood of the screen, and who will accept ten or fifteen dollars, possibly less, per week, do janitor work and chase his legs off for the film service, song slides and sheet music on the side, he is not going to spend any more money for a practical man who persists in doing nothing but operate and looking after his machines. Just as long as there are no laws to protect the men who are worthy of the name Operator, such operators will shun the city, for there are better fields in outside towns."

What the brother says is correct, but it seems almost impossible to get some managers to understand the fact that cheapness in an operating room does not pay. Many of them have an ingrained idea that if they get a "cheap" operator and in addition compel him to do work outside of his duty as an operator, they are just that much ahead. The real trouble is that they themselves do not know a good show from a bad one. Having no real knowledge of the exhibition business themselves they imagine they are doing fine if they manage to pull out twenty dollars, or even less, above expenses by putting on farcial projection. They are totally incapable of understanding the fact that with real projection and real management they could get much better patronage or, if playing to capacity at 5 cents, play to capacity at 10 cents. New York has its share—its full share—of this type of manager. We have here some good operators who are treated fairly decent in the matter of salary, etc. We also have many who—well, let us draw the veil of charity and hope for better things.

HENDERSON REPLIES. In Nov. 25 issue, Atlanta asked Mr. Henderson, chief operator of the Vaudette Theater, of that city, what certain spots under his machine were, referring to a photo of the Vaudette operating room, published a few weeks ago, Mr. Henderson replies:

"Oh, you Spotter, who spotted a spot on a spotless floor! I'd like to take a pot shot at you. Say, Spot, that's 'Three-in-One Oil' which soaked into the cement floor when the machines were being installed and oiled up. Now, Spot, be a good little Spot, and get off the stage before I put the spotlight on you. I've answered you as you asked, like one of Shakespeare's characters in 'Hamlet' serenely says: 'Out, damned spot!' "

I think Brother Henderson is in error in treating the matter as a joke. He must have given the machines a bath when "setting them up." Now, Friend H., while I agree that too much oil is better than not enough, still too much does a great deal of harm. It gets on the films, makes a dirty mess around the machines and is generally a nuisance. Time and again I have pointed out the fact that *one drop of oil is ample for any motion picture machine bearing*, whereas two drops is one drop too much. The one exception is the oil casing of the intermittent, of course. I am not calling attention to your error in order to "rub it in," but to call the pointed attention of other operators who are committing the same sin.

EXAMINATION BLANK. Georgetown, Colo., writes: "Will you kindly tell me where I can obtain an examination blank, as I would like to know whether or not I could pass an examination and hold down a job anywhere in the country? Am as good as most operators, I believe, and better than some I have seen."

There is no "examination blank" that I know of. Examinations are usually oral. You are questioned as to your knowledge of electricity, projection, etc. The questions are, or should be, of a practical nature such as, for instance, how would you hitch up two rheostats in order to get their maximum output when working together on one circuit? How get their minimum output? Would you hitch a projection arc lamp up to No. 10 wires? To No. 000 wires? Explain your reasons, etc.

NEW YORK WAGE SCALE.—New York operators are engaged in a strenuous endeavor to bring about the acceptance of the new wage scale and to do away with the matter of the operator carrying reels to and from the exchange. Up to date a great many houses, including the Marcus Loew theaters, have signed up with the union and the outlook for a general acceptance of the scale, with consequent betterment of conditions of New York operators, is very good.

WANTS UNION BY-LAWS, ETC.—Lowell, Mass., writes: "This local desires to frame up by-laws and adopt a wage scale. Some of the boys thought you might give us aid in the matter. We would like to get hold of copies of contracts and by-laws suitable for operators' union. This would help us a lot in the drafting of our own by-laws."

I have no by-laws at hand, except a copy of those of the San Francisco local, which I would not care to part with. Anyhow, conditions are too widely different there and here to make them of much value as a guide. Will unions having printed by-laws or contract form kindly send copy of same to F. G. Wheeler, Sec. Aux. M. P. O. Union No. 12, I. A. T. S. E., No. 36 Prescott Street, Lowell, Mass. As to the wage scale—you must not be guided, except in a general way, by the scales of other cities, since conditions there may be quite different. Of course it is well to try to have your scale no lower than that of the unions in surrounding cities. What I mean is that in the making of a scale local conditions must be, to a great extent, the governing factor. As you have no scale, or even by-laws, I take it you are a young organization. If that is the fact I would advise you to proceed slowly. Don't try to do too much at once. Don't forget the fact that, according to Scripture, it took even the Creator seven days to finish a certain task. It probably would be impracticable to adopt the wage scale you would like to have (and ought to have) the first thing. Adopt one that *you can get*. I don't mean, however, that you should demand no increase at all. By no means. I am trying to caution you not to attempt things beyond your strength to accomplish, remembering always that you are a young organization. Possibly this warning is not needed in your case, but I have seen many a new organization disrupted, or well nigh so, by that very mistake.

FAN LOCATION. Princeton, N. J., writes: "Does too much or not enough tension cause picture to climb up on the screen when speed is increased? Where is best location for operating room fan? There is a 7½-inch vent hole in wall opposite door of room. Size of fan, 10 inches."

If picture climbs before crank speed reaches 85 or 90 there is not enough tension. You can answer the last question better than I can. Use your own judgment. Enlarging the vent hole and placing the fan in it would probably be all right.

UNION. Elizabeth, N. J., writes: "Kindly tell me what I will have to do to join Auxiliary "L. U. No. 35, New York City; also, does the auxiliary control New York and Brooklyn?"

You will have to come in, make application and be examined. You would have an initiation fee of $5 to pay. The local covers all of Greater New York City and I believe also Jersey City. Am not sure about Elizabeth. As to "controlling" New York and Brooklyn, well, in the language of the classic East Side, that is something else again. It is doing the best it can, anyhow.

WORLD HELPS HIM. Mr. G. H. Hackathorn, Prop., Orpheum Theater, Pendleton, Ore., writes, saying that the World is a great help to him. He uses the film stories taken therefrom liberally in his advertising. Sends in neat bill advertising the recent three-reel release of the Edison Company, "Foul Play."

LICENSE. Rochster, N. Y., asks: "Is it necessary that an operator have a license to travel and operate a moving picture machine in large and small towns (not cities) in New York and Pennsylvania? Must he carry a fireproof booth?"

You will only need a license when operating in cities or towns where local ordinance requires operators to be licensed. As I understand the matter, however, you must have a fireproof booth anywhere in Pennsylvania or New York State. I would be glad to hear from various states as to exactly what the requirements are in these two respects.

A NEW VOLUME BY ROBERT GRAU.

"The Stage in the 20th Century" is the title of the third of Robert Grau's series of volumes of stage history. The newer work will, however, treat greatly on the vast development of the scientific and mechanical phases of stage progress. Mr. Grau has been impressed with the advent of various automatic devices, together with the remarkable achievements of the motion picture, the phonograph and the player piano, and his research has uncovered an almost unbelievable encroachment of science and artifice on what for centuries has been the realm of players and singers, who at last seem to realize the situation and are now themselves affiliating with the inventors. The new volume will be the largest in size of the Grau series, consisting of nearly 500 pages of text and more than 300 portraits, and will be issued early in the new year.

WHY

PAY from 25c. to $2.00 per sq. ft. for patent theatre screens when you can make one yourself equal to the best for 7c. sq. ft. ? Write

THE HADFIELD-HALL CO.
WAUSAU, WIS., about it.

Comments on the Films

Licensed.

"THE MYSTERIOUS STRANGER" (Eclipse), November 29.—A miracle play in which a mysterious stranger, seeming to come out of the Seven, appears in the guise of a beggar, which in the last act he discards, puts off to stand forth in more impressive fashion. He comes first to plead with and then to remonstrate with a hard-hearted and money-proud farmer. His plea rouses the farmer's wrath, then he warns him. We are shown that the man was harsh in all his dealings; but the occasion that brought the stranger was his refusal to let his son marry a daughter of a poor neighbor. Much hard luck comes to the farmer until his only other child, a daughter, is struck by a vivid and realistic flash of lighting. The man becomes contrite and the beggar enters, changes into a prophet and, forgiving the farmer, raises up the girl. Not so much has been got out of the situation as was possible; but the picture is impressive.

"SALT INDUSTRY IN SICILY" (Eclipse), November 29.—A very interesting and instructive scenic and industrial. The salt seems to come from evaporated sea water.

"A WOMAN SCORNED" (Biograph), November 30.—The early scenes of this picture are remarkable for strongly portrayed emotion. They show the jealousy of a wife whose husband is growing cold toward her. This husband is a burglar, and he and another character attempt to get possession of a large sum of money that they know the village physician has. By a fake call, they bring him to the house and bind him, leaving him gagged in the bed. When they break into the house, the fear of the doctor's wife also is extremely well pictured. The situation is melodramatic. The burglar's wife comes in, thinks the doctor is her husband asleep, and is on the point of stabbing him when she discovers who it is. For vengeance, she helps him; together they get the police and go to the house just in time to make a rescue. The end shows the bitter revulsion of the burglar's wife when she awakes to the fact that she has brought about his arrest. The two brightest stars in the Biograph constellation play these two wives, and they help greatly in making a picture well worth seeing.

"'TWAS EVER THUS" (Essanay), November 30.—Yes, indeed, when a woman is only sweet and twenty, she dislikes to get a box of roses on her birthday ("a beautiful rose for every glorious year") and find thirty roses. It wasn't the lover's fault either. He was such a good customer that the florist added ten roses. He was treated most harshly by the girl and by her dad who kicked him out onto the sidewalk. It is a very clear picture and evoked laughter.

"LITTLE RED RIDINGHOOD" (Essanay), November 30.—On the same reel with the above this children's rhyme is retold in pictures for children. It should please them, although there isn't a great deal of imaginative atmosphere in the picture. There undoubtedly is in the rhyme.

"THE REASON WHY" (Melies), November 30.—A comedy of which the last scene, richly human, is worth watching a good deal of rough horse-play to see. Part of the picture is taken up with the rough ejection of two drunken and obstreperous loafers from the village general store. The chief characters are two bunkies, Jack and Slim, and the pretty storekeeper whom both love. As a pretext for going to the store, one is always buying a new pipe, the other always buying a fresh bag of tobacco, until neither can get a good smoke, for one has no pipe, the other no tobacco. They, however, have a rival who carries off the fair one. Then, very disconsolate, they sit on the steps of their porch and make each other presents, one of tobacco, the other of pipes. It isn't a very strong picture. It got some laughs.

"A FOOTBALL HERO" (Essanay), November 28.—This film has some of the flavor of the game of the season, football. There is a girl loved by two men on the college team. One plays a sneak game and lies down when the great contest is in progress. The other is a substitute and is put in his place. His drop kick wins the game and it comes about through a glance from the girl's eyes which tells him he must win. There is much life and animation in the picture and because it deals with football it will be a prime favorite at this season.

"AN EVIL POWER" (Selig), November 30.—In this picture, which, by the way, not entirely agreeable, there is an illustration of what a hypnotist might be able to do. He succeeded in weaving a spell about this unfortunate girl which won her away from her friends. Fortunately for her, her former maid sees her entering a strange house and informs her father. He and her lover enter a taxicab and are driven to the house, arriving just in time to prevent a farcial wedding between the girl and the medium. The lover nearly chokes the medium to death and compels him to release the girl from his power. She renews her engagement and all ends happily.

"A NICOTINE CONSPIRACY" (Lubin), November 30.—Smokers who have been where they wanted a smoke and couldn't get it will appreciate the fun in this film. Her father didn't like the doctor, so they put up a job on him. When the father took her away from civilization, the better to circumvent the doctor, she stole his cigars. The doctor arrives and begins smoking. The old gentleman is in a fever of desire for a smoke. At the right time the doctor hands over a cigar. The result is a wedding. The fun in this story lies in the effort of the old gentleman to get along without a smoke and the way the doctor handled the situation.

"INCENDIARY INDIANS" (Lubin), November 29.—A Western picture [illegible] of the pursuit of settlers by Indians. All the escape of the [illegible] in the stockade. A crazy man [illegible] and set fire to one of the cabins inside. One of the men [illegible] child, crawled to a ditch and got out. He ran [illegible] but the most sensational escape was [illegible] an outlaw whose life [illegible] for capture. [illegible] the Indians and drives off [illegible] which [illegible] the [illegible] the [illegible] of the pursuing [illegible] the rest of the [illegible] to be consumed. [illegible] long delayed [illegible] very [illegible] pretty [illegible].

"GLIMPSES OF SAN FRANCISCO" (Pathe), November 29.—A series of views of San Francisco. It shows principally the city's statues of notable people. The art museum and the new Federal building are also shown.

"AN ACTOR IN A NEW ROLE" (Lubin), November 29.—A cleverly-acted comedy-drama. It pictures an actor who is forced by financial circumstances to turn book agent. By assuming a number of disguises, one after another, he succeeds in inducing one very stubborn man to buy a full set. The amusement is given by the pictures of the various disguises and the portrayal of the different characters necessary in each of these. This picture kept a large New York audience much amused for twenty minutes. It is a trifle rough in places, but, for the most part, is bright and acceptable.

"THE CRAB INDUSTRY" (Lubin), November 29.—A series of views which tell the story of canned crab from the time the fleet goes to sea until the meat is safely enclosed in hermetically-sealed containers. Some of the views are picturesque, notably those where the boats are coming in laden with large cargoes of struggling crustaceans. The last picture on the screen, the colored gentleman who gives every evidence of a fondness for crab meat, is a bit of character posing that is excellent. The entire film is not alone interesting, but is educational in the best sense.

"THE AWAKENING OF JOHN BOND" (Edison), December 5.—This picture with a Christmas, Red Cross Seal message, like that release of a year ago, called "The Red Cross Seal," was reviewed at length on page 535 (issue of November 18) and needs no further notice here.

"JIMMIE TRICKS THE LANDLADY" (Gaumont), December 5.—The quality that people look for in "Jimmie" pictures will be found in this one, but it is not as prominent as in the best Jimmie pictures; there are only a few good laughs in this one. The first scene shows a very poverty-stricken tenement house room. There are many children, Jimmie among them, in picturesque rags and the children's mother. The landlady comes and gives the mother only eight days in which to pay the rent. After this period she return with a bailiff, but Jimmie in the meanwhile has seen her in a flirtation with the butcher. He uses this information, reads truth on the lines of the lady's palm and practically "holds her up" for the rent. It is very amusing.

"THE CHALLENGE" (Gaumont), December 5.—A farce-comedy in which a very clever swordswoman compels a "masher" to fight a duel with her. It is amusing. In the contest she sorely wounds him and afterward falls in love with and marries him. The last scene shows their two kiddies practicing with the foils.

"A MAN FOR ALL THAT" (Edison), December 2.—Although not everything in this picture is wholly convincing, its central idea as presented appeals to us as truthful. An outcast is shown as about to drown himself and he is persuaded to give himself another trial. When next we see him, he is among criminals to whom the dishonest servant of a planter comes ostensibly seeking a doctor, but really to tell them of a large sum of money at the planter's. The chief of the robbers compels the outcast to impersonate the doctor and get the cash with the dishonest servant's help. He consents after being threatened; but the farmer's daughter trusts him with the keys to the safe and, later, when the gang arrives, he helps the farmer's wife and daughter stand off the robbers until the farmer returns with a real doctor and they are driven off. This fight is not wholly convincing. some of the exteriors might have been better photographed. The picture is interesting.

"ARRAH-NA-POGUE" (Kalem), December 4.—This big, three-reel production was reviewed at length under "Notable Films," page 536, and needs no further notice here.

"PULL FOR THE SHORE, SAILOR" (Edison), December 1.—Miss Laura Sawyer plays very effectively the part of the sailor's wife in this heart-touching picture, which was suggested by Elizabeth Stewart Phelps's "The Madonna of the Tubs." She is also ably supported. It is a seaside story of fisherfolk. There are some delightful pictures of a Maine harbor and of the sea, although it cannot be said that the scenes in which the dory is shown adrift are all quite as effective as possible; they are good, however. The only other criticism is that the first scene might have been more happily placed a bit later in the picture; it prepared us for one of the lesser threads of the story. The sailor, after a causeless quarrel, left for a fishing trip without saying goodbye to his wife. In a fog his dory was separated from the ship and he was reported as dead. It was summer when he went out; it is Christmas when he reaches home. His coming is

unexpected and brings great joy. It is a well designed picture and Miss Sawyer's acting makes it very effective.

"SAVING THE SPECIAL" (Vitagraph), December 4.—A railroad melodrama which seems designed more to show well-contrasted characters than to give a thrill at the rescue of the train. These characters are very well acted; they are human beings; and some of them are very amusing. The foiling of the villain, who because he couldn't wreck the engineer's home tries to wreck his train, is not so exciting as is usual in the best melodramas, those whose sole purpose is to get the thrill across and nothing else. This picture merely didn't pay so much attention to the bringing of the warning of the villain's obstruction laid on the track, or to the race of the engineer's wife to remove it in time, as it did to the reckless depths of this villain's villainy and to the trap into which it led him. It is, however, partly because of this departure from the well-worn formula, a very interesting picture.

"ABE GETS EVEN WITH FATHER" (Biograph), December 4.—The very first scene of the picture provoked a good laugh. It seemed as though every single scene that followed was thoroughly enjoyed. The audience of a large theater, as a whole apparently, was kept in amused laughter all the way through the picture. Abe's father refused him a nickel. So he blackened his eye with a burnt cork and told his father that Murphy, the janitor, had given it to him. Daddy was going to do some things to Murphy, but wasn't very successful. Abe got a dollar out of his father because of it. The old Jew seemed pleased by Abe's cuteness.

"WHY HE GAVE UP" (Biograph), December 4.—The first picture on this split reel was funny, but this farce-comedy is even funnier; it is better in every way. Hubbie was a gay bird. He pretended to be in a great fury because wifey ordered a new hat. Wifey is played by that Biograph girl who swims and dives like a mermaid. Hubby went down to the shore to have a good time with the boys and girls. He didn't know wifey also was going to be there. From a distance he sees wifey's diving and tries to get acquainted, slips a note into her dressing room asking her to make a date. She does, and with mother not far away keeps the tryst. It is very funny from first to last and the audience applauded it heartily.

"A HEAD FOR BUSINESS" (Lubin), December 4.—There is a bit too much cheap comedy in this picture which, in some of its scenes, is bright enough; and it hardly measures up to the best that Lubin producers have done. The story will suggest an Imp picture of a few weeks back, called "The Artist Financier." It is perhaps a trifle better. Miss Lawrence plays an artistic young lady who is loved by the younger of James Murray's sons. This young man shows so much artistic temperament that his older brother, a good business man, is discouraged and buys his share of the business. The young lady finds that this older brother has overlooked a plot of ground needed by his new railroad, so she uses the younger brother's check to buy it in and then makes the older brother pay her price for it, thereby showing a head for business.

"THE FRANCISCAN FRIARS OF KILLARNEY" (Kalem), November 29.—A very interesting topical picture showing an impressive church ceremony out-of-doors at the Corpus Christi anniversary. It contains a long procession of Irish folk led and conducted by the Killarney friars. There are many banners; the Host is borne under a canopy and High Mass is said. This picture will interest everyone, but especially Irish folk. Some of such may see friends in the procession.

"AMONG THE IRISH FISHERFOLK" (Kalem), November 29.—On the same reel with the above is this topical picture which shows much of the intimate life of Irish fishermen and maidens. It is also very interesting. The photographs of both are clear.

"THE PROMOTER" (Gaumont), December 2.—A strong, truthful picture; its chief character excites the deepest interest until we marvel at the depths of meanness to which he falls. It is a typical picture of life; the things that this get-rich-quick promoter does are being done; many will recognize him. The art quality that this presentation of the character has, the dramatic way in which the acts that make it plain and open to us, is what makes the picture effective and important. Only the truly significant moments in his experience and the dramatic results of what he does are shown to us. Our interest isn't wearied and vitiated by trivial and unimportant circumstances. Local color seems left to take care of itself; all that the film seems to desire is to give a universal human picture; yet it is full of local color. The promoter fools his own gray-haired father and lets his father fool his life-long friends and cronies with terrifically ruinous results. It is an unusually worthy and desirable picture.

"WESTERN CHIVALRY" (Lubin), December 2.—This reviewer finds this picture slow, even wearisome. It deals with characters that are not truly human and, despite the players who take these parts, are not pleasing, do not wake human sympathy in the spectators. The chief characters are an English lord (conventionally foolish and cowardly), a girl, daughter of a magnate, to whom he is engaged, a clownish girl who belongs on a ranch and a not very prepossessing cowboy. (The player who takes this cowboy part has done some very pleasing heavy villain work in other pictures.) The lord, the magnate and his daughter come to the ranch. Love at first sight follows when the cowboy and the girl meet. The cowboy has his friends dress up as Indians who scare the lord and the magnate and then the cowboy rescues the girl, brings her back to the ranch in his arms. The magnate then accepts him as prospective son-in-law, while the clownish maid makes love to the lord.

"THE HUSKING BEE" (Vitagraph), December 2.—This picture is not to be named in the same breath with the Vitagraph life-portrayals, although the talented young lady who plays the leading role plainly understood how a girl of the standing and experience of its heroine would be likely to act. This heroine was a well-to-do farmer's daughter who loved a very rural, yet not quite truthfully rural, youth. The village doctor's niece came in an automobile to visit him. At the husking bee, a few days later, this niece found a red ear and, as she had the right, demanded the kiss, choosing the most reluctant looking youth present, the girl's sweetheart. This precipitated a quarrel. The girl gave back her ring and told the youth that he'd have to crawl on hands and knees to her before she'd take it back. After several vain efforts, he did crawl in from the gate; but he [illegible] apparently a physical inconvenience in an act which as garden weeder he had probably done many times. The girl comes out to meet him and makes him, as further punishment, place the ring in his mouth and bark like a dog. Could any girl love a man after seeing him cut such capers? To show how the audience regarded it, we may state that two men behind the reviewer expected the youth to swallow the ring, plainly looking upon the picture as a farce. There were several laughs in it.

"IN JAPAN" (Selig), December 1.—A series of scenes in Japan which give a good idea of life among the women of the Japanese. The pictures are novel. Women driving piles is not a common sight here, but in contrast to that are views of the women's school at Shiba, give something of the other side. There are many others equally interesting.

"HOW BETTY CAPTURED THE OUTLAW" (Kalem), December 1.—A rather good comedy given a Western flavor by the settings. A city young man decides to visit his uncle in the West. Arriving at the place he purchases an outfit in keeping with his surroundings. He is mistaken by Betty, his pretty cousin, for an outlaw for whom a large reward is offered and she manages to get him in the cellar and hold him a prisoner until her small brother can go for the sheriff. That official and her father arrive at the same time. When the young man has been recognized by his uncle he asks Betty if she doesn't think that is a nice way to treat a cousin. What Betty said is not disclosed.

"A GLIMPSE INTO THE YELLOWSTONE NATIONAL PARK" (Kalem), December 1.—It was the Kalem Company who were among the first to picture this great natural wonder. The series of pictures here shown includes some of the most sought points and are clearly photographed. The series is commended to those who desire an attractive travelog.

"SEEING CINCINNATI" (Selig), December 1.—A series of pictures which will afford those who have never been there a good idea of what some parts of this busy city are like. These travelogs of cities in this country are interesting additions to any program. They bring distant parts of our own land to our doors.

"A PERILOUS RIDE" (Edison), November 25.—This typical picture of the Indian and soldier kind is only as interesting as others of this class, except that it is better done than most. Few of these pictures are more than a fresh arrangement of old stock properties often used, such as the attack on the fort, the lieutenant's sacrificing himself to save the colonel's daughter, the proud chief who demands that daughter in marriage and the final rescue by U. S. Cavalry. That is all this picture can claim to be. In fact, we have already given its outline. It is very well acted.

"A FRONTIER GIRL'S COURAGE" (Selig), December 5.—An Indian melodrama, which, although it seemed a bit too loosely made, and dragged in several places, is, nevertheless, somewhat more interesting than the usual run of such. The girl is not shown as doing any signal deed of courage; she courageously helped a prospector fight off a large band of the reds. She had met this prospector in the brush; herself an only survivor of a little group of settlers whom these Indians had just wiped out. The prospector and she are cornered, a bit later, and have a sharp fight with the murderous band, but beat them off. The girl is wounded by a brave, who crept up near them unawares but was killed by the man. Herburt Bostworth plays the prospector. I don't remember ever seeing him make any blunder that mattered in any other picture. In this film, with the intention of producing a pathetic picture, he clasps the now wounded heroine in his arms, holds her tightly, and fires over her shoulder, without realizing that she is his shield and protects him from bullets. There are some good, well made scenes, and some interesting backgrounds; but the photography is not quite as clear as in the best pictures. It is a commendable picture.

"A SLIGHT MISTAKE" (Vitagraph), December 5.—This and its companion number on a split reel make a very desirable comedy offering. This is not so good as the second part. It is a picture of a lunatic asylum where a letter had been received stating that two men who thought that they were automobiles were to be taken there that day. A party of motorists happen to be stranded a few miles from the asylum by a breakdown. Of these, Bunny and a friend walk on. They, passing the asylum, are seen and made welcome. It isn't quite so funny as it might have been if the second man had played the situation as well as Bunny; but he didn't play it in any way but the conventional, which is poor beside the better way.

"HYPNOTIZING THE HYPNOTIST" (Vitagraph), December 5.—An extravaganza comedy thoroughly laughable and enjoyable, and one that was received with warm applause. It deserved to be applauded on account of its quality which is all in the acting. A very well-made-up hypnotist calls on Mr. Brown's sweetheart while Brown is there. Brown is quickly cut out and leaves in dudgeon. Goes to consult a professional hypnotist, but finds him not home. Edges past valet into the hypnotist's library. Finds the great book, "How to Hypnotize from a Distance." Reads for a while, then calls up sweetheart and has her make faces at the other hypnotist. Miss Florence Turner plays the girl and she is rich in it. Brown then comes back with the great book. Heavy battle scene in sweetheart's parlor, ending in a truce with Brown victor. It surely is a worth-while comedy. There's hardly an inch that isn't funny.

"A DIAMOND IN THE ROUGH" (Selig), December 4.—A good love story worked out with a rough setting which emphasizes the good qualities that appear in the hero and heroine. A girl is saved from a marriage which she abhors through the timely arrival of a young man who ultimately asks for and receives her as his wife. The former suitor is otherwise disposed of and when the girl's parents visit her a year afterward, they are almost convinced that they made no mistake in giving her to this young man. The human touches through the film add to its interest. There is an interesting situation at the start when the girl obstinately refuses to accept the suitor chosen by her father. But the difficulty straightens itself all out and everybody is happy, while there is no record to show that the disappointed young man seriously mourned his loss.

"THE LUCKLESS BANKER" (Eclipse), December 6.—A somewhat melodramatic picture, based upon the misfortune of a banker. He is compelled to place his child with a friend and goes to Africa to try his fortune. Twenty years later, he is joined by his son. They do much prospecting and when they find gold the elder man goes insane. But the son takes

him home and there [illegible] gradually restored. [illegible] altogether pleasant picture, yet one which has some serious defects.

"SINS OF THE FATHER" (Comet), December 6.—The present effects are very powerful. In brief, it tells of the failure of a husband and dad of his apparently [illegible] business, at the suggestion of his partner. He makes his mother promise that she will say [illegible] when she detects symptoms of the malady. The boy soon [illegible] with the mother, and decided what to do. A strong ending. The film presents a logical moral sermon upon the effect of heredity, and it might have been suggested by Ibsen's "Ghosts."

"JOHN BROWN'S HERO" (Comet), December 6.—An interesting comedy, relating the story of a hero who rescues a lady [illegible] of the mines, and is repaid by losing her [illegible]. The coming of the [illegible] brings in the humor. Brown [illegible] to be carried off the [illegible] he invites them all to visit him. They find to their surprise that he is married, is in good health and has furnished his [illegible] to the [illegible] young wife. The contrasts [illegible] and realities afford a satisfactory climax.

"THE LONG ARM OF [illegible]" (Kalem), December 6.—The film tells of a Mexican bandit who escaped from the sheriff on his own side of the border, but was recognized [illegible] at work in California. He makes his escape in a [illegible] manner, holding a young woman, the ranch manager's sweetheart, before him as a shield. But he is at last at bay on the edge of a precipice. Pushed harder and harder he at last plunges to his death below.

Independent.

"KEEPING MABEL HOME" (Majestic), December [illegible].—The [illegible] was reviewed at length on page [illegible]. It needs no further mention here.

"THE SMOKE OF A FORTY-FIVE" (American), December [illegible].—A truly thrilling melodrama with a good deal of quality to it. The situation is made clear by the very first scene. The rustler's daughter loves the young ranger sheriff. Her father attempts to make her marry his lieutenant, and tries to keep her from [illegible]. In the end the father's plans are circumvented and the lovers meet. The lieutenant, however, brings his men unexpectedly and the sheriff is captured. The girl is compelled to accept the lieutenant to save the sheriff's life. It looks as though her sacrifice was to be without avail, but a sister of the heroine warns the cowboys and they come to the rescue. The girl also is saved. It seems as though Miss Bush, as the [illegible], has never [illegible] a part more acceptably. The whole cast did very well indeed. The design of the picture could hardly be improved upon.

"YANKEE DOODLE" (Champion), December 4.—It is somewhat surprising to find Mother Goose conducting a Yankee Doodle celebration in the front yard and down the street. Old Uncle Sam, with a feather in his cap, appears. Later, Stonewall Jackson [illegible] and leads the procession; then General Grant; then General R. E. Lee. Abraham Lincoln comes and shakes hands with the heroes. None of these figures is well made-up or looks like the original. Yet this idea of weaving such a series of scenes for the children is very commendable.

"OUR NAVY" (Champion), December [illegible].—This [illegible] of good pictures of the big United States ships, each individually. The name is given in each case. It is a good film.

"BILLY'S LETTERS" (Comet), December 4.—Billy had just been married. The actress, an old flame, returned his love letters and his wife read them. She rushed to the theater and caused a scene in the actress' dressing room. The wife makes up with Billy in the last scene. It is very poorly acted indeed, and lacks illusion as a picture of life. The settings also seem quickly chosen and haven't the touch of naturalness which is found in the best pictures. The incidents, too, are often unnatural, especially those in which the butler and maid at Billy's house figure. The story is not coarse and the main thread keeps our interest, but one has the feeling that the film was made hurriedly.

"THE DEAD CANARY" (Comet), December 8.—A pretty story that is satisfying to human feelings, but hardly to human art sense. It is a romance of a village taxidermist and an actress who came to the country on a visit and whose canary died. The courtship of these two and the attitude of the village characters toward them, as shown, are not convincing. There is nothing in the film, however, that is not humanly possible. The photography is not up to standard. The detail is clear, but the result is foggy.

"THE DUMB MESSENGER" (Comet), December [illegible].—The story of a dog which summoned help when an attempt was made to burglarize a house, with the help of the butler and the maid. The society Raffles is an interesting factor. Deciding to steal the diamonds himself he finds others ahead of him. He holds them at bay until help, summoned by the dog, arrives, and in explanation of his presence declares he was passing, heard the noise and entered. The anomaly presented by this character gives a subtle distinction to the film which makes it the more notable. The invalid and the young man's fiancee perform their parts well, but they are subordinate. The film contains many exhilerating thrills.

"JUST TWO LITTLE GIRLS" (Nestor), December 4.—A melodrama of sentiment, not a picture of life, but one which a pleasing little player makes interesting. The story is very much overdrawn and without its children players could hardly have been popular. In the story the doctor's love for his little girl (it is very tenderly shown) leads him to put forward his best efforts to save the life of the little girl of another man. This man, while on his way to ask the physician's help, was the means of saving the doctor's little girl's life when jeopardized by a passing auto. As art, the picture doesn't reach a very high place.

"STRUCK GOLD" (Nestor), December 6.—A conventional melodrama too loosely constructed to be very effective, although the last [illegible] at the [illegible]

[illegible]

"[illegible]" (Comet), December [illegible].—[illegible] stork has arrived; his return home and his progress to the hospital with a carriage filled with toys. Then comes an emotional feature when his wife and [illegible] are reunited about [illegible] doctor in charge, but when taken to see them discovers that it is not his [illegible] which he hugs the nurses and everyone else within reach. Nor is this [illegible]

"THE EMPTY [illegible]" (Comet), December [illegible].—As [illegible] acted and reasonable, and human in the story that it tells. The photographs [illegible] pretty scenes were ruined, as pictures, by this weakness. The chief sent [illegible] Jones Wes[illegible] [illegible] Jones West, a [illegible] [illegible] [illegible] tribe. This ceremony makes a commendable picture.

"A RANGE ROMANCE" (Bison), December 8.—One can not deny that the incidents of this story are possible, yet it takes a very lively fancy to see this picture of a father taking his daughter, aged twelve, away from her mother, who was quarrelsome, and, in the disguise of a boy, permitting her to get a job with him on a ranch in the West, and count the picture a life portrayal. The foreman of the ranch takes a great liking to the girl even before he knows her sex. The mother follows her husband and daughter to the West. There's a chance, dramatic meeting and a reconcilhation. The girl, and also the mother, are players new in [illegible] pictures. They give promise of interesting work. We shall probably have the pleasure of seeing them in more significant pictures than this.

"IN HUMANITY'S CAUSE" (Eclair, American), December 5.—A melodrama of Civil War times. It may leave in the spectator's mouth a somewhat unpleasant taste, because of its peculiar central idea. A Confederate officer, who has [illegible] [illegible] a moment on the [illegible] battle, is saved [illegible] transfusion [illegible] from the [illegible] a negro. After a leader [illegible] "Hold Still [illegible]," [illegible] sadly changed in character. The black blood has made of him a brute, who disgusts even his sweetheart. In the last scene, after he had been told of this transfusion, he seeks the negro, finds him at the edge of a precipice and grapples with him. Both go over together and die in each other's arms. The title seems intended to point a moral. One could hardly call this a highly commendable film, although there are some remarkable and beautiful scenes in it. And, in the parts that were natural it was well acted.

"THERE FELL A FLOWER" (Eclair), December 7.—A society comedy fresh, bright and very amusing. It is very well acted, too. It has parts for four players, a young wife, her husband, her mother-in-law and an old bachelor, mother's devoted but bashful admirer. It cleverly utilizes a little quarrel between the old lady and her son-in-law to bring the bashful bachelor into the picture at the critical time when he proposes. The son-in-law, as a peace offering, had brought mother an elaborate basket of flowers. It was not acceptable; went out of the window, in fact. The bachelor was passing and came up, not knowing who lived in the house, for an explanation.

"MANNERS AND TRADITIONS OF PIEDMONT" (Eclair, French), December 7.—A truly lovely picture of Alpine village life and scenery. It is more interesting than the usual scenic pictures; for, catching the villagers at a festival and again at church time, it brings them all before us very intimately. We can almost make friends with them.

"THE LITTLE THIEF" (Powers), December 5.—A child's doings furnish the comedy in this picture. It might have been suggested by that poem each of whose stanzas ends "Now he's in an awful fix. Ain't he cute; he's only six." He stole the revolver his father had left with his mother as a protection against the burglar who was doing business in the neighborhood. Then he held up the cook for pie and, afterward, a girl in the park with her beau, for candy. He went home to eat his plunder; the burglar was there and he held him up till the policeman got him. It [illegible]

ZIGOMAR! See page 929

"THE SECRET ORDER OF HORNS" (Powers), December 5.—An amusing comic picture showing the initiation ceremonies of the ancient and powerful Order of the Horns. Poor Si took two degrees at the lodge and got his third degree from Mrs. Si when he got home.

"JORIO'S DAUGHTER" (Ambrosio), December 6.—D'Annuncio's play gives the scenario for this picture of Italian peasants. The player who took the part of Jorio's daughter managed to put over an unpleasant character. The picture is very tragic and very beautiful, being, in these Italian mountain settings, almost wholly poetry. It is, as is well known, not a pleasant story. The daughter of Jorio causes a fight between two reapers and in this fight one is badly wounded by a reaper. The other peasants chase the girl down the hillside. They knew who was guilty. She takes refuge in the house where the wounded man's son is being married to another girl. This youth saves her from the mob. After the wedding, she meets him up on the foothills and persuades him to run away with her. The youth's father, who also loves her, follows. He is killed by his son. The girl finally saves the youth from being burned alive by claiming to be a witch, and taking his place at the stake. It is an artistic and very strong production, very commendably acted and staged.

"THE INDIAN FORTUNE TELLER" (Champion), December 6.—A young man gives an Indian woman a liberal fee. Having won in a card game the young man is followed by his victim for the purpose of vengeance. His treacherous Indian guide, a confederate of the loser, leads him through a by-way where lurk the ruffian and his Indian allies. They are met by the Indian woman who is stabbed from behind by the spurious guide, who in turn is shot dead by the young man. The woman, though dying, leads him to the safe path. When she falls dead he drags the body, with the crucifix upon it, to the roadside and goes on his way. The scenes change often, showing the villains waiting for their victim, who never comes. He arrives home safely. The last scene, showing the outlaws still watching, seems superfluous. It weakens the otherwise peaceful close.

"BABY'S CHOICE" (Solax), December 6.—The principal feature of this picture is the child, "Toots," who dislikes one of her sister's admirers, while she evinces an equally pronounced liking for the other. Her expedients to drive away the one she does not like are amusing. She succeeds in a way that gives the audience a thrill. When kidnapped at the instigation of the disappointed suitor it is her friend who rescues her. And she has the satisfaction of seeing her sister accept her favorite after all. That baby will be a favorite everywhere.

"THE PAPER MAKING INDUSTRY" (Solax), December 6.—A good industrial film, the photography of which deserves commendation. It is an admirably illustrated story of a sheet of paper from the log to the finished product.

"BROTHER BOB'S BABY" (Thanhouser), December 8.—This particular baby caused his uncle no end of difficulty and finally forced him to sail for Europe. His mother left him in his uncle's care while she went to the news-stand. The train goes without her, and the troubles of the uncle begin, supplemented by telegrams from the baby's mother. The uncle and the baby are ejected at a station. For safe keeping the uncle places the baby in a dog basket in the baggage car, while he goes for a drink. The train goes and leaves him, but the baby makes a disturbance in the baggage car, and the man takes him through the train. He is promptly claimed by his mother, who has taken this train. The badly disconcerted uncle telegraphs where the baby is and adds that he sails for Europe on the next day. The picture of the Hudson River steamer and the one of the new Pennsylvania station in New York are both excellent. The comedy is sparkling.

"THE MEASURE OF A MAN" (Rex), December 7.—A completely made and praiseworthy picture of human hearts with their weaknesses and glories upon them. The idea that it presents is deep and significant and the story, in its essential meanings at least, rings true; is typical. A working girl, the daughter of a respectable workman, gets, it doesn't deeply matter how, a taste of the luxury of the rich and it comes in such a way that it makes her covetous and much dissatisfied with her home and poorer lot. This luxury leads her into temptation and she flutters toward it, as a moth toward the flame. She is singed, not deeply burned, and is rescued. Five years pass and we see her again content, wiser and happier in her own sphere. There is a love thread woven into the story, and in the end her early lover proves that he measures up to man's stature by coming back for her.

"THE MAN IN THE AUTO" (Lux), December 8.—An automobile adventure in which a gang of thugs shoot the chauffeur of a man they are trying to blackmail, leaving the car to forge ahead at some speed with the man's wife and child in it. These are saved by men in another car. The chauffeur, who on being shot fell from his car, escapes from the gang and leads the owner and the police in trailing and capturing the criminals. It isn't a picture that will excite a great deal of enthusiasm. It is interesting, but the incidents connected with the runaway car are not at all convincing; the car is shown as keeping in the road and steering itself.

"THE ADVENTURES OF AN AMATEUR HYPNOTIST" (Lux), December 8.—A rather freakish picture in which two hypnotists figure. They meet at a party and fall in love, but the power that is in both keeps them from approaching each other. Many amusing encounters ensue. They have to get a professional hypnotist to relieve them from the difficulty. It is only fair entertainment.

"THE LITTLE SHOE" (Solax), December 8.—This is not, as a whole, a convincing picture; but it brings forward a few acceptable players in pleasant roles. These players, not being able to make it deeply human, wisely get the most out of it by being themselves at their best. The heroine of the story, in the last scenes, made a pretty picture. This heroine while very young was stolen by a woman whose own baby had just died. She only got one shoe. The child grows up supposing her to be her real mother. The woman dies; the girl, now about sixteen, is hurt by an automobile and adopted by her own father and mother. On her eighteenth birthday, the day she becomes engaged, the little shoe is the means of showing the relationship.

"WINTER IN SWITZERLAND" (Great Northern), December 9.—Some of the photographs of these snow-scenes are very good, considering how hard it is to get good detail under the circumstances. The views include some vistas of Via Mala and some scenes of Alpine villages with fairly deep snow around them. There are no views of high ranges or peaks and no glacier views. It is an interesting film.

"BUTTONS AND HOOKS" (Great Northern), December 9.—A very well-acted and amusing comedy. There is a good deal of human truth in it, although the atmosphere is thoroughly European. Mr. and Mrs. Bright have only one maid. Mrs. Bright wants her dress hooked up and Mr. Bright is having trouble getting his collar buttoned. It ends in Mr. Bright's getting served first. The little tift is carried to an evening party and reopened again when Mr. and Mrs. Bright are preparing for bed. Mr. Bright goes out to get someone else to unbutton the collar. His adventures take him to places that are open late and he gets home drunk. Mrs. Bright, meanwhile, has called up the Life Saving Corps of the Fire Department to unhook her dress behind. This is not offensive, but to some, it may seem a bit suggestive. One sees much worse on Broadway. It is a comedy that gives a well utilized chance to do some brilliant acting.

MAPLE LEAF PALACE, MONTREAL.

A new moving picture house has been recently opened on one of the principal thoroughfares of the city, namely, "The Maple Leaf Palace." The seating capacity of this theater is about 800, and it presents a fine line of vaudeville and moving pictures. The entrance, which from the photo one can

Maple Leaf Theater, Montreal, Can.

see is very lavishly decorated and spaciously arranged, is situated on St. Lawrence Boulevard. Thomas Brothers, the proprietors, have spared no money to make the place extremely comfortable. From the very start this new venture of Thomas Brothers has been a pronounced success. At all events the business that has come to this theater indicates unmistakably that the exhibiting business is not on the wane.

MOVING PICTURES AND THE CHURCH.

The moving picture shows as a means of public recreation were stoutly defended, while the existing laws and efforts toward the regulation of them were severely criticised when the Sunday Civic Center of the Church of the Pilgrims, Brooklyn, N. Y., met in the church parlors, at Henry and Remsen Streets, to discuss this civic problem.

* * *

The great crowd of mothers and fathers and their children which assembled at Public School No. 147, Bushwick Avenue and Seigel Street, Eastern District, Brooklyn, N. Y., attested to the popularity of the "moving picture show" provided by the co-operation of the Board of Education and the Citizens Committee, of which E. W. Ordway is the chairman.

* * *

The moving picture censor board, Los Angeles, Cal., was allowed $200 by the council to defray incidental expenses. The question of providing quarters in the Temple block and a moving picture machine is under consideration.

* * *

Motion pictures as a means of teaching the Bible and the history of the Episcopal Church, Kansas City, were advocated by Bishop Sidney C. Partridge at a meeting of the men of the Church Club of the Kansas City diocese, held in the guild hall of Grace Church, 13th and Washington Streets. He intimated that the present age was novelty mad, and he could see no reason why the novel side of religion should not be portrayed, in order to satisfy the twentieth century demand for something new.

Manufacturers Advance Notes

"FICKLE BRIDGET" (Solax).

Critics unanimously advocate the elimination of burlesque and slap stick from comedies. Straight comedy, of course, "comes over" stronger with the elimination of these objectionable features. There is, however, a peculiar kind of comedy of which many producers fight shy. In that peculiar style of comedy there is a slight mixture of burlesque and slap-stick, and their application in proper measure without hurting the general scheme, is difficult. For this reason manufacturers are usually luke-warm in their reception of scenarios with those apparently objectionable features incorporated. Unless the story is "handled with care" its appearance on the screen is usually received with a storm of protest. If carefully produced, such comedies can come under the head of Satiric Comedy—or comedy with a keen edge.

Scene from "Fickle Bridget" (Solax).

Such a comedy is Fickle Bridget—the Solax release of Friday, December the 15th. It is a comedy with a keen edge, because it picturesquely "shows up" striking frailties of human nature in a pointed way. It, in a subtle manner, interprets the ambitions and the aspirations of a cook from Cork, Ireland, who inherits a fortune. It brings out forcefully the servant problem and the point of view of foreign nobility and their attitude toward matrimony and the dollar.

The plot of this story concerns a cook, who, after her inheritance of a fortune assumes "airs" which she cannot support by her limited intellect. She has ambitions as a fencer and engages a Count to teach her the art of handling foils. Her former associates and admirers, a grocer and an iceman, are not good enough for her and she finally accepts the proposal of the Count—when the iceman and the grocer show themselves up as liars and unqualified for the tender profession of love.

The situations are absurdly funny and the satire is strongly emphasized.

CHAMPION ENTERPRISE.

In a recent interview with Mr. Mark M. Dintenfass, the Moving Picture World is informed that the Champion Film Company has closed a contract with Mr. Fowler, the well-known aviator, who has distinguished himself in all of the flying meets and enjoys an international reputation, to fly for the Champion Company and take with him as passenger one of the picked camera men of the Champion staff.

It is the object of Mr. Dintenfass to secure a series of bird's eye views of the country over which Mr. Fowler will pilot his airship, beginning in Texas and then proceeding north and east. There is no doubt but that this series of scenic pictures taken from the clouds will prove to be an interesting feature of the already popular Champion releases.

"WHY THE CHECK WAS GOOD" (Imp).

The illustration shows the dramatic moment in the "Imp" release of Dec. 11th, "Why the Check Was Good." "Pay the money," says the sleek-looking man to the teller. The money is paid, and the humble-looking old man departs, rich in pocket, and assured of freedom, although he had forged the signature to the check.

Why was the check good? Years before, the prosperous-looking man, then a youth, had been turned out of home by his father and given a check, which he was too proud to sign and use. Destitute and ragged, he was finally helped by a man who kept a shoe store and sent West to get a job.

Scene from "Why the Check Was Good" (Imp).

He prospered and became a bank official. But his benefactor went on the downward path of life; and in the last resort forged the signature to a check that he had accidentally came by in former times.

He presents the check to the very bank of which his protege has become an official. In gratitude the latter does not go back on his former benefactor; avows the signature to be genuine, and so saves the old fellow and repays him for some of his kindness.

In this picture the Imp Company has produced a clear, wholesome story which makes an irresistible appeal to the sympathies of the audience.

SELIG BUYS LARGE TRACT FOR ANIMAL FARM.

Recently Mr. W. N. Selig purchased an ideal tract of property near Santa Monica, Calif. The property comprises over three hundred acres and is situated on the line of the Los Angeles Pacific Interurban R. R. It is easily accessible to the newly enlarged Selig Edendale Studios and within a short distance of Santa Monica Harbor on the Pacific Ocean, where the Selig Co. keep their flotilla of boats.

The new property will be converted into what will be known as the Selig Animal Farm. A Studio will be erected and permanent animal quarters built. All of the buildings will be of concrete and they will be designed in the Mission style which distinguishes the Selig buildings in California.

The Selig menagerie, in charge of Big Otto Briekreutz, will be moved to their new quarters at once, and this wonderful collection of wild animals, which is now one of the greatest collections in the country, will be added to gradually until it knows no rival. Needless to say, the Selig people are planning some animal pictures that will surpass everything in this line that has gone before.

PENNSYLVANIA STATION FILMED IN ITS NATURAL LIGHT.

And now the new Pennsylvania Station, New York, the largest railroad depot in the country, has been stormed by the moving picture man. And the Thanhouser people, who composed the attacking force, did the filming right in the

Enlargements from Film Views Made in Interior of Pennsylvania Station, New York, by Natural Light.

interior minus the aid of any artificial light. Many of the scenes were made at the lower train level, under conditions that heretofore have never been thought favorable to the taking of a successful moving picture. As the pictures were taken at the rate of 16 per second, with a maximum exposure of 1-32 part of a second for each picture on the roll, any photographer will appreciate the difficulties that were surmounted. Photographers who have been in the Pennsylvania lower level will marvel at the fine view of the train emptying passengers at the subway station. A bright comedy story is woven about the great railroad station, a fast railroad train, a bachelor, and a baby, all under the title of "Brother Bob's Baby." Thanhouser releases it Friday, December 8.

NEW MACHINE TABLE.

The Lavezzi Machine Works, of Chicago, whose advertisement may be seen in the Moving Picture World, are putting another improvement on the market in the form of a strong table, designed and built to eliminate all vibration in the machine due to a faulty support. Mr. Lavezzi says that this table is built to order; it is only necessary to give the height in inches of old machine baseboard to obtain one for trial. Any movement of the picture on the screen, which is due to table vibration, may be overcome by its use. In the illustration in their advertisement the machine baseboard is left off to show construction of the table; it is of course furnished with each table.

GORDON SACKVILLE.

Mr. Gordon Sackville, an actor and photoplayer of note, has joined the forces of the Nestor Company and will shortly be seen in the Monday releases of that concern. Mr. Sackville has had a long and successful dramatic experience, having been for many years "character leads" with the late Richard Mansfield, who deemed him worthy of his closest friendship and admired his versatility. He has also played leading parts with the "Fritzi Scheff Opera Company," Shuberts' "Chinese Honeymoon Company," and at the Hippo-

Mr. Gordon Sackville.

drome, New York City. As "Mr. Brown," in the original "Buster Brown Company," he made a decided hit. His motion pictures experience dates back to 1904, having worked chiefly in the Edison Company. In the Rex initial release, "A Heroine of '76," he was the stately and imposing Washington.

Excelling in character and heavy leads, Mr. Sackville's great versatility enables him to play any role, however difficult it may be. He is a war veteran, having served nine months during the Spanish-American War as first sergeant in Company H, 47th Regiment Regular Volunteers. He possesses a magnificent physique and is uncommonly handsome.

HALLBERG D. C. ECONOMIZERS IN DEMAND.

Mr. J. H. Hallberg, "The Economizer Man," reports a gratifying increase in the sale of the Hallberg Direct Current Economizers for all voltages. Among recent sales is one to R. S. Lind, Belize, British Honduras, of a 500-volt Hallberg Direct Current Economizer; also a 220-volt Hallberg Direct Current Economizer for the Silk City Amusement Company's new theater in Paterson, N. J. There are now five Hallberg 220-volt Direct Current Economizers in operation in Paterson.

CHAMPION FILM COMPANY MOVES.

The Champion Film Company announces that it will move from its present quarters at 12 East 15th Street, New York, to 145 West 45th Street, the Exchange Building. Commodious offices have been secured in that modern building and Mr. Dintenfass expects to have everything in shipshape soon.

ZIGOMAR! See page 929

"THE FLASH IN THE NIGHT" (Kalem).

A pretty girl doing a clever stunt is the central idea of this picture. Gladys is the daughter of a business man and is in love with Tom, an engineer on the railroad. They meet and drop into the train despatcher's office where Mary, the operator, is taking a message. The tickety tick tick of the receiver suggests to the lovers that they can communicate with each other by the Morse code: Tom, by blowing his whistle, and Gladys by flashing an electric light in the window of her home when Tom's engine happens by at night. Get the idea?

Now, Glady's father has a bookkeeper. One day when Gladys happens in her father's office she sees the bookkeeper slip a letter in his pocket and suspects that he is not on the level. She tells her father about it and that sets the old gentleman to thinking. By the time he gets ready to go home that evening his suspicions are aroused to the point that leads him to take one of the books and a letter file home with him. That night while he is working on the books and apparently finding things not quite right, the

Scene from "The Flash in the Night" (Kalem).

crooked clerk lures him away from the house by a call on the 'phone and then breaks into the house after the old man leaves, with a determination to get the book and destroy the evidence of his crookedness.

While the clerk is searching about downstairs, Gladys is in her chamber waiting for a signal from Tom. It comes and she goes down stairs to answer by flashing the electric light at the window and stumbles upon the clerk searching for the book. The clerk attempts to explain his presence, but Gladys suspects him and starts for the telephone to call her father, when the clerk tears it from her hands and breaks the connections. Then he takes the broken cords and ties Gladys to a chair and goes on hunting for the book.

Gladys realizes that Tom is waiting for her answer to his call, so she manages to get to the electrolier on the table and takes the shade off with her teeth; then she grasps the switch cord of the lamp by her teeth and flashes the word "help" to her lover. Tom has been waiting at his engine for the signal, and when he gets the word "help" he gets a trainman to join him and hustles over to the house to see what's up. They are in time to catch the clerk and hold him till Gladys's father returns. By this time Tom is holding Gladys, who is inclined to faint from the excitement of the occasion, and father quietly smiles his approval as the picture ends.

SOME GOOD NESTOR PICTURES COMING.

"Only an Iceman" is the title of a comedy by the Nestor Company that will afford a few wholesome laughs. A young society man gets dead tired of the unbroken round of pleasure and seeks excitement. Seeing an advertisement in the want columns for an iceman, he applies and gets the job. While making the rounds he meets a very pretty girl in the kitchen of one of the homes on his route and immediately falls in love with her. The girl is not the regular cook, but is doing the work while Bridget is away. She rather likes the iceman and flirts with him, much to her mother's disgust. That night the new iceman loses his job, but his desire to see the young lady of the kitchen is so strong that he goes back next day and buys the ice wagon so that he can visit her again. On the occasion of his next visit the iceman makes violent love to the young cook and wins out when her mother appears and orders him out of the house. But the affair has gone too far and the iceman invites the mother and her daughter to visit him at his home to discuss an important matter, signing his proper name to the invitation. Of course the mother and the girl are agreeably surprised when they discover the identity of their host; but he makes plain the nature of the matter to be discussed and—mamma consents.

A Western picture, "In the Early Days," though taken in the East, has many good points in its favor. This reel winds up with a "Mutt and Jeff" comedy that is quite funny.

The first product of the Nestor Company made in California is scheduled under the title "The Law of the Range," for early release. It is a good photograph and shows some good riding and other very interesting scenes. It is entitled to a place along with the best of the many Western subjects being released these days.

Calendar of Independent Releases

MONDAY, DECEMBER 11th, 1911.

AMERICAN—The Man Hunt (Dramatic) 1000
CHAMPION—A Trained to the Sea (Dramatic) 950
COMET—The Ups and Downs of Rafferty (Comedy) ..
IMP—Why the Chalk Was Used (Dramatic) 1000
NESTOR—Only an Iceman (Comedy) .....

TUESDAY, DECEMBER 12th, 1911.

BISON—Bar Z's New Colt (Comedy) .....
ECLAIR—The Musician's Daughter (American Drama)
POWERS—The Little Chaperone (Comedy) .....
POWERS—Views of Genoa, Italy (Scenic) .....
THANHOUSER—The Lady from the Sea (Dramatic)..

WEDNESDAY, DECEMBER 13th, 1911.

AMBROSIO—The Marquis of Lantenac (Dr.) ... .
AMBROSIO—The Launching of Two Italian Dreadnoughts (Naval) .....
CHAMPION—The Saving of Dan (Dramatic) 950
NESTOR—The Law of the Range (Dramatic) .....
RELIANCE—Love and Charity (Dramatic) .....
SOLAX—Fickle Bridget (Comedy) .....

THURSDAY, DECEMBER 14th, 1911.

AMERICAN—Santa Catalina, Magic Isle of the Pacific (Sc. Edu.) 1000
ECLAIR—Her One Day's Dream (Japanese Drama)...
IMP—The Little Stocking (Dramatic) 1000
REX—Logging Industry in the Northwest (Industrial)

FRIDAY, DECEMBER 15th, 1911.

BISON—The Foreman's Courage (Dramatic) ..
COMET—In Time for Dinner (Dramatic) .....
LUX—Bill and His Chum Tired of Married Life (Com.) 521
LUX—Mistaken for the Culprit (Dramatic) 457
SOLAX—The Little Kiddie Mine (Dramatic) .....
THANHOUSER—Deacon Dobbs (Comedy) ...

SATURDAY, DECEMBER 16th, 1911.

GREAT NORTHERN—His First Monocle (Comedy) ..
GREAT NORTHERN—Greece (Scenic) .....
ITALA—An Up-to-Date Doctor (Comedy) .....
IMP—Billy's Scance (Comedy) 500
IMP—The Bungalow Burglars (Comedy) 500
NESTOR—In the Early Days (Comedy) .....
NESTOR—Mutt and Jeff Make the Feathers Fly (Com.)
POWERS—When Heart Wires Cross (Comedy-Drama)
RELIANCE—Just Smile (Comedy) .....
RELIANCE—The Playwright (Dramatic) .....

SUNDAY, DECEMBER 17th, 1911.

MAJESTIC—Little Red Riding Hood (Juvenile) .....
REPUBLIC—In the Days of the Six Nations (Hist. Dr.)

CHRISTMAS IS COMING
So Are
Gem FILMS
They will be received as
A GIFT by any audience.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, DECEMBER 11th, 1911.

BIOGRAPH—Saved from Himself (Dramatic) 999
KALEM—Molly Pitcher (Historical Drama) 1000
LUBIN—A Girlish Impulse (Comedy-Drama) 1000
PATHE—Pathe's Weekly No. 50 (Topical) 1000
SELIG—The Chief's Daughter (Dramatic) 500
SELIG—April Fool (Comedy) 500
VITAGRAPH—One Touch of Nature (Dramatic) ...1000

TUESDAY, DECEMBER 12th, 1911.

EDISON—Buckskin Jack, the Earl of Glenmore (Com.-Dr.) 1000
ESSANAY—The First Man (Comedy).....1000
GAUMONT—Heroism (Dramatic) 610
GAUMONT—Arabian Customs (Industrial) 366
C. G. P. C.—Youth versus Age (Dramatic) 795
C. G. P. C.—Small Trades in Malacca (Edu.) 200
SELIG—A Romance of the Rio Grande (Dr.) 1000
VITAGRAPH—The Military Air Scout (Mil. Dr.).....1000

WEDNESDAY, DECEMBER 13th, 1911.

EDISON—An International Heart Breaker (Com.) ... 700
EDISON—Eskimos in Labrador (Edu.) 300
ECLIPSE—The Tragedy of Old Age (Dr.) 798
ECLIPSE—Harbor of Marseilles, France (Scenic) 215
PATHE—The Flower Girl of Las Palmas (Am. Dr.) ... 990
KALEM—Norma from Norway (Dr.) 1000
LUBIN—Mr. and Mrs. Suspicious (Com.) 400
LUBIN—Quick! A Plumber (Com.) 600
VITAGRAPH—The Ventriloquist's Trunk (Com.) 1000

THURSDAY, DECEMBER 14th, 1911.

BIOGRAPH—Taking His Medicine (Comedy) 673
BIOGRAPH—Her Pet (Com.) 323
ESSANAY—The Hack & Schmidt Bout (Com.) .....
ESSANAY—A Polished Burglar (Comedy) 1000
LUBIN—The Substitute (Dr.) 1000
MELIES—The Better Man (Com.-Dr.) 1000
PATHE—An Episode of the Early Mormon Days (American Drama) 820
PATHE—The Magic Suit Case (Trick) 150
SELIG—George Warrington's Escape (Historical Dr.).1000

FRIDAY, DECEMBER 15th, 1911.

EDISON—Brockton Fair and Horse Show, Brockton, Mass., October 3rd to 6th, 1911 (Topical) 990
ESSANAY—A Goodfellow's Christmas Eve (Dr.)....1000
KALEM—Bill's Flute (W. Dr.) 1000
C. G. P. C.—In the Grip of Alcohol (2 reels) (Dr.) 2000
SELIG—Industries of the South and West (Edu.) 1000
VITAGRAPH—Love at Gloucester Port (Dr.) 1000

SATURDAY, DECEMBER 16th, 1911.

EDISON—Stage Struck Lizzie (Com.) 650
EDISON—A Trip from Colorado Springs to Cripple Creek (Scenic) 350
ESSANAY—The Cowboy Coward (W. Dr.) 1000
GAUMONT—A Queen's Treachery, or the Betrayal of Charles VI of France (Hist. Dr.) 1000
LUBIN—When Innocence Was Wise (Com. Dr.) 1000
PATHE—A Mother's Remorse (Am. Dr.) 995
VITAGRAPH—The Sick Man from the East (Dr.)....1000

ADVANCE RELEASES.

MONDAY, DECEMBER 18th, 1911.

BIOGRAPH—As in a Looking Glass (Dramatic) .....
KALEM—He Who Laughs Last (Comedy) 1000
LUBIN—Love Decides (Dr.) 1000
PATHE—Pathe's Weekly No. 51 (Topical) 1000
SELIG—Evangeline (Dramatic) 1000
VITAGRAPH—Vitagraph Monthly of Current Events (Topical) 1000

TUESDAY, DECEMBER 19th, 1911.

EDISON—Santa Claus and the Clubman (Dramatic) ..1000
ESSANAY—The Three Bears (Juvenile) 1000
GAUMONT—Through the Enemy's Lines (War Dr.) 985
C. G. P. C.—Princess Charming (Juvenile) .....
C. G. P. C.—Landscapes in Japan (Scenic) .....
SELIG—For His Pal's Sake (Dramatic) 1000
VITAGRAPH—Vanity Fair (Three Reels) (Dr.) ...3000

WEDNESDAY, DECEMBER 20th, 1911.

EDISON—The Sign of the Three Labels (Comedy) 1000
ECLIPSE—The Miracle (Dramatic) 1040
PATHE—The Fatal Posing (Am. Dr.) 1000
KALEM—The Flash in the Night (Dr.).....1000
LUBIN—Art versus Music (Com. Dr.) 1000
VITAGRAPH—Fires of Driftwood (Dramatic) 1000

THURSDAY, DECEMBER 21st, 1911.

BIOGRAPH—A Terrible Discovery (Dramatic) .....
ESSANAY—Winning an Heiress (Com. Dr.) 300
ESSANAY—The Foiling of Red Dugan (Dramatic) ... 700
LUBIN—Kiddies' Christmas (Two Reels, Xmas Dr.)..1800
MELIES—The Mission Father (Dramatic) 1000
PATHE—Dad's Smash-Up (Am. Dr.) 1000
SELIG—Brown of Harvard (Dramatic) 1000

FRIDAY, DECEMBER 22nd, 1911.

EDISON—How Sir Andrew Lost His Vote (Comedy).1000
ESSANAY—The Millionaire Barber (Comedy) 1000
KALEM—Between Father and Son (Dramatic) 1000
C. G. P. C.—Providential Bread (Dramatic) .....
C. G. P. C.—In Japan—Nara (Scenic) .....
SELIG—The Little Widow (Dramatic) 1000
VITAGRAPH—A Reformed Santa Claus (Dramatic) .1000

SATURDAY, DECEMBER 23rd, 1911.

EDISON—Pat Clancy's Adventure (Comedy) 1000
ESSANAY—Broncho Billy's Christmas Dinner (Dr.)..1000
GAUMONT—The Maid of Argos (Dramatic) 1000
LUBIN—The Sergeant's White Peril (Mil. Dr.) 1000
PATHE—Actor's Heart (Am. Dr.) 1000
VITAGRAPH—The Old Doll (Dramatic) 1000

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LETTERS TO THE EDITOR

WHAT WOULD YOU DO WITH THE DOGS?

Oakland, Cal., Nov. 8, 1911.

Editor Moving Picture World:

Dear Sir—I was waiting for a party today and dropped into a nickelodeon on Market Street, in San Francisco. The house and its appointments were the finest in the land, but the operator and the manager—well, I can't knock, for I am a crank myself, too.

The first picture, "Pathe's Weekly No. 41," being outdoor photography was clear and sharp, but a Lubin, "Out on Bail," and Sol Smith, "The Interference," were out of focus, poor and unsteady. The machine wobbled and jumped, but the lighting was good. Many in the audience were compelled to look at the floor or the ceiling to ease the eyestrain. I used to put a nickel in the candy box to get something to look at.

Now a question has come up in connection with my cause. If all of my audience haven't got dogs they have six "kids." The kids we dispose of at 2 for 5 cents, but the dogs are requested to remain outside, and there they are—a black and white coach, a collie, two curs, a rat terrier and several other kinds—crying on the lobby floor.

Up comes a lady and says, "What's the matter, doggies, won't they let you in?" She came nearly buying a ticket for all of them—but the question. Would you rent the store next door and hire a matron for the dogs or would you allow them a seat at 5 cents per head?

We've got 'em coming in automobiles now—three last Sunday.

My wife, the cashier, admitted a man, lady and child quite late, free the other evening and they saw two pictures (we run four reels). This happened to be their first time in the house. The next evening he bought three tickets, using a silver dollar, and forgot his change. When she called him back he said he was thinking of the night before. He's spent over a dollar in the house, now.

Now, about a voting contest I held some time ago. Prize, a $7 silver purse (cost wholesale $2.50). Cost of 8,000 votes, $8. Result, two girls about 16 were the favorite contestants and every kid in the neighborhood hung around the theater begging votes. Some sat inside and begged on the aisles. No matter how many we ejected they still begged votes.

Jealousy arose between the two girls, and the weaker one accused us of giving more votes to the other, as she bought several $1 lot of tickets on 10 vote nights.

We lost at least $5 on the proposition and had the trouble and worry.

A 50-cent piece of china (wholesale) brings in more business than anything we've found yet, or advance billing of a certain good picture for a certain night. More some other time. Respectfully,

"ARC."

ANOTHER FINE OPERATOR.

Nov. 10, 1911.

Editor Moving Picture World:

Dear Sir—Have been reading letters written you in the Moving Picture World (which I have taken for years) under the heading of "Letters to the Editor" in regard to good operators. And I will say I have been in the picture field for 9 years or more and have seen the work of lots of good operators and bad ones, too.

While going through the fast little town of Muncie, Ind., the other day, I was in a number of good picture shows, but particularly the Lyric (which, by the way, was running Selig's "The Two Orphans," a cracking good picture). The little playhouse was packed to the doors. But it is not the house I am boasting of, but it is their operator. I never witnessed better work in my life, and I have seen a few. He was right there with everything. He used a common muslin screen, coated over with alabastine or some other kind of whiting, and his picture was as bright as a new dollar in a mud hole and always in frame.

One feature that I took particular notice to, was he always started his reel of "in frame." I have been in places where the operator pulls over his lamphouse and starts off with a bad light and the picture half and half maybe all through the title. But not so with this operator, and I have seen union and non-union operators do it, too. Now, how are the people going to know the name of the picture when it is run like that, and lots of times you have to know the name of the picture to catch the meaning of it. I sat two shows just to see if he would keep up the "good work," but the "good work" went on just the same, never a hitch, always in focus, always in frame and always a fine light.

Well, I left for Chicago that night and thought no more about it. But then, today, while coming back down on my way back to the South I stopped off in Muncie again, as I had some more business in the town that had to be looked after and so I stopped in the Lyric again and the same good old "never jump, never dark, never flicker" picture was on the screen. I inquired the operator's name and found it was Richard Addison, better known as Red, the operator (owing to the color of his hair); that he had been operating for over seven years; that he had been with the Lyric for two years of that time and that there was no chance of him leaving if the manager can prevent.

I wish you would print this in your next issue of the World, for I believe in boosting any one that is trying to do the right thing, and it may help other operators to pay more attention to the class of work they put up.

Hoping the Moving Picture World will continue on its successful way and Mr. Addison will keep up his good work, and pardon me for writing this, I beg to remain, yours truly,

ANOTHER OLD TIMER.

THE MOVING PICTURE SHOW AS A PROTECTION AGAINST THE SALOON.

To the Editor of the Baltimore Sun:

Sir—Kindly afford me space in your paper to answer "A Working Woman's" letter in Saturday's Sun.

She seems unable to understand why quite a number of men attend the moving picture shows during the day, "while so many women and girls are laboring through long hours for daily bread," and "hopes some kind masculine reader will enlighten her." It is a pleasure for me to do so, and I hope she will see my reply in The Sun.

In all cities there is a large body of unemployed men and boys, brought about by many causes. Not a great many years ago all the stores in the shopping district [illegible] now you see [illegible] [illegible] [illegible]

SONG SLIDE RELEASES.

A. L. Simpson, Inc.

"My Same Pal"—Pub. by Song Writers' Music Pub. Co.
"Dear Old Sally"—Pub. by Kendis & Paley.
"The Tale That the Roses Told"—Pub. by F. B. Haviland.
"I Fondly Dream, Dear One of You"—Pub. by Simpson.
"Bamboo Land"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.
"Oh! You Little Rascal"—Pub. by Geo. N. Meyer Music Co.

Levi Co.

"Kiss Me Again"—Pub. by Shapiro Music Pub. Co.
"Go Hide Your Face in the Corner; I'm Ashamed of You"—Pub. by Shapiro Music Pub. Co.
"That Baboon Baby Dance"—Pub. by Shapiro.
"It's Lonesome on Broadway"—Pub. by Shapiro.

Excelsior Slide Co.

"Light Up Your Face with a Smile"—Pub. by Gus Edwards Company.
"Smile Awhile"—Pub. by Head Music Pub. Co.
"Snowtime, Deary"—Pub. by Blood-Koehler Co.
"Baby Is Calling"—Pub. by J. W. Wilcockson Co., Hammond, Ind.
"Cindy"—Pub. by Kendis & Paley, New York.

DeWitt C. Wheeler.

"Steeple Jack"—Pub. by M. Witmark & Sons.
"When I Carved Your Name on the Old Oak Tree"—Pub. by M. Witmark & Sons.
"Come Kiss the Blarney, Mary Darling"—Pub. by M. Witmark & Sons.
"Honest Injun"—Pub. by Remick & Co.
"The Old Love Lingers Still"—Pub. by Up-to-Date Music Co. of Indianapolis, Ind.
"Snowtime"—Pub. by M. Witmark & Sons.

Niagara Slide Company.

"If I Knew"—Pub. by Burdick.
"Knight of the Road"—Pub. by Burdick.

Scott & Van Altena.

"In Dear Old Ireland Where the River Kenmare Flows"—Pub. by H. Rossiter.
"Nobody Bothers About Me."
"Chicken Rag"—Pub. by J. F. Helf.
"Take Me Back to My Old Home Town"—Pub. by Longbake & Edwards.
"Come Over Joe"—Pub. by J. T. Brennen.
"My Bombay Maid"—Pub. by F. B. Haviland.
"She Never Was In Ireland, But She's Irish Just the Same"—Pub. by F. B. Haviland.

PUBLISHED EVERY THURSDAY

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The above formula will be found to give very brilliant negatives, and will entirely overcome any danger of fog." Yours very truly,

Berlin Aniline Works, 213-215 Water St., N. Y. City

Correspondence

LOUISVILLE.

A. M. Musselman, until recently treasurer of the Princess Amusement Company, has resigned that position and left Louisville for Fargo, N. D. Mr. Musselman will engage in the theatrical business in that city. He is succeeded as treasurer of the Princess Amusement Company by J. F. Mayer. Mr. Mayer has already taken hold of the position. He has had several years experience.

In spite of all efforts, the new Majestic Theater was not open to the public on Thanksgiving day, as anticipated. L. J. Dittmar, proprietor of the house, stated that another week will see the best theater ready for business. An exterior view of the place shows it to be one of the handsomest in Louisville. The interior decorations will cost hundreds of dollars, and when completed, it should compare favorably with any theater in the city, photoplay or legitimate.

Miss Martha Russell, leading woman of the Essanay Film Exchange was at the Novelty Theater for two days preceding Thanksgiving. A play in which she was pictured was staged during her stay, and drew packed houses. Miss Russell explained the methods of making the pictures to the audiences at each performance. The regular price of ten cents prevailed, and the public flocked to the new house in droves. A noticeable feature was the number of women patrons who attended the plays during her engagement.

M. Switow, owner of the Novelty and other showhouses, has installed a handsome soda fountain in the building immediately adjoining the Novelty. It is one of the most costly in Louisville, Circassian walnut fittings being a feature. A delicatessen annex has been arranged, and hot drinks of all kinds will appeal to the pedestrian during the cold winter months. Mr. Switow was formerly in the confectionery business and is a student of the public taste.

C. E. Hampson, formerly manager of the Crystal Theater, has gone over to the Novelty. It is understood that Mr. Hampson is slated for the job of president of a new film exchange, which may be started about the first of the new year. M. Switow is said to be the promoter of the new exchange. Mr. Switow owns a half dozen houses in Louisville, and is in a position to make a success of the venture if he decides definitely to embark on it. Mr. Hampson is his right hand man, and will have direct charge of the new enterprise if it is said. The name and other details have not yet been decided.

Manager Jacobstein, of the Crystal Theater, of Louisville, said that business with his house was at its height. Standing room only is the order of the day, and additional seating capacity is absolutely necessary. The Falls City Amusement Company, which owns the place, realizes this, and is planning with that end in view. The first run pictures which are shown at the Crystal have made a decided hit and larger quarters would be extremely welcome with the public.

The addition of "Cy" Reinhardt, formerly of Al G. Fields' minstrels, to the staff of the Orpheum, has boomed an already excellent business, and the house has had its seating capacity tested every night. Reinhardt has an excellent voice and his rendition of his famous yodel brings encores at every performance. He is recognized as one of the best baritones in the country and could secure excellent positions with almost any company he wished. He is a Louisville man, however, and prefers to stay in his home town.

By a mutual agreement between the representatives of the Building Trades Council, the Carpenters' Union, and the Novelty Theater, the latter has agreed to use only union men in the future, and to give $500 to any designated charity. The management of the Novelty declared that its policy has always been to live in good terms with organized labor and that it is their firm intention to conduct their business along this line in the future. The Little Sisters of the Poor and the Jewish Charities were made the recipients of $250 each, and the Carpenters' Union No. 64 and Louisville Trades Council announced that the struggle between the building tradesmen and the Novelty had come to an end by amicable adjustment, and that the theater is entitled to the consideration and patronage of all.

T. P. Taylor, owner of a chain of drug stores in Louisville, who recently purchased the old Hast Building, on Fourth Street, near Chestnut, for the purpose of converting it into a moving picture show, has been granted a permit to raze the building. The new structure will cost about $40,000 and will be one of the most modern in Louisville. M. Switow will lease the building when it is completed. Brinton B. Davis has practically completed the plans.

Woodson Moss and Henry H. Phillips, of Winchester, Ky., have returned to that place from Cincinnati, after purchasing modern equipment for the moving picture show, which they will open [illegible] trip by D. F. Seaton an experienced picture man.

L. C. Beatty, assistant manager of the Hippodrome Theater in Lexington, Ky., will leave early for a tour South, out of Kentucky in charge of a theater's [illegible] moving picture outfit. After the tour, Mr. Beatty will go to Huntington, W. Va., where he will take charge of the Hippodrome there.

After a month's experience, D. L. Bragg of Providence, Ky., has given up the task of running a moving picture outfit and will return to his home in Indiana.

Although many of the things connected with the Novelty Theater, of Louisville, live up to the name of the house, two people who attract the most attention are W. J. Moore, and A. J. Wagner. Both are ticket-takers. The novelty, however, is in the heights of the pair. Wagner is exactly seven feet one inch in stature, while his partner stands four feet from the ground. The size of the former is accentuated by a high hat and other articles of clothing, while the opposite is true of the little fellow. Standing together in the lobby of the theater, they are a mirth-provoking sight, and both are stellar attractions in Louisville moving picture circles.

The Crown Theater, at Seventh and Magnolia Streets, has just been completed and put into operation. It caters both to white and colored patrons, a feature of the structure being a gallery for the blacks. Frank McGrath and Bernie McDevitt are the proprietors of the theater, and their experiment is netting them good results.

The Hast Building, until recently an office structure, has been vacated by its tenants, and will soon be converted into a moving picture theater. T. P. Taylor, proprietor of several drug stores in Louisville, is the owner of the property, having recently purchased it as an investment. He has leased it to M. Switow, who already owns several buildings devoted to the photoplay. Brinton B. Davis, a local architect, has been engaged to work out the plans. Alterations will soon be begun. It is thought that the theater will be ready for business by March 1.

The Louisville Photoplay Association, formed to protect the interest of proprietors of moving picture houses, has elected officers, after filing articles of incorporation. L. J. Dittmar, president of the Royal Amusement Company, was chosen as president of the Association. Other officers are: M. Switow, first vice-president; Irvin Simon, second vice-president; Joe Steurle, secretary, and Max L. Simon, treasurer. The five officers will also serve as the Board of Directors. Meetings will be held once a month, or at the call of the president, at Hopkins' Theater.

A new ventilating system has just been completed at Hopkins' at a cost of $600. The house is now one of the most modern in the city as far as equipment and comfort are concerned.

Work on the new Majestic is being rushed and the theater should be ready by Thanksgiving Day, as anticipated. It will seat 1,200, and is of the most modern construction.

The Ruby Theater, at 914 West Walnut Street, suffered a $1,000 loss by fire recently. The origin of the fire is unknown. The Ruby is the third Negro theater to suffer a fire loss within the last month.

The Princess Company, organized to conduct a vaudeville and motion picture show in La Grange, Ky., staged its first performance recently. Performances will be given four times each week, with several matinees. The equipment of the theater [illegible] in La Grange, Ky., is to have a new theater [illegible] early in the new year, costing [illegible]. The [illegible] Theatrical Company. [illegible] Madison Avenue, between Seventh and Eighth streets, on which it now is leased, but [illegible] will be removed to the new location, and [illegible] will be completed at an estimated cost of [illegible]. The [illegible] Company now has [illegible] Hamilton, Lexington and Louisville.

Winchester, Ky., is the latest town to annex the services of electric lighted posters, when the two local Woodson Moss and Henry H. Phillips have leased quarters in the Hinkston Building and will open the doors to the public about December 1. The proprietors of the enterprise have been in Cincinnati, where the necessary paraphernalia was purchased. D. F. Seaton, a Winchester man who, has had experience in the business, accompanied them.

The old Munson Hotel Building in Owenton, Ky., has been converted into a theater and photoplays will be presented three nights in the week. E. L. Wilson is managing the enterprise. The program will be changed at each performance, and the best seats will be offered.

Faithful copies of the state laws were sent out into the different parts of the state on blanks for votes for the Republican party, but opposite moving picture outfits speakers also. The outfits were so equipped that they were able to give both afternoon and night performances going from one town to the other as soon as their performance was over. They were equipped with gas tanks and operating power, so that they were able to show at any place and at any time.

[illegible] warrants were sworn out recently by the State Labor Department against the Broadway Theater Company, the Empress Theater Company, and the Idle Hour Theater Company, all of this city. The charge was that all of these shows allowed a child under sixteen years of age to work after 7.00 p. m. As yet no action has been taken in the matter, but it is thought that it will be decided in a short time. Warrants were also sworn out for Novelty and Majestic Theaters for not having a copy of the child labor laws posted in a conspicuous place in the theater. Two other "legitimate" theaters are also under the same charge.

Wise and Arnett opened a new show at Midway, Ky., and it is reported that they are having very good crowds. Arrangements have been made with one of the principal circuits, so that they will be able to furnish the best of pictures for their patrons.

It is rumored that a new show will be started in a part of the old Phoenix Hotel, at Lexington, Ky., and bids have been asked on the work, but nothing definite has been done as yet. It is said that the directors intend to remodel the old café and make it one of the most up-to-date shows in the city.

Taylor & Brown Amusement Company, recently opened their new show at Middlesboro, Ky., under the style of the Amuzu Theater. The place is thoroughly equipped with every device for the operation of an up-to-date show.

The Crescent Amusement Company opened up their second show at Bowling Green, Ky., under the name of the Elite. It is said that this show is better equipped than the Columbia, and the crowds which have been experienced during the opening have proven that the house will be more popular than any other in the city.

The Novelty Theater, which only recently threw open its doors to [illegible] has [illegible] set at the start. The [illegible] of its arrangements have been the subject of much favorable comment, and it has already gained a warm spot in the heart of the public.

The Casino, which gets two first run films from the Independent Film Service, is also as popular as ever. While the house is not as large as some others, the excellence of its service assures heavy patronage.

The Pastime Amusement Company has filed an application with Building Inspector B. J. Tilford, for a permit to erect a motion picture show at Eighteenth and Gallagher Streets. The structure will be constructed of brick, steel and concrete, and will cost $8,000, it is estimated. The Pastime Company has increased its capital stock to $10,000. The shares are valued at $50 each. The amended articles of incorporation were signed by H. B. Struby, Gus Giebel, Joseph Seiler and John Moeller.

Michael Switow, proprietor of the new Dream Theater, with Jacob Turvel, and Harry Elliott, were made defendants in a $2,000 damage suit filed by Herman McDougal in the Clark Circuit Court recently. The ground of complaint is, injuries received by McDougal through the collapse of a scaffold which he was employed upon the building, resulting in the loss of a leg. Switow carried an employers' liability policy.

Warden E. Mudd, of the Kentucky State Penitentiary, at Frankfort, Ky., has ordered a moving picture machine, and contracted for the delivery of from four to eight reels every Sunday. The machine will be installed in the chapel of the prison, which is nearly completed, and shows will be given regularly. Col. Mudd's idea is to give the convicts something to work for, only the well-behaved ones being allowed to see the show. Wild

West pictures, mold ups, and similar films will, of course, be tabooed.

Only persons under twenty-one were barred from entries on a chubby, blue-eyed baby of unannounced gender which was recently raffled off at a moving picture show at Morganfield, Ky. The baby was secured from the orphanage here, and signs announcing the contest tacked up for a radius of twenty-five miles. The holder of the lucky ticket was declared foster parent on the spot. The ticket office was swamped with applications for tickets.

The College Theater, of Russellville, opened for business recently. The new house is located in the Auditorium Building and is modern throughout. Messrs. Pool and Croft are the promoters of the theater, which has had liberal patronage since its inauguration.

A moving picture show, as yet unnamed, opened in Hazel Green, Ky., recently. J. Taylor Day, a prominent citizen of that town, will back the new enterprise. A dynamo to furnish light and power for an electric piano has been purchased.

G. D. CRAIN, JR.

IN THE MISSISSIPPI VALLEY.

The high class of pictures from an educational standpoint shown in Champaign was commented on by Dr. William Hartford before the Social Service Club, at Champaign, Ill., but he said that something should be done to have the picture houses better ventilated.

H. O. Talley, manager of the opera house at Carlinville, Ill., will erect an airdome on East Main Street, that city, to be occupied next spring. The building, which will have a sliding top, will have a seating capacity of 1,400. The airdome will be put up by the Manchester Amusement Company, of St. Louis. High class pictures and vaudeville will be offered.

Piano dealers in central Illinois were anxious to have Clyde Martin use their instruments in demonstrating the use of sound effects in photoplay houses.

H. H. Johnson, proprietor of the Lyric Theater at Champaign, Ill., entertained grade school children and teachers at a free matinee to show the educational value of moving pictures. Appropriate subjects were selected.

By a vote of six to four, the city council at Sterling, Ill., repealed that part of the amusement ordinance that prohibited the operation of moving picture shows and playhouses in the city on Sunday.

The Gem Moving Picture Show, Beardstown, Ill., devoted one night's receipts to tornado sufferers of Virginia, Ill., and nearby towns.

J. Jolly Jones has severed connections with the Crystal and Orpheum theaters, at Waterloo, Iowa, and taken over the lease of the Majestic, in that city.

The American Film Renewing Company, of Chicago, Ill., has changed its name to the Builders Bond Company.

The Ottawa Photoplay Company, of Ottawa, Ill., has been incorporated with a capital stock of $6,000 to operate amusement houses. The incorporators are G. K. Robinson, K. Gerdes and F. H. Tichenor.

Mrs. Gretchen K. Robinson, of Peoria, is one of the heaviest stockholders in the new Ottawa Photoplay Company. Mrs. Robinson is interested in Peoria theaters.

The Mozart Amusement Company, of Chicago, Ill., has been incorporated with a capital stock of $900, to do general amusement and theatrical business. The incorporators are Condit Voorhees, John H. O'Connor and Ingvall N. Herreid.

Joseph Odenthal is remodeling Music Hall in Island Avenue, Batavia, Ill., which will be occupied by the new Odeon Theater.

The International Harvester Company recently furnished its 4,000 foot picture, "Romance of the Reaper," for a public school entertainment at Oakwood, Ill.

A new opera house will be built on the site of the Wilson Theater, which recently was destroyed by fire at Mason City, Iowa.

An ordinance has been passed in Peoria, Ill., which calls for an annual license fee of $100 for theaters with a seating capacity of 400 and under, and $150 for houses with a capacity of 800 and under.

G. M. Luttrell, proprietor of the Majestic, East State Street, Jacksonville, Ill., has installed a Regina mandolin orchestrion.

The remodeled Majestic, at Lincoln, Ill., will be a ten-cent house, giving some vaudeville in addition to pictures. A new operating room has been built.

A Quincy, Ill., paper says that a Mr. Byrnes, representing the Chicago concern that manufactures motion picture paraphernalia, has been looking over factory sites in that city, with a view of erecting a branch store.

Miss Irene Newton, who formerly sang in the Savoy Theater, Quincy, Ill., is now singing in the moving picture show at Pittsfield, Ill.

The Star Theater, at Watseka, Ill., recently announced a baby show contest.

Because the city council at Sterling, Ill., recently repealed that part of the ordinance which prohibited Sunday moving picture shows and other performances, the ministers of the city have arranged for a four weeks' revival service to counteract its effects. It was declared that the city council passed the measure because several hundred people were going to Dixon every Sunday night to witness performances in that city.

Rev. Father M. J. Dowling, pastor of St. Aloysius Catholic Church, of Kansas City, Mo., has established a motion picture theater in the hall of the parochial school and proposes to give shows each Monday and Thursday night.

J. J. Barnes has purchased the Star Theater, at Henry, Ill., from J. K. O'Neil. Mr. Barnes will be assisted in the management by W. E. Fenwick, who has been connecter with the place for seven years. An electric organ will be installed. Mr. O'Neil will devote his time to his moving picture house in Chicago.

"Why is it," a Springfield, Ill., resident who does no more than pass by moving picture houses, asks "that every time there is a convention or big public gathering in Springfield the moving picture theaters charge ten cents and announce a special?" The implied charge against Springfield managers is not justified. It is true that nearly every convention, and there are many in Springfield, generally finds one or more specials and a ten-cent admission, but it is hard to find a dissatisfied patron among the visitors. This condition obtains too, because the capital city men are beginning to appreciate the possibilities of two and three reel releases. There was a time when managers were knifing each other in an endeavor to see who could give the biggest show for a nickel, but this is ended and all, especially the Licensed houses, are endeavoring to give quality, not quantity. H. T. Loper's Lyric on November 22 featured "Auld Lang Syne," and had capacity houses at double admission.

W. W. Watts, of the Vaudette, on November 23 gave the three reels of the "Colleen Bawn" in addition to its regular show, making a wonderful program for a dime. As a result he got more advertising for his house than he could from a month of regular reels at five cents. Patrons here were especially pleased with the piano accompaniment of the films. The same week the Royal, an Independent house, played up "Custer's Last Stand."

The "Colleen Bawn" special gave Illinois managers an opportunity to display some enterprise in their musical programs. The Orpheum, at Ottawa, Ill., had Gus A. Bauchle, a meritorious yodler, and Scott's Theater, Jacksonville, Ill., offered a harp solo, by Mrs. Mazie Brooks Mallory.

The Drexel Amusement Company, of Chicago, Ill., has been incorporated with a capital stock of $2,400 to operate theaters and other places of amusement. The incorporators are William Bartholomae, Frederick Bartholomae and Herman T. White.

J. P. Carmichael will build a new theater in Dows, Iowa.

R. P. Hannahan has installed a pipe organ in his picture show at Farmer City, Ill. Mr. Hannahan also conducts a theater at Leroy, Ill.

Fred Stelzer, of McCook, Neb., recently was in Lincoln, Ill., with a view of opening a film exchange there, according to papers of that city.

F. N. Parsons, manager of the X-Ray Theater, at Lincoln, Ill., has opened a moving picture show at Delavan, Ill. Delavan again has two photoplay houses.

Two emergency reels of pictures were destroyed when fire damaged the Main Street Theater, at Bloomington, Ill., November 28, it is reported. Total damage to the theater was estimated at about $1,000.

O. T. Crawford, of St. Louis, has purchased from the Easton-Union Amusement Company in that city a lot on Easton Avenue, which will be occupied by a new theater. Mr. Crawford and others have filed articles of incorporation for the Mikado Theater Company with a capital stock of $45,000. The other incorporators are James Hagerman, Jr., and W. C. Coss.

Al Yaeger, of Freeport, Ill., will have charge of a new five-cent picture house, opened in the Gettings block, South Jackson Street, Monroe, Wis.

Manager Yearwood, of the Grand Opera House, at Mt. Vernon, Ill., put on a Sunday moving picture show. His license was revoked by the mayor on Monday, and on Tuesday, after a consultation the city executive issued the showhouse a new permit. No more Sunday shows will be run, it is said, however. Decatur, Ill., is having a test case of the same kind. Manager Ronan, of the Powers, was arrested for giving a Sunday show, in which moving pictures were made the feature.

Freeport, Ill., managers are said to have posted notices that the patronage of negroes is not desired.

The States Theater Company, of East St. Louis, Ill., has been incorporated, with a capital stock of $1,500, to conduct theater, vaudeville and moving picture business. The incorporators are: William F. Zurwelle, William H. Becker and Raynold B. Hendricks.

The Stockholm Amusement Company, of Chicago, has been incorporated, with a capital stock of $8,000, to operate a moving picture show. The incorporators are: J. M. Delaney, Robert W. Delaney and A. L. Heald.

The Garden Theater Company, of Kansas City, Mo., has been incorporated, with a capital stock of $20,000. The incorporators are: E. P. Churchill, H. N. Churchill and M. H. Graham.

Ernest Bouillet and Dennis Laughlin, of Elwood, Ind., have purchased the Princess Theater from Charles Mahan and Allen Mason.

The Imperial Theater Company, of St. Louis, has been incorporated, with a capital stock of $2,000. The incorporators are: Louis A. Cella, John H. Halvin and Joseph Marks.

J. R. Yeagle and Harry A. Barnes have purchased the Corner Theater, at Decatur, Ill., from the New York Amusement Company.

A theater fire without a panic is said to have ocurred at the Cozy Theater, in Anderson, Ind., recently. One hundred people, who were in the building at the time, filed out quietly. The damage was estimated at $1,000.

Herbert Bell is operator at the Reddish Theater, in Jerseyville, Ill., which had its opening November 18. Miss Effie Bell is pianist.

Mr. and Mrs. Roy E. Richardson, of Jacksonville, Ill., have opened a moving picture show in the Grand Opera House at Bluffs, Ill.

George C. Martin has been placed in charge as acting manager of the Mirror moving picture theater at Moline, Ill. The Moline Amusement Company, which controls the house, has elected officers as follows: President, W. J. Talty; vice-president and treasurer, L. K. Cleaveland, and secretary, T. L. Stanley.

The Empire Theater, at Lincoln, Ill., has been remodeled and refurnished, and was reopened November 18. Blossom Bunn is the piano player and Clarence Parke drummer.

Arthur J. Fitzsimmons, former councilman of St. Louis, represented the moving picture theater owners at a meeting of the city council, when the subject of a proposed increase in the license tax was debated. He declared that property values in the vicinity of the photoplay houses had been increased thereby and that the raise was unjust.

Paul Le Marquarnd, president of the Starland Theater Circuit of Canada, is said to have announced that the company will invade the twin cities, Minneapolis and St. Paul. A thirty-year lease is said to have been made for a site at Eighth and Wabash Streets, St. Paul, where $30,000 in remodeling will give an unusually handsome photoplay house. The Minneapolis end will not be ready so soon. Duluth may also be invaded.

F. H. M.

CINCINNATI.

An effort is being made by the Moving Picture Operators' Union of Cincinnati, Ohio, to introduce an ordinance in the city council providing for the amendment of the present code regulating the size of machine booths. They wish to have the present enclosures enlarged in all the Cincinnati theaters. The proprietors and managers of the houses are naturally opposing the same, the latest action taken being the appointing of an investigating committee to look into the local conditions and report to the council at a meeting in the near future.

According to Thomas Nolan, proprietor of the Pastime Theater, on West Fifth Avenue, a number of Cincinnati picture exhibitors will be compelled to abandon their present places of business if the proposed ordinance should go through council. He declares that the operators have asked that the law require booths to be enlarged to eight feet square and seven feet high, which, if enforced against owners, would find many of them unable to comply, because the ceilings of their rooms are not of sufficient height or there is some other building structural difficulty.

After a thorough investigation of the local picture houses, following the panic scare in a West Virginia town recently, the Cincinnati Building Inspector pronounced all of the theaters safe, being well provided with exits, none on second floors, and the machine booths well fireproofed.

NEW ENGLAND.

The Cumings Theater, Fitchburg, Mass., had an "almost panic," when a small fire started there. The cool courage and resourcefulness of Manager H. F. Jackson, prevented any trouble. The fire was put out, and the entire audience kept unaware of the incident.

Henry Redmond, who has been missing from the Premier Theater, Boston, since last October,, and who is under indictment for the alleged larceny of $550.00 from the Premier, returned to Boston November 13, and gave himself up. Redmond was employed by the Premier as assistant manager, and, it is stated, jumped to New York with $550. He was arrested and held on $1,000 bail.

On November 23, Paragon Park, at Nantasket Beach, Boston, was swept by fire. Paragon Park is one of the foremost outdoor amusement resorts in New England. Wolf & Walker's photoplay theater was leveled to the ground, with almost the entire park., Messrs. Wolf & Walker expect to rebuild for the coming season.

A new photoplay house is promised for Danvers, Mass., as Mr. L. Brown is about to build on High Street. The house will seat 550, and it is expected, will be ready by January , 1912.

Dante's Inferno played Poli's Theater, Meriden, Conn., and was very well received on each of the two days' stay. The reels are meeting with great success in New England.

Mr. R. B. Royce has been appointed manager of Poli's Theater, Meriden, Conn., succeeding Thomas Kirby. Manager Kirby has been transferred to Poli's Bridgeport, Conn., Theater.

The Loomer Opera House, Willimantic, Conn., had excellent business during the stay of Dante's Inferno.

New Haven, Conn., will soon have another moving picture theater, if the present plans of Messrs. Norton and Gentile are not changed. The house will be centrally located on Chapel Street.

Buffalo Jones's American Reel

(INDEPENDENT)

BUFFALO JONES

CONQUEST of the ANIMAL KINGDOM

One that makes the red blood run cold

EVERYBODY has heard and read of *"Buffalo Jones."* He is known as the *"King of Cowboys,"* the *"Burbanks of the Animal Kingdom,"* the *"Wizard of the Wilds."*

The man *without a gun,* who followed *Col. Roosevelt through Africa, roped* and *hog-tied* every species of animals of that dark continent.

Sampson met the young lion and *"Buffalo Jones"* has met the old lion. *Daniel* was cast into the *lion's den,* but *"Buffalo Jones"* goes into their dens, climbs trees, ropes and *ties them down for fun.* And *shows* the *proof* in the *no fake pictures.* He also shows how he *ropes grizzly bears* and toys with them like kittens. *Mighty buffalo bulls* he ties down, and *dehorns them;* shows the *fiercest combat ever witnessed;* two monster buffalo bulls contesting for the supremacy of the herd. *Bands of wild horses. Herds of Catalo,* the new animal he has originated. Also the *Persiarino* and *Gorisians,* the new sheep and new goats. Also *herds of wild elk, antelope* and *mountain sheep,* the shyest of all animals. *Deer* and *other animals* on their natural environments.

Buffalo Jones Roping Grizzlies.

Desperate Buffalo Bull Fight.

Buffalo Jones was game warden of the Yellowstone Park for many years and recorded the most wonderful things ever heard of in moving pictures. Besides he has ranched his buffalo and all kinds of hybrid animals on the banks of the Grand Canyon in Arizona for many years, the *wildest place* in the *United States,* and the pictures obtained from these places *are marvelous.* People *never tire* of such pictures. They are all combined in one reel of 1,000 *feet,* and will be released *Jan. 4th,* 1912. A written lecture goes with each reel. Also thrilling advertising slides and posters. *These are unquestionably the greatest pictures ever made.* Just the thing for *drawing new crowds* to picture shows.

A pamphlet containing the lecture on application. All interested in moving pictures should send at once for one, especially lecturers.

WRITE AT ONCE TO **C. J. JONES,** Corner Broadway and 31st St. New York City

Phone, 4100 MADISON SQUARE

Reference: 1st National Bank, Las Vegas, N. M., or "Moving Picture World," New York City

Mr. Jones will supervise the sale and sending out of the reels himself and every reel will be inspected by him before going out.

Mr. C. O. Fuller, the Vitagraph representative, whose efforts among the New England exhibitors resulted in that big trip to New York as the guests of the Vitagraph Company, the story of which appeared in a recent issue, was presented with a watch by New England exhibitors, who felt that they wished to show Mr. Fuller that they appreciated his efforts. The subscription was started by Mr. R. D. Marson, manager of the General Film Company's Boston offices.

The new Washington Theater, Boston, has installed a five-piece orchestra, in addition to the regular show of licensed pictures and vaudeville. Manager Collier finds the innovation to be a distinct success.

The opening of Portland's new Masonic Building, Portland, Me., occurred November 20-25. A big Masonic fair was given, and vaudeville and pictures formed a big feature of the festivities.

T. L. Donahue, of Nantasket, Mass., is turning his garage into a photoplay house to seat 350. When the alterations are complete, Mr. Donahue will run his shows on Wednesday and Saturday nights. The program will be four reels of Licensed service, and illustrated songs.

The Olivet church, Springfield, Mass., was recently badly damaged by fire. The Gaiety Theater, State Street, offered the church free use of its auditorium on Sundays, and services are held regularly at the Gaiety. The kindness manifested by the Gaiety Theater will no doubt redound to the advantage of the box office, as the good deed will make friends for this house.

Mr. Charles Hodgdon, of the Princess Theater, Wakefield, Mass., is finding business to be too good. Accordingly, Mr. Hodgdon is enlarging his house, having bought the land in the rear of his theater for that purpose. The Princess is an excellent example of what the right man can do with a photoplay house, as the theater had proved to be a loser to the two concerns owning it before Mr. Hodgdon purchased the Princess. This makes the second enlargement of the Princess under Mr. Hodgdon's management. When purchased, the house seated 300, was raised to 700 last winter, and when completed now, will seat just about 1,200 people.

A good quality of Licensed service, together with musical numbers, are doing the business. Mr. Hodgdon uses quartets and other singing specialties.

The Hampton Hotel property, Northampton, Mass., has been purchased by the Goldstein Brothers Amusement Company, who intend to build a first-class theater, to be devoted to vaudeville and pictures. This company owns a string of theaters in Massachusetts.

Frank L. Browne, formerly manager of several Boston picture houses, has taken a position with the National Booking Offices, Boston.

An article appeared in the Brockton Daily Enterprise recently, about Keith's Theater, Campello, Mass., which opened as a photoplay house. The theater is managed by Mr. L. A. Howard. The article states that Mr. L. A. Howard is "the original moving picture king." This is somewhat incorrect, as it is Frank Howard, owner of the first Licensed exchange in Boston, who is termed in New England "the original moving picture king." Mr. L. A. Howard was an operator in the Theater Comique, Tremont Row, Boston, for some time.

The Cambridge Theater, Cambridge, Mass., which was closed for a few days, has reopened and is playing vaudeville and pictures.

The Edisonian Theater, Portsmouth, N. H., has given vaudeville in connection with its picture programs a fair try-out, and has decided to use straight pictures only.

A National Exclusive Film Exchange has just been opened in Boston, and developments are expected most any day.

A large theater is about to be built in Melrose, Mass., with a seating capacity of 1,200. The theater is to be on Main Street, and will be by far the best in Melrose. The new house will be fireproof and will cost $30,000. Vaudeville and pictures will be used.

The Star Theater, Dover, N. H., has closed after an unsatisfactory season devoted to vaudeville and pictures. Jack Dolan's Lyric Theater proved too strong a competitor for the Star.

The Star Theater, Boston, is playing four reels of first-choice Licensed service, four acts of vaudeville and a "Song Revue." For the last few months this house has been using no vaudeville, but Manager George I. Appleby finds a demand for the acts and contracted for vaudeville of the better kind.

Mr. Irving Hamilton, who has managed the South End Theater, Boston, since Marcus Loew opened that theater, has left his position, and will shortly announce his new connections. Manager Hamilton was originally assitant manager of the Orpheum Theater, Boston, the first house opened in that city by Mr. Loew. Mr. Hamilton was well liked by his employees, who presented this former "boss" with several appropriate gifts. Mr. Louis Boas, who has been manager of the two Marcus Loew houses in Fall River, Mass., was shifted to the South End. If Mr. Boas shows the same calibre as he has in Fall River this writer advises nearby houses to look out for storms, as Mr. Boas is a wonderful business-maker.

Mr. Leroy A. Jackson, of 494 Massachusetts Avenue, Cambridge, Mass., is thinking seriously about opening a large photoplay house in Cambridge, to seat 2,500. If his present plans are consumated, Mr. Jackson's house will be the finest in Cambridge, and one of the best in the New England States. A large company is being formed, with Mr. Jackson as the prime mover.

Mr. Harry F. Campbell, manager of the Boston Film Rental Company, has annexed quite a number of motion picture theaters lately.

The Columbian Hall Theater, of Maplewood, Mass., is now using Independent service. The Columbian is using four reels of pictures and illustrated songs, with a bi-weekly change. The Eagle Theater, Fall River, Mass., is also using the service of the Boston Film Rental Company. Manager Joseph Salvo reports excellent business. Manager Campbell is an energetic worker, and is continually lining up theaters with his Independent service.

The Savoy Theater, Boston, closed on Tuesday night, November 21, with no idea of reopening. Miss Lotta Crabtree, owner of the house, has made a loss of not less than $50,000. The whole trouble with the Savoy was its poor front and lobby, as was stated last year by the writer. The house has used both kinds of service since its first opening, and tried other ways to help business, but to no avail. A restaurant has secured the building from Miss Crabtree, who owns both the theater and the building. This is the first high-class house that found business so bad as to close in Boston.

The Orpheum Theater, Newburyport, Mass., which was considerably damaged by fire some time ago, has just been leased by the National Amusement Company, who intend to open the Orpheum by January 1, 1912, as a photoplay house. The house is undergoing alterations at present.

The Scenic Theater, Hartford, Conn., after using vaudeville in connection with its program of pictures, has discontinued the acts, and is using illustrated songs in their place.

Manager Gellatis, of the Quincy Auditorium, Quincy, Mass., is doing an excellent business this season, with vaudeville and pictures.

Mr. and Mrs. A. E. Hathaway, well known in New Bedford, Mass., are away from town, on a pleasure trip. The Hathaway Theaters are all doing well.

The Theater Voyons, Lowell, Mass., owned by the Bowlaway Amusement Company, is one of the most up-to-date in Massachusetts. This house advertises in the daily papers and is reaping excellent results. When the Kalem Company produced "Colleen Bawn," the Theater Voyons advertised it very strongly. Mr. J. S. Kittredge, of the theater, made it his business to inform the editors of the local dailies of the unusual merits of these reels. As a result both the Sunday Telegram and the Courier-Citizen published reviews of these pictures, sendng staff reporters for the purpose. The Theater Voyons tells the writer that their advertisements cost them $75 an inch for display type. The circulation of the Courier-Citizen is about 14,000. The Theater Voyons can claim the distinction of being the first photoplay house in New England giving a "professional performance." On November 17, this theater, after its regular performances, gave a professional one to the theatrical people of Lowell, with the members of the Donald Meek stock company, as the special guests. The reason being that in one of the reels exhibited by the Voyons, Mr. Jack Chagnon had one of the principal parts. Mr. Chagnon was seen in "The Black Arrow." In "Dooley's Scheme," Mr. John J. Benson, another Lowell actor, had a prominent part. The affair was voted a huge success, with everyone enjoying himself. There is no house in Lowell doing so fine a busines as the Voyons, which caters to the best people in the city.

Mr. Charles Benson, manager of the Bijou and Premier Theaters, Fall River, Mass., made a flying trip to Detroit recently and was married.

The First Congregational Church, Hyde Park, Mass., is both uplifting the standard of amusements in that town and adding to its bank account. The cause for all this is to be found in the fact that this church rented a building and is giving regular performances of photoplays. A number of the parish have been detailed to censor all pictures before they are exhibited by the church. All reports state that business is great.

Mr. C. O. Fuller, the popular Vitagraph representative, due to whose efforts fifty-eight New England exhibitors visited the Vitagraph plant in New York, again appeared in Boston, Mass. "War" was the picture that Mr. Fuller was showing at the General Film Company. This was a special showing, as the picture is not yet released. From present indications, "War," a huge sermon on the horrors of war, will be exhibited in many New England houses. While in Boston, Mr. Fuller was presented with a watch, as a mark of appreciation by New England exhibitors. Through Mr. Fuller, the Vitagraph Company presented New England managers with a photograph of the boys, taken in front of the studios.

Mr. T. L. Donahue, who hoped to open his new Star Theater, Nantasket, Mass., on December 2, was delayed. The Star will probably be opened in another week.

Mr. M. C. Blumenberg, manager of the Casco Theater, Portland, Maine, found business so good when he exhibited Selig's "Lost in the Jungle," and the Biograph, "The Battle," that both pictures were repeated by popular request. The orchestra installed by Mr. Blumenberg is a distinct addition, and business continues big.

The Puritan Theater, Washington Street, near Northampton, Boston, which recently opened to the public, is evidently doing a very nice business, judging from the crowds in the theater. This house seats about 800.

The Tremont Theater Company have opened another theater. The last addition is the Gorman Theater, South Framingham, Mass. Vaudeville and pictures are offered.

The new Park Theater, Manchester, N. H., which has been having much trouble, due to the differences between the management and the union employees, has patched up the trouble. It is understood that only union help will now be employed in the Park.

Pawtucket, R. I., evidently likes vaudeville and pictures better than stock company productions. The Bijou Theater of that city has been using stock for many months, but has changed to vaudeville and pictures. Mr. Charles Lovenberg directs the fortunes of the Bijou.

In this connection the report is going the rounds that Mr. Charles Lovenberg, manager of Keith's, Providence, R. I., has the entire amusement situation of Pawtucket, R. I., in the palm of his hand. The Bijou, Music Hall, Scenic and Star, all of Pawtucket, are controlled by Mr. Lovenberg. These houses usually are run as follows: the Music Hall uses a straight picture program, the Scenic runs vaudeville and pictures. The Bijou and Star are not always open, but play vaudeville and pictures whenever business is brisk enough to warrant it.

The Marquise Theater, Lawrence, Mass., playing pictures, was damaged by fire on November 23. The damage was very small, and no lives lost.

A new theater is promised for Norwalk, Conn. Mr. H. J. Dull is promoting the house. A large theater, playing vaudeville and pictures, is the present plan.

Mr. P. McMahon, proprietor of the Scenic Theater, Hartford, Conn., finds business too good. He intends to take care of this overflow by building a new vaudeville and picture house, to be located on Asylum Street. Mr. McMahon has another winner in his Keeney Theater, New Britain, Conn.

Wakefield, Mass., will soon have a real live Opera House, when the enlargements and alterations now taking place in Lyceum Hall are completed. The new house will seat about 1,500 and will play vaudeville and pictures for the most part, although some road shows are probable.

Fall River, Mass., has had two new moving pictures theaters opened recently. The Eagle Theater at Pleasant Street is doing a nice business with Independent service. The Star is the other house, and is reported doing well.

The Premier Theater, Fall River, Mass., is now being managed by Mr. M. E. Regan, who succeeds Manager Rothchild. The Marcus Loew Company called Mr. Rothchild to New York, where he will manage one of Mr. Loew's theaters.

Mr. F. W. Homan, manager of the Scenic Temple, Providence, R. I., spent some time in Boston, Mass., recently.

Many moving picture theaters throughout Pawtucket Valley, R. I., have been closed for the past two weeks, due to an epidemic of small-pox. The houses are now all open again, as the disease is no longer prevalent in that section of Rhode Island.

HENRY.

WASHINGTON, D. C.

Under the direction of Director Melville, The Lubin Company has been visiting Washington, securing some military dramas from Fort Meyer.

A moving picture operators' union has been organized here with a good membership for a beginning. It is hoped that this will effect better service at the machines and consequently better projection of pictures.

A new vaudeville house, The Imperial Theater, has opened its doors to the public, and its program will emphasize the spirit of the time by including the motion picture as a feature.

Manager Aiery has recently introduced an excellent light for projection, which is "something different" from the other houses. As usual, it is some scheme of his own, and he won't tell us exactly how it is accomplished. The Alhambra is dotted with just such improvement devices of the manager's ingenious mind.

The Maryland, as one of the pioneer houses of the Capital City, finds a way of retaining a big attendance by presenting an exceptionally long program. The brilliant red front of this house forms an attraction, as well as its artistic embellishments. Proprietor Wunder and Manager Story are very solicitious of the patrons of the Maryland.

IN THE SOUTHWEST.

The San Marcos Theater Company has been organized at San Marco, Tex. Directors were elected as follows: J. R. Portert, A. B. Rogers, C. C. McNeil and Frank Bradley. An up-to-date opera house will be erected.

Vaudeville and moving pictures will be offered by Manager B. H. Powell, of the Empress Theater, which is being erected at 111 West Main Street, Oklahoma City, Oklahoma, by the Powell-Creak Amusement Company. It is hoped to open some time in the course of the holidays. The building, which will cost $60,000, will seat 1,000 persons. The lobby, thirty by twenty feet, will be of white marble. A $10,000 Kimball pipe organ will be a part of the equipment.

MOTION PICTURE PATENTS COMPANY

NOTICE

THE Edison patent (Re-issued No. 12037) relating to motion picture cameras was re-issued on December 5, 1911, as No. 13329, to the undersigned. The patent contains the following claims:

1. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film suppofted on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a continuously-rotating shutter operated by said shaft for exposing successive portions of the film during the periods of rest, substantially as set forth.

3. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; a shutter exposing successive portions of the film during the periods of rest; and a reel revolved by said shaft with variable speed for winding the film thereon after exposure, substantially as set forth.

4. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion, said feeding devices comprising means proportioned to cause the devices to so advance the film that its periods of rest shall exceed its periods of motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

5. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized perforated tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices provided with teeth engaging the perforations of such intermediate section of the film and moving it across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

MOTION PICTURE PATENTS COMPANY.

LICENSED Film Stories

GAUMONT.

THE MAID OF ARGOS (Dec. 23).—To save the city of Argos Myrtis, a beautiful maiden, is selected by the high priest for sacrifice. After taking leave of her father and lover, she is lead to the sacrificial tree to await the will of the deity.

Shortly afterward, the high priest, Crates, steals out to her, and, inflamed with passion, offers to save her life.

Her lover, Amyntas, who has been watching in concealment, however, rushes out, and with a dagger, strikes the wicked priest to the ground.

Hand in hand the lovers then go to the temple, and there it is decided that the blood of the high priest is sufficient sacrifice.

THROUGH THE ENEMY'S LINES (Dec. 19).—Just before the battle of Marengo, Lieutenant Bertrand is sent out by Napoleon to locate the position of the Austrian army. After capturing a peasant and disguising himself in his cloak, Bertrand drives the peasant's horses to the house in which the Austrian general is staying.

There he secures valuable papers, but is discovered and forced to seek safety as best he may. After a series of narrow escapes, he manages to get through the Austrian outposts, although in doing so he is wounded and finally falls from his horse.

Found by his comrades, he is carried to the emperor. This daring deed brings victory to Napoleon.

ECLIPSE.

THE MIRACLE (Dec. 20).—After the death of his royal brother, Otto, ambitious for power, immediately plans to do away with the baby prince, who has been placed in his care. He accomplishes his purpose in a fiendish manner.

The death of the little prince causes great sorrow throughout the castle. His little sister is heart-broken, and prays long and often for the return of her brother.

One evening, during the prayer, an angel appears, and, taking her by the hand, leads her to the family vault. There the figure of Christ is visible, who, after opening the tomb, gives the living body of the baby prince into the arms of the angel, and then vanishes. The angel and the little girl carry the child into the chapel and place him in the crib surrounded by the sacred statuary.

Then the princess runs to tell her mother the good news. The doubting mother decides to follow her and reaches the chapel just as Otto's coronation procession is entering in triumph.

The marchers are astounded at the sight of the living child, and all except the wicked Otto join with the delighted mother in loud rejoicing at the miracle.

ESSANAY.

THE THREE BEARS (Dec. 19).—The story tells how little Goldilocks drops asleep and dreams a very strange dream. It will be remembered that the big bear, the middling-sized bear, and the teenty tiny bear leave their porridge to cool and go for a walk. Little Goldilocks wanders through the woods, espies their cottage and enters. Delighted by its quaintness, she looks about the room, finds the porridge and samples each bowl, finally eating all of the teeny tiny bear's breakfast. Then, feeling sleepy, she goes into the adjoining room, where she curls up in the teeny tiny bear's bed and sleeps until the bears return. Goldilocks is discovered, chased out of the house and pursued by the bears, but luckily, before the bears catch her she wakes up to find it was only a dream.

WINNING AN HEIRESS (Dec. 21).—Charley Sapleigh reads in the papers how several rich heiresses had eloped with the family chauffeurs, and decides to learn to drive an automobile, hire out to some wealthy family and win an easy fortune. Sapleigh takes a quick course in an automobile school, and gets a position with Mrs. Van Richley. Although he has heard the name of Muriel several times, he has never seen the heiress, as he supposes she is, but he receives a rude shock when asked to take Mrs. Van Richley and Muriel for a ride, to find that the latter is a pet monkey. This is enough for Sapleigh, who decides to take a more laborious, but surer road to fortune.

THE FOILING OF RED DUGAN (Dec. 21).—Judge Blake sentences "Red" Dugan, an old offender, to twenty years in the penitentiary, and Red swears vengeance. Dugan escapes and goes to the Judge's house, gains entrance, and, finding the judge alone in his library, orders him to hold up his hands. The judge's little son, Ralph, has been romping about, playing cowboy, and has secured his father's revolver from a drawer in the dining-room sideboard, when he hears the threatening voice of Dugan in the next room. Quietly he steals to the portieres and levels the gun at the convict's head, ordering him sharply to hold up his hands. The convict drops the gun, the judge sees it, and Dugan is at the mercy of the two. A guard from the penitentiary then bursts into the room and Dugan, in irons, is led out.

THE MILLIONAIRE BARBER (Dec. 22).—The proprietor of the Palace Hotel, in a small town, advertises for a barber. Jack Crothers, a city barber, replies to the ad in person, but before he has time to see the proprietor, is accosted by a reporter from the local paper, who he jokingly tells that he is a Denver millionaire. Crothers finds himself suddenly greatly elevated in the esteem of the hotel proprietor and guests. He is given the best room in the house and introduced to the Reynolds' wealthy guests. Marguerite Reynolds is the charming daughter, and Crothers sees possibilities of marrying into wealth. However, several difficulties arise, precarious circumstances which almost spoil his game. He is asked to subscribe $500 to a fund for aged school teachers, and his bluff is called when he cannot pay for a dinner while on a trip with the Reynilds in their auto. Then, the Reynolds' auto is stolen and $500 reward is offered. Crothers gets the auto back and almost gets the money, but it is taken out of his hands by the old school teacher, just as he is about to pocket it. It is then that Reynolds, Jr., calls his bluff. Reynolds has found a photo of Crothers, in barber attire, and the latter is glad to get away from the suburb alive.

BRONCHO BILLY'S CHRISTMAS DINNER (Dec. 23.)—The sheriff of Rattlesnake County, Nevada, has received a notification from the district attorney, to post dodgers along the highways, announcing that the notorious outlaw and badman, Broncho Billy, will be given his liberty and no prosecution of his crimes if he surrenders to the sheriff within seven days. It is a few days before Christmas, and after the sheriff has executed the order in regard to Broncho Billy, he goes to his home, where he finds his wife writing a letter to their daughter, who is at college. Christmas Day we see the young lady take the stage coach for the long, but picturesque and pleasant ride over the mountains. Although Broncho Billy has found one of the notices, appraising him of the mercy that the law has offered him, he regards it with contempt, for on this very day he has made plans to waylay the stage-coach, knowing that on Christmas Day it must be loaded with rich booty. At the halfway house the stage pulls up for a minute to allow the driver and his partner to stop and wish the proprietor a Merry Christmas. The girl is left alone to watch the horses. When they are inside, a number of roistering cowboys come out from the inn, wildly shooting their guns, and the horses, becoming panic-stricken, break and run at full gallop down the turnpike. Broncho Billy is waiting for the stage and when it dashes by with its fair driver he realizes that the horses are running away. Forgetting his former criminal intentions, Broncho springs into his saddle, and starts in pursuit of the flying coach. After a long ride, he reaches it, springs from his horse to the driver's box and takes the reins from the girl's hands. He thus saves her life and the stage-driver, and others now riding up, persuades him to go on with them and eat dinner at the girl's home, to which they, too, have been invited. The incident results in Broncho's complete redemption and he swears off outlawry for good.

SELIG.

EVANGELINE (Dec. 18).—With a pathetic charm that brings a sob to the throat of its auditor, we are told the sad story of two young Arcadian lovers—Evangeline, the beautiful, and Gabriel, son of Basil, the blacksmith. Upon their wedding morn, all of the men in the peaceful Arcadian province are summoned to the church to hear a proclamation by the British. When assembled they are all seized and shipped off by the English tricksters to be distributed among the New England states. Among those thus deported is Gabriel—the new bridegroom. Evangeline sets out in search of her lover and husband. She wanders down New England for years—longing, hoping, praying, but to no avail. At last when she is an old woman she finds her bridegroom in a hospital on his death bed. The shock proves so great that she succumbs to death herself, after a murmured prayer of thanks to the Almighty, for restoring her loved one to her.

FOR HIS PAL'S SAKE (Dec. 19).—Billy and Tom, pals of long standing, are invited to a party given by Florence, Billy's sweetheart. In jest, Tom and Florence flirt too much to suit Billy, and he leaves in a huff.

Florence regrets her actions and Tom promises to bring Billy back. He returns to his rooms, where he is confronted by a revolver and a very stern looking Billy behind it. Tom orders him to put it down and refusing, they fight, in which Tom is victorious. Billy apologizes and they are friends once more, and pledge their friendship with a drink in the town dance hall.

Anita, a Spanish girl of the town, uses her black eyes so successfully on Billy that he soon forgets Florence, and despite the pleadings of Tom, is bound to marry her. Tom, knowing her for what she is, resolves to show her up to Billy.

On arriving at Billy's room, where they have gone after leaving the saloon, Anita asks Billy for a drink of water. Seeing his chance, Tom takes a roll of bills from his pocket, and proceeds to count, watching Anita covertly. The money talks very loud to Anita and she forgets, in turn, Billy for Tom. He takes her in his arms just as Billy returns with the water. Infuriated he tries to draw his gun, but Tom has him covered, and forcing him to stay, he kisses Anita and they leave.

Arriving at the corral instead of putting Anita on a horse as she expects, Tom orders her away. She demurs, but Tom is of pretty stern stuff, and she goes her way, while Tom returns to Billy and explains his actions. Billy, overcome with remorse, begs Tom to "fix it" with Florence to forgive him. Tom promises to do his best. Going to Florence's home, he persuades her to walk with him. She wonderingly consents, and they arrive at the corral, where Billy is waiting. Everything is forgotten and the boys are "Pals" once more.

BROWN OF HARVARD (Dec. 21).—The story of this most popular play deals with Tom Brown's efforts to save his fiancee's "black sheep" brother Wilfred Kenyon, from disgrace. An unfortunate state of affairs exists between Wilfred and Marion Thorne, the sister of Gerald Thorne, a sturdy Southerner, who is tutoring his way through college and incidently stroking the varsity crew. This situation is misunderstood by all but Tom. Matters reach a climax on the day of the big boat race between Harvard and a champion English crew. Thorne as he is about to enter the boat is given an anonymous note to the effect that Marion is about to leave town with one of the college men. He throws the race and rushes to his sister, whom he finds in possession of Tom's check for an amount to cover her expenses. The check has been forged by Wilfred. Crazed with grief and anger he rushes back to the boathouse. In the meantime Tom Brown, Thorne's substitute, has stroked the Harvard crew to victory, and as he is carried into the boathouse by his admirers he is faced by the irate Thorne, who brands him as a scoundrel, producing the check to substantiate his charges. Brown remains silent, preferring to be misunderstood rather than expose his loved one's brother. Wilfred finally confesses and wrongs are speedily righted.

THE LITTLE WIDOW (Dec. 22).—Alice Graham, recently bereaved of her husband, prepares to leave, with her baby, for her home in San Francisco.

On the same boat is John Forman, who, having "struck it rich," has decided to return to the Southland. They become acquainted when Forman resents an insult perpetrated on Alice by Jim Medford, a gambler, also from the Klondike.

Later, through some fault of the engines, the ship catches afire, and in the ensuing panic, no one remembers the little widow but Forman, who misses her. He dashes below and drags her and her baby out of the burning cabin, obtains life belts and they cling to the life raft with others, and are finally cast ashore.

The survivors are taken to the home of Harry Weston, the lighthouse keeper. Alice gives him her bag of golddust for safe keeping, and he hides it, safely, as he thinks. But Medford, who has waited for just such a chance for revenge on Alice and Forman, discovers the gold, steals it, and though nearly trapped, rushes from the house.

He gains the beach, but seeing that he cannot escape, scatters the dust upon the sands. Thinking all the gold is lost, Forman, who has followed Medford, makes good the loss from his own bag, and once more earns the profound gratitude of Alice.

Four years later, investments fail, and John Forman finds himself an almost ruined man. But "bread, scattered on the waters, returns," and Alice, reading of his losses, sees where she can prove her gratitude, and forthwith sends him a check for an amount sufficient to cover his margins. He retrieves his fortune, and when, a month later he seeks to return the money, he is sought to keep it, which he does, as well as Alice and her little daughter, Lillian.

BIOGRAPH.

AS IN A LOOKING GLASS (Dec. 18).—The wife patiently pleads with her husband to leave off his drinking and care more for his family of herself and two children. Her endeavors, however, are in vain, for he returns to their home in the evening in a beastly state of intoxication. The wife is nearly heartbroken, but their little son is highly amused at the antics of his drunken, besotted father, and the next day while the mother is at market, the children play at housekeeping with the boy as dad, he going through the performance enacted by his father on the day before. The father, now sober, views this from the next room, and it makes him so ashamed of himself that he swears to be done with drink for good, which oath he religiously keeps.

A TERRIBLE DISCOVERY (Dec. 21).—Taunted by the gang over the conviction of his brother by the District Attorney, Dick swears to make the attorney suffer. His plan is a novel one, which might have succeeded but for the daring of the lawyer's ten-year-old son. Dick disguises himself as an old woman, and owing to the attorney's benevolent nature, Dick finds it easy to gain entrance into the house by feigning illness. The

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lawyer is in the house with only the boy, who is in his own room on the second floor. It looks for a time that Dick will be successful in perpetrating his dire design, but the boy suggests that his father lower him by a rope from the window. This is a perilous move, but the boy bravely undertakes it. The youngster once outside, races off and brings a couple of mounted police to the rescue.

MELIES.

THE RANCHMAN'S DEBT OF HONOR (Dec. 25).—Having sold out a good stock of cattle, the ranchman "sets 'em up" for the boys at the town café, and in paying the bill, displays an enviable roll of greenbacks. Frank Hawley, a professional gambler, entices him into a game of poker, where, by the crooked work of the gambler and his confederates, the ranchman loses all and in the hope of "coming back" borrows from Hawley, only to lose again.

It is the ranchman's "debt of honor" and he takes Hawley home with him to show him a goodly stock of horses, the sale of which will more than

Scene from "The Ranchman's Debt of Honor." (Melies.)

pay the debt. But Hawley becomes at once interested in the ranchman's daughter, Mary, who, however, has a lover, and spurns the gambler's attentions, dealing him a blow on the face for forwardness.

Hawley becomes more than ever determined to have her for his wife by fair means or foul. He directs the theft of the ranchman's horses, then demands his money. But he did not count on losing his fat wallet in the very stables that he robbed, which Mary finds and brings to her father just as Hawley is demanding her hand most threatingly.

To claim it would be to admit the theft, so he is forced to swallow the bitter pill of his own carelessness, and to see Mary and her cowboy lover about to start life as one on the handsome balance remaining in the wallet after paying the "ranchman's debt of honor."

VITAGRAPH.

Reel No. 1.

VANITY FAIR (Dec. 19).—Amelia Sedley, accompanied by Miss Becky Sharpe, returns from boarding school. Becky is a natural born flirt. Bashful Joseph Sedley falls desperately in love with her. He takes her to Vauxhall Gardens, where he makes an ass of himself, is very much ashamed, and refuses to keep his appointment with Becky the next day, sailing for Scotland to escape her wiles.

Amelia, with her gentle sweetness, hands Becky a letter from Sir Pitt Crawley, requesting her to repair to Queen's Crawley at once. The next morning, bright and early, she takes her departure to enter Sir Pitt's household as a governess, where she meets Rawdon Crawley, youngest son of Sir Pitt, who falls captive to her charms, bringing upon himself the displeasure of the whole Pitt family. He, notwithstanding, marries Becky.

Reel No. 2.

After their marriage, Becky Sharpe and Rawdon Crawley take up elegant lodgings at Mayfair. Rawdon, who is a captain in the English Army, is resplendent in his uniform. They are visited by their military friends; Captain Dobbin is there with Amelia Osborne and her husband, Lieutenant Osborne, who is fascinated by Mrs. Crawley.

A week later they sail for Brussels. At Brussels they attend a ball given by the Duchess of Richmond, at which Becky meets the Marquis of Steyne, and where they receive notice of the Battle of Waterloo. All is excitement and the officers are soon on their way to the field of action, where Lieutenant Osborne is killed. A month after the battle, Becky Crawley turns to the ensnaring of Lord Steyne, who with crafty and villainous intent, lays siege to the overthrow of Captain Crawley in order that he may continue his alliance with his wife. Crawley gets heavily in debt at the gaming tables of Lory Steyne, is unable to pay and the unscrupulous Steyne throws him into prison.

Reel No. 3.

Colonel Rawdon Crawley writes a note to his wife to raise money to secure his release. She replies falsely that she is sick but will implore Lord Steyne to show Rawdon leniency, signing herself, "Yours affectionately, Becky." Colonel Crawley, in despair, sends to his brother for assistance. Pitt hastens to his brother's succor. Rawdon immediately goes to his wife's apartments and finds her with Lord Steyne, whom he throttles, and leaves Becky forever.

Major William Dobbin marries Amelia Osborne. Amelia and Major Dobbin learn of Becky's downfall. They visit her in her misfortune and find her dissipated but unconquered. She refuses aid from Mr. and Mrs. Dobbin and is left by her friends to her own waywardness.

THE VITAGRAPH MONTHLY OF CURRENT EVENTS (Dec. 18).—The December issue will bring to our notice one of the finest body of men in the world, the mounted police of New York City, in their annual parade.

From the East our attention is called to the West, where we are shown one of the largest wheat fields in the country, where farming is a fine art and reaping and threshing is carried to such enormous proportions that the machines employed resemble a train of cars in slow and systematic progress.

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Columbus honored by his countrymen in their annual procession now passes before us. Setting forth in hundreds of gaily decorated floats the great achievement of their favorite son, who discovered America and made this old world go 'round.

Other important events are recorded in this number.

FIRES OF DRIFTWOOD (Dec. 20).—On a fierce stormy night, Amos Stockford, a young captain of a fishing vessel, is gathering driftwood. Suddenly he sees signals of distress from a passing steamer. Going to his cabin, he secures a lantern, kisses his wife and child and hastens with the life saving crew to the assistance of the wrecked and fast sinking boat. It is too late to save its occupants, with the exception of a very handsome woman, whom Stockford takes to his home and who is cheerfully welcomed by Mrs. Stockford. The woman infatuates Amos. He loses interest in his wife and child and elopes with the woman to a foreign port.

The captain's wife struggles to make a living for her child. It doesn't take long for the woman in the case to tire of the young captain as soon as she comes in contact with another in better circumstances. They have scarcely started on their flight across the ocean when she meets and fascinates a new admirer for whom she immediately discards the captain. Ashamed to return home he makes up his mind to prove himself worthy of his wife's forgiveness by placing himself in a position by which he can make up, to some extent, the sufferings which he has caused her.

Three years later, Christmas Eve, his wife tries to make this one day in the year a happy one for her child. She spends her last penny purchasing some gifts. On Christmas morning Amos Stockford returns to his home, well laden with gifts and means sufficient to make them comfortable for many a day. He appears before his wife and child as one from the dead. He begs her pardon and forgiveness for the wrong he has done. She overlooks the past and exemplifies the spirit of the day which commemorates the Giver of all good gifts and Him who offers love and mercy to all.

A REFORMED SANTA CLAUS (Dec. 22).—The employees of Harrison's mine have been out on strike for a long time. The men wait for him until he is leaving his office in the evening. They try to state their case but he entirely ignores them. They attack him. In terror, he flees before them, escaping by entering the home of a poor widow with two children. She is just preparing for the children's Christmas. She has a Santa Claus suit in which she expects to get some friend to dress to carry out the Christmas belief in old Saint Nick. When Harrison is admitted into the house he tells the widow that he is being pursued by the strikers and asks her protection. She tells him to get into the Santa Claus suit, which he does; and he is just carrying out the part of distributing the gifts to the children when the angry mob burst in the room. They detect the disguise of their employer but hesitate to practice violence when the widow appeals to them and points out the effect that such an occurence might have on her little children. The men depart from her home.

Mr. Harrison, grateful for his escape, thanks the poor widow, not forgetting to add to her happiness by making a liberal present of money. When he reaches his own home, he is dejected and downcast. His thoughts turn to the scenes through which he has just passed, bringing him to a realization of the condition of those worse off than himself. He calls up the leaders of the striking employees and tells them he will grant their claims and they can go to work on the day after Christmas. His mind easier, his heart lighter, he orders a large Christmas tree and many gifts to give his own child, to whom he has given little heed in the past—a Merry Christmas, and to make it complete, he invites the widow and her children to make merry with them.

THE OLD DOLL (Dec. 23).—Delia Andrews and Fanny Smith are close friends. Delia has a doll of which she is very fond. Delia's parents move to the city. When leaving the old home she finds it a very hard trial to tear herself away from Fanny. Before leaving she presents Fanny with her old doll, and a little gold ring, which she asks her to keep always in remembrance of her.

Many years later Delia marries, and Fanny does likewise. Delia enjoys all the comforts and luxuries of life, while Fanny is left a widow with a little child. She is now living in the city, but has lost all trace of Delhi. To support herself Fanny takes in dressmaking. She receives an order from Delia through the housekeeper. The gown completed, she delivers it and while alone in the reception hall she sees Delia's purse on the table. In a moment of temptation she steals it. The theft is discovered.

Fanny is suspected and soon the police, with the housekeeper, Delia and her husband are at the home of the poor woman. Searching for the purse they open a trunk. Delia sees the old doll. She asks Fanny where she got it. Fanny tells her and shows her the little ring. Delia clasps her to her bosom, orders the search stopped, and introduces Fanny to her husband. He and his wife make Fanny and her little baby welcome members of their household.

EDISON.

SANTA CLAUS AND THE CLUBMAN (Dec. 19).—The first scene is Christmas Eve and there is a lovers' quarrel following which the young man hies himself to his club and proceeds to partake too freely of the flowing bowl. At the door of the

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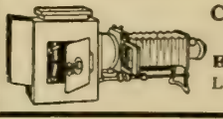

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club two little street waifs, a boy and a girl, beg from him, and he calls an officer to have them taken away. Instead of doing this the officer gives them a nickel and tells them to ride to their home. In the street car they fall asleep and when the car men find them there they decide to let them stay in out of the furious snow storm which is blowing outside. And thus it happens that the clubman, coming home late, stumbles into the same car in the edge of the barn and finds the little waifs, but believes them a figment of his overheated brain. He soon falls asleep and dreams that the Santa Claus poster at the end of the car, advertising a toy store, comes to life, and summoning from the top of the car the advertisements of candy, clothes, shoes, etc., provides a Christmas for the two sleeping waifs. When the clubman wakes the morning after, he remembers his dream, and after filling the children's hands with money he awakens them and takes them to his own apartment. Arriving there, he sends his man out for a Christmas tree, presents, clothing, etc., and telephones the little sweetheart asking her and her mother to come and help make a Christmas celebration for these two little waifs. The little lady is reluctant, but comes to see what it is all about, at least, and of course there is a happy Christmas finish to the story.

THE SIGN OF THE THREE LABELS (Dec. 20).—There exists in Europe a secret society of hotel employees which has a system of labeling the trunks of those guests who do not tip with a certain stamp, so that when the trunk is delivered to any other hotel the waiters, etc., know from whom to expect tips and from whom not to expect any. Thus it happens that a bride and groom starting off on their honeymoon to Europe make their first mistake in not tipping the hotel employees on their leaving. They proceed at once to label their baggage so that upon their arrival at the next hotel they will be taken care of accordingly. Upon their arrival at the next hotel they are at once spotted as people that do not tip and the hotel employees proceed to treat them in a most shocking manner. They order breakfast and it is spoiled; they fail to get any service whatsoever, and are at last forced to take their meals out. Gaston, the bellboy, succeeds in securing one of the bride's stockings, and placing it in the back pocket of the groom and through a series of humorous situations it falls into the hands of the bride. This causes a matrimonial squabble which almost ends in a divorce case, but chance favors them and the book of rules of the secret association falls into their hands and they realize at once the source of all their difficulties and proceed to lavish tips upon the servants with splendid results.

HOW SIR ANDREW LOST HIS VOTE (Dec. 22).—The first scene introduces us into a drawing room in England where amateur theatricals are taking place and we see one of the big financiers, the Hon. Grant Richmond, of the country in the audience. The next day at his club, word is brought to him that the Navy Bill is about to come up before the House and that if Sir Andrew, the influential member, speaks in its favor it will pass. The question is what the financial man and his friends can do to prevent the bill coming to a vote or passing. As Sir Andrew proves not to be amenable to argument, the case looks hopeless, but the financial man suddenly bethinks him of the amateur players and he evolves a brilliant plan. Sir Andrew having left the club, Mr. Richmond dashes out, jumps into his automobile and passing the member on his way to Parliament, rushes on until he comes to the house wherein he saw the amateur performance. Knowing that the member must pass this house on his way, he begs them to play the drama as though it were some family incident and to drag the resolute Sir Andrew into it. In a spirit of fun they take up the project and, when Sir Andrew passes the gate with his friend, a young woman, apparently in great distress, runs forth and begs him to come to her assistance. Telling his friend to go on to Parliament, he follows her into the house and there finds apparently a deep family intrigue, a young man apparently lifeless lies upon the floor, a small bottle which seems to have contained poison, beside him. The amateur drama goes on until after the hour for adjournment has been reached.

PAT CLANCY'S ADVENTURE (Dec. 23).—Curiosity took Pat Clancy down to the dock one day, where he stood watching a lot of roustabouts loading a ship with long narrow boxes. He noticed one box with a loose cover full of Winchester rifles. "Filibustering," thought Pat. Upon being informed by the Spaniard in charge that Guatemala was their destination and that strong men were needed to carry on the good work, Pat became deeply interested, expressing a strong desire to accompany the expedition, with the result that he signed a contract. After a short, uneventful voyage, they arrive on the shores of Guatemala. While on the way to the interior of this wild tropical country Pat makes a brief halt, distributes rifles and some military coats he brought with him to a few of the roustabouts and drills them with the view of leading the revolutionists to victory.

These maneuvers are highly amusing to the Spaniard, who quietly requests Pat to give up the rifles and take those contained in the other boxes. Pat and his awkard squad readily accede to this, but find to their surprise that the other boxes contain pickaxes and spades for the purpose of building a much-needed railroad.

Thus tricked by the Spaniard, Pat is forced to work hard with a pick and shovel, but not for long, for the very next morning at daybreak he escapes to the nearest port. Meanwhile the underpaid semi-slaves go on a strike, overpower the guards and almost kill the Spaniard, who escapes within an inch of his life, and becomes a stowaway on the very ship on which Pat is working his way home. In due time a banana-laden vessel arrives in a Southern port of the U. S. A., where the Spaniard is arrested for vagrancy and sentenced to ten days' labor cleaning streets, much to the gratification of Pat Clancy, who has the satisfaction of echoing the Spaniard's remark, "Strong men are needed to carry on the good work."

KALEM.

HE WHO LAUGHS LAST (Dec. 18).—Jack and Jim are rejected by their sweethearts, Kitty and Molly. The girls are really in love with the young men, but want to have a little fun at their expense, and to further this idea, plan a joke on their sweethearts. As they need aid in carrying out their scheme, they take two of the boys on the ranch into their confidence. Making the two young men up to look like girls, both Kitty and Molly send identical notes to Jim and Jack, asking them to meet them at their usual trysting place. Then riding off with the two disguised young cowboys, they have them sit at the foot of a tree, practically hidden from view by the low limbs of the tree. Then the girls take up a position in the upper branches of the same tree. As Jim and Jack approach, they see the back of the head and hats of what they think are the two girls, but they are soon undecieved, and they stride away, with the hearty laughter of the girls ringing in their ears.

"Turn about is fair play," and Jack and Jim swear to get even. Fixing up two of their friends as Indians, they send them out to intercept the girls. At the psychological moment Jack and Jim appear on the scene and rescue the girls from the apparently murderous Indians. Arriving back at the ranch house, the girls tell the folks about their rescue, and of the heroic actions of Jack and Jim. As they are finishing their story, Jim and Jack step back and the two supposed Indians take their place. Pulling off their disguises, they show who they are. The girls are furious at the trick played upon them, but their mother tells them they ought to call it square. They exchange sheepish looks with each other, and finally agree that "He who laughs last, laughs best."

THE FLASH IN THE NIGHT (Dec. 20).—Kate waits at the railroad terminal for her sweetheart, Tom, the engineer. While signing the register in the telegraph office, Kate suggests the telegraph code for signal purposes. That night Kate puts the plan in operation by signalling with a light from her window as Tom on his engine rushes by. A few months later, while visiting her father's office, Kate becomes suspicious of his clerk. Telling of her suspicions, her father decides to examine his accounts at home that night. When Mr. Wilson asks for the cash book and ledger to take home with him, the clerk's fears are aroused and he plans to destroy his false entries. When the house is dark he crawls in through a window, makes his way to the library and searches for the books. Kate, coming downstairs to signal to her sweetheart, catches the clerk trying to open her father's desk. A struggle takes place and Kate is finally bound to a chair. Leaning forward, she pulls a cord attached to an electric lamp on the table and signals to her lover h-e-l-p. Tom, from his engine, sees the signal. At the end of his run, only a few blocks away, he jumps from the engine, and with his fireman, runs to the house. Ordering the fireman to enter from a window he sees is open, he breaks in the front door and they succeed in capturing the wayward clerk.

BETWEEN FATHER AND SON (Dec. 22).—Raphaelo meets Preciosa and is enraptured by her beauty and charms. Preciosa sends Filipo, a farm hand, on an errand of charity. While on his way he is waylaid by a party of bandits. Raphaelo arriving on the scene, the bandits are frightened away, and he helps Filipo back to the ranch, where he again meets the fair Preciosa. Returning to his home Raphaelo tells of his love to his father, Diego Di Valejo. The next day, on being introduced to Preciosa, Valejo falls desperately in love with his son's fiancée. Becoming persistent in his attentions, Valejo is spurned by Preciosa. Smarting under his failure, Valejo, in vengeful passion, concludes to mar Raphaelo and Preciosa's happiness by inciting suspicion in Raphaelo as to Preciosa's fidelity. His plans do not come to a successful fruition and the lovers eventually triumph.

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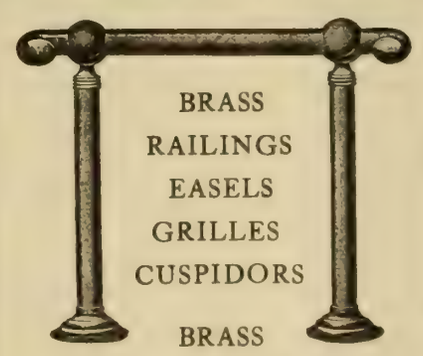

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ABOUT

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Casino Theatre, Zanesville, O.—Their Wurlitzer PianOrchestra is stationed in the wings on the stage

The Rudolph Wurlitzer Co.
Cincinnati, Ohio.

Zanesville, Ohio, September 11th, 1911.

Gentlemen:—

The Model No. 31 A PianOrchestra installed by you three weeks ago in my Casino Theatre, I am pleased to say has been a revelation to me and beyond my fondest hopes of what I expected when I bought it. Business has increased about 10% even in the face of the fact that I have dispensed with my orchestra. The music is the best that I have ever had in my seven years in the picture business, notwithstanding that I have used a five and six-piece orchestra seven days a week for the past three years.

For spot songs the instrument is a perfect accompanist, the singer buying the songs that correspond with those that are on the music rolls. As the song rolls contain five or six different songs one roll will run two weeks.

The pipe organ tone gives the place a different atmosphere than it has ever had before and I consider this one of the best improvements and investments I have ever made.

I can by pushing the starting and stopping buttons follow the pictures nicely and have not had one minute's trouble to date. The audiences have at different times given such overtures as "Poet and Peasant" and "William Tell" good rounds of applause at the finish.

The new music arrived today and I thank you for your promptness and courtesy in shipping same so promptly. With kindest regards, I am Very truly yours,

H. C. Quimby

Write to the nearest Wurlitzer Branch for Big New Wurlitzer Catalog showing the world's largest and only complete line of automatic musical instruments. Also 32-page booklet showing Wurlitzer instruments in leading Picture Theatres.

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COLUMBUS, O. 57 East Main Street.

LOUISVILLE 426 West Green Street

DAYTON, O. 131 S. Ludlow St.

LUBIN.

LOVE DECIDES (Dec. 18).—Mildred Mellon was her aged father's housekeeper. She was sought in marriage by an elderly man who lived on a neighboring farm, but to this neither she nor her father wished to consent. Then one day her father was so seriously injured that his death followed soon.

Mildred was now left alone and when the estate was settled it was found that she was penniless as well. She sought a home in several places but without success. Eventually her elderly admirer renewed his suit and she finally married him.

Two years elapsed; Mildred, her husband and baby were happy in their home. A young artist, sketching in the neighborhood, applied for board and they received him. One day Mildred came upon him sketching. He offered to paint her and the baby, which he did.

Almost before they knew it, the two young people thought more of each other than they should. They both attended a church picnic later and the artist took her for a long walk. Her husband, who had remained at home to look after the baby, came to seek her. He found the artist pleading with Mildred to run away with him. Her husband called upon Mildred to return to him and she clasped her baby, kised it and sank into her husband's arms. Then her husband ordered the artist to go.

ART vs. MUSIC (Dec. 20).—Music and art were the professions, respectively, of Ethel Vernon and John Whittier, who believed themselves to be deeply in love, until the necessity arose for each to criticise the other's work. Their opinions were not complimentary, and the result was a quarrel. Each determined to go to the city, casting aside love and devoting their energy to their professions.

It happened that they took studios in the same building. One day, while John was busy painting, he was annoyed by the piano-playing in the next room. He pounded vigorously on the wall. This aroused the anger of Ethel, for it was she, and she determined to give the unfeeling brute a piece of her mind. Their surprise may be imagined when they recognized each other. They resumed their former intimacy to some extent, but with the distinct understanding that it was purely platonic. Each rather pitied the other's lack of success, and thus pity soon led to a desire to help.

Ethel induced an art dealer to buy what John considered his masterpiece, and John inveigled a music dealer to buy Ethel's latest composition. But alas for good intentions! The music dealer was almost distracted by the clatter that Ethel's composition made and the art dealer declared that Jack was little better than a sign painter.

The dissatisfaction of these men of business brought the whole benevolent scheme to the knowledge of the two young people. Confession followed, love was revived, and they started together on the pathway of a happy life.

THE KIDDIES' CHRISTMAS (2 Reels, Dec. 21).—Arthur, ten years old; his sister Alice, soon to be nine; Dick and Daisy, twins, seven, and Toddlekyns, soon to be five, organize a conspiracy to waylay and rob Santa Claus. Thinking they have not been properly considered in the past, they conclude that Santa Claus doesn't know what children ought to have, and they decide to set him right. Also, they think he ought to be up to date, and get an airship and an automobile in place of his ancient reindeers and sleigh. Accordingly, after talking to their parents about their grievances, they write Santa Claus a letter, putting the case in plain terms. Santa Claus gets this letter, with millions of other letters, while he is directing his army of workmen in his great shop in the Region of Eternal Ice and Snow.

He is almost buried alive in the letters that are sent to him, and summons a lot of gnomes and fairies to open and arrange his mail for him. When he gets the one written by the conspirators, he acts on it promptly. First, he issues a general order to turn the reindeers out to pasture in the snow fields, and orders an airship and an auto. Then he issues a proclamation, which his winged heralds make known throughout the world. The conspirators, asleep in their nursery, hear the heralds sound the proclamation through their trumpets, Santa proclaiming that he is the best judge of the manner in which his business should be conducted and that children who are discontented with the way he treats them will surely be punished. This puts Arthur on his mettle, and he solemnly pledges the rest of the children to arm themselves and hold up Santa Claus when he comes, and take away his entire bag of Christmas toys. Santa comes, by the way of the chimney; the children are ready for him. He is overpowered and bound, and his pack taken. Like regular bandits, the conspirators concern themselves chiefly with their loot, and Santa slips his bonds, and rolls to the fireplace. The children, eager for the fruits of their crime, plunge hands into the bag and find only a bundle of switches. Then they shake the bag upside down and nothing falls from it but ashes. They turn just in time to see Santa vanish up the chimney, thumbs on nose and wriggling his fingers. They climb the stairs all the way to the attic, Toddlekyns always bringing up the rear, and race over the house-tops, peeping down chimneys. Finally, they see Santa's conveyance standing by a chimney and reach it just as Santa bobs up out of the chimney. They fling away their weapons, fall on their knees, and beg Santa not to abandon them. Santa forgives. The children awake in their nursery, greatly surprised to find their stockings well filled, and mamma and papa at the door smiling a Merry Christmas. While they are making merry over their toys, Santa glides away homeward over the house-tops.

PATHE.

THE FATAL POSING (Dec. 20).—A young artist is in love with a poor girl, whom he uses as a model in his effort to win a ten thousand dollar prize. In his ambition, he forgets the exposure he is subjecting his sweetheart to, and she dies on the night of his success. This so blights his happiness, that he returns the prize to the donor.

DAD'S SMASH-UP (Dec. 21).—A grouchy old father refuses to let his daughter marry the man of her choice. He intercepts a note from her, to her sweetheart, making an appointment in the park. Dressing himself in his daughter's clothes, he goes to keep the appointment. The lover, however, has been detained, and sends a friend in his motor car to explain to the girl. The friend takes the supposed girl in his car, and they go for a joy ride, which ends in the automobile jumping over a cliff and rolling down an embankment. The two are not killed and get home in time to find that the real girl has married the real lover.

ACTOR'S HEART (Dec. 23).—This delightful Christmas story is of an old actor and his little daughter. They have fallen upon evil days and Christmas is approaching. The little girl begs her dad to write to Santa Claus for some presents. The old man goes into the street to hide his grief from his little daughter, over his inability to provide for her. Outside he meets some of his old-time friends and tells his story. They quickly arrange a benefit, and on Christmas Eve, when the little girl is dreaming that Santa Claus is coming down the chimney with his pack loaded with gifts, her father and his friends are rapidly getting ready to play Santa Claus to his little girl, when she awakes.

PATHE'S WEEKLY (No. 51—Dec. 18).—St. Cloud, France—Nine balloons participate in the "Landing Contest" organized by the Aero Club of France.

London, England—The survivors of the famous charge of the Light Brigade, the remnant of the "Six Hundred," who rode to death at Balaclava, meet and drink the new King's health.

Constantinople, Turkey—The Italo-Turkish War. The Turkish fleet leaves the Golden Horn with sealed orders.

Lisbon, Portugal—The Republican soldiers conduct their Royalist prisoners to the Fortress del Duque.

Janesville, Wis.—A cyclone traveling from Southwest to Northeast leaves a trail of devastation across Rock County from a quarter of a mile to four miles wide. Anton Schmitt's home is entirely destroyed. Four people were killed here.

Charkoff, Russia—The holy image of the Virgin Azieranskaya is transported from the Kouriajskij monastery to the Pokrovskij monastery.

London, England—The super-dreadnought "George V." is launched. The monster battleship is 600 feet long and cost $10,000,000, and is twice as powerful as the original dreadnaught.

Tripoli—Italian-Turkish War. 1—The field artillery disembarks. 2—While awaiting orders to advance into the interior, the Italian troops are encamped on the edge of the desert. 3—General Caneva and Rear-Admiral Borea Ricci, the new governor of Tripoli, returning from a tour of inspection.

Havana, Cuba—How the work of raising the Maine from the mud in Havana harbor looks to-day.

Special for the Ladies: Paris, France—The fashions in hair-dressing for this winter are exceptionally pretty.

And many others.

C. G. P. C.

PRINCESS CHARMING (Dec. 19).—This delightful fairy tale, known to every child, is beautifully told in this exquisitely colored film. The old story is too familiar to everyone to need repetition. The exhibitor who shows this picture will undoubtedly fill his house with children.

PROVIDENTIAL BREAD (Dec. 22).—An aged musician feeds all his bread crumbs to the birds in the park. One day a little orphan girl snatches some of the crumbs, to mitigate her starving condition. The old man's heart is touched and he adopts her. She develops a wonderful dancing talent and goes on the stage, where her success is almost instantaneous. After a prolonged trip, she returns home just in time to save the old man from poverty and death.

Among the Exhibitors

Bristol, Pa.—Efforts are being made to form a stock company here and erect a new theater.

Atlanta, Ga.—The moving picture theater at 98 Whitehall Street, was damaged by fire to the amount of $200.

Boston, Mass.—Superb Theater Co., capital $25,000. H. M. Ramback, O. Grodburg and W. Roxbury.

Minneapolis, Minn.—The Bell Theater Co., 1415 4th Street S. E., will erect a moving picture theater, to cost $1,800.

Sandwich, Ga.—The Montgomery Addfffwrfgwfdr

Sandwich, Ill.—Wm. Burkhart has leased the Bellz Bldg., and will remodel first floor into moving picture theater.

Savannah, Ga.—The Montgomery Amusement Co. has purchased the Odeon & Folly Theaters, and a new theater will be built on the site of the Odeon Theater.

Sacramento, Cal.—Florence J. Clunie will remodel the interior of the Clunie Theater, at a cost of $800.

Plant City, Fla.—S. E. Mays will erect an opera house.

Tampa, Fla.—Chas. Wright and Tucker Savage will expend $6,000 to remodel Orpheum Theater.

St. Louis, Mo.—Vaudeville Theater Co. will erect a 2-story theater building at a cost of $30,000.

Philadelphia, Pa.—Geo. Hogg is estimating on plans for a moving picture theater, to be erected at 2846-48 North 22nd Street, for Adolph Bonnem.

Nashville, Tenn.—The Crystal Theater will be extensively remodeled. Wm. Wassman, manager.

Grundy Center, Ia.—Boyd & Wesp are figuring on the erection of a new brick building here.

Hastings, Neb.—The Electric Theater has been sold by Messrs. Gerlach & Tremayne to J. E. Newbater, of this city.

Decatur, Ill.—Chas. G. Powers will establish a new moving picture theater in the building to be erected at Water and North Streets, by J. J. Moran.

Clinton, Ia.—E. L. Rowland and Bruce Quick will erect a new moving picture theater at 1008 South Fourth Street.

Chicago, Ill.—Gottschalk & Kussell will erect a one-story theater at 2801-13 Sheffield Avenue, to cost $1,000.

Minneapolis, Minn.—W. M. Koon, 1347 Nicollet Avenue, will erect moving picture theater, to cost $4,000.

Portland, Ore.—Rudolph Christman will repair moving picture theater at 1092 Hawthorne, at a cost of $800.

Chippewa Falls, Wis.—Plans have been prepared for the new Lyric Theater, to be erected here.

Chicago, Ill.—A. L. Katz will erect a new moving picture theater at 5619 South Center Avenue, to cost $3,500.

Chicago, Ill.—O. Landowsky will erect a one-story theater at 3819 Clarendon Avenue, to cost $6,000.

St. Louis, Mo.—A new moving picture theater will be erected at 818 North Kings Highway, to cost $30,000.

Baltimore, Md.—Lyceum Theater & Amusement Co. Capital $25,000.

Detroit, Mich.—Philip Gleichmann, of the Cadillac Film Co., will erect a new theater at Broadway & Gratiot Avenue, to cost $200,000.

Pomona Cal.—The Congregational Church at Third and Thomas Streets, will be replaced by a new opera house.

Gary, Ind.—The A. B. Marcus Bldg. will be remodeled into a moving picture theater.

Gary, Ind.—C. C. Cronin will establish a moving picture theater in the Jones Theater Building, Broadway and 10th Streets.

Richmond, Cal.—Ground has been broken at Fifth and St. McDonald Avenue, for the erection of a new theater, to cost $15,000.

Kent, Ohio.—Alex Marchand has sold the Fairy Theater, on East Main Street, to W. G. Costley.

Cleveland, Ohio.—L. A. Griffin has been awarded the contract for the erection of a new theater at West 25th and Archwood Avenue.

Missoula, Mont.—E. J. Myrick has sold the Bijou Theater to Hagens & Bedard.

Kansas City, Mo.—Frank P. Smith will erect a new theater at 11th and M'Gee, for the Pantages Vaudeville Circuit, to cost $600,000.

Cincinnati, Ohio.—The Kozy Theatrical Co. will erect a new theater building at 730 Madison Avenue, to cost $10,000.

Coalgate, Tex.—Carson & Co. are constructing a moving picture theater on Main Street.

Kansas City, Mo.—Geo. B. Hanson will erect a moving picture theater at 1508 Spruce Street, to cost $4,000.

Princeton, N. J.—Plans are being formed for the establishment of a new theater at Princeton University, to cost $200,000.

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Friday,	"Mohawk"	"Cricks & Martin" "Aquilla"
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7 Days—3 Reels Daily

National Film Distributing Co.

145 West 45th Street, NEW YORK, U.S.A.

Independent Film Stories

MAJESTIC

LITTLE RED RIDING HOOD (Dec. 17).—The dear old grandma has come to Red Riding Hood's home, bearing a present for her grandchild which she has made herself. This is a beautiful hood made in granny's cleverest and most loving way. Little Red Riding Hood is charmed by it, and expresses her joy freely. Granny then goes home to her lonely hut in the woods, escorted by her niece.

One beautiful autumn afternoon little Red Riding Hood is sent by her mother to take some goodies to Grandma. She repairs on her way, but grows tired and sits to rest under a tree. She stops and dreams the well-known story:

How a wolf in the guise of a friendly dog came and asked her where she was going. She told him, and the said wise wolf sped to granny's cot in a shorter direction. Arriving there he satisfied his wolfish appetite on poor grandma's aged carcass and donning her night cap took her place in the bed. Little Red Riding Hood appears and enters the bedroom, gladsomely exhibiting her presents. The wary wolf, after a confidential chat, jumps at her. She screams, her father, the woodsman, and his trusty men rush in, despatch the wolf and save her. Awakened suddenly by her own screams Red Riding Hood cannot break the spell of that awful dream. So she goes timidly to the cottage, peeks cautiously in at the window, finding granny alive and well.

COMET

A GAME OF BRIDGE (Dec. 18).—Nothing seemingly appears to mar the domestic bliss of Mr. and Mrs. John Osprey until his wife elects to play bridge. She loses steadily and is soon plunged into debt. In order to replenish her losses she resorts to stealing. Her first act of indiscretion is the pilfering of a valuable brooch belonging to Mrs. Brooks. The theft is known only to Gordon Bart, a friend, who restores the brooch and no one apparently is the wiser. Mrs. Osprey, however, is tempted again. Her husband, who is an expert in diamonds, is visited by three Japanese agents of a rich Japanese nobleman, who leave in his care a precious stone, with orders to dispose of same immediately. Mrs. Osprey promises to find a purchaser. He then places the diamond in a large safe. Mrs. Osprey, who has watched the procedure, sees her chance to extricate herself from debt and steals the treasure. In order to make it appear that it was taken by burglars she leaves the large safe, where the diamond has been placed, open. The ruse succeeds and a search is forthwith instituted for the gem. Mrs. Osprey is a pronounced somnambulist and in one of her walks buries the diamond in the garden. The butler watches her and steals the diamond. The next morning he tries to pawn it, but fails. He is seen by Mr. Bart, who eventually wrings the truth from him. After the missing stone has been recovered Bart suggests that in order to prevent Mrs. Osprey from repeating her thefts it would be better for him to pay all of her debts, which he forthwith does. This generous act soon brings Mrs. Osprey to her senses and she decides to renounce gambling forever.

THE MAN WITH THE CAMERA (Dec. 22).—A gang of scheming burglars connive and scheme. One of the thieves comes across an announcement in one of the dailes to the effect that Mr. and Mrs. Starbuck have temporarily closed their home to spend a fortnight at Atlantic City. The burglars decide to rob the place.

Three of the thieves go to the office of the chief of police. One is equipped with a moving picture camera and another with a tripod. They represent themselves as moving picture men, produce fake credentials and bluff the chief into giving them a license to operate and take all the pictures they desire. They select the Starbuck home. One burglar places the camera in front of the house, another climbs to the porch and then opens the window with the aid of a jimmy. The place from top to bottom is ransacked and with their booty safely piled up the robbers depart in their automobiles under police escort. Of course, the police soon ascertain how they have been tricked. The burglars are soon caught and dealt with according to law.

GREAT NORTHERN.

HIS FIRST MONOCLE (Dec. 16).—James, whilst walking in a fashionable district, noticing the air of distinction which an eye-glass seems to bestow on the wearer, forthwith decides to sport himself one. He purchases a monocle, and in the privacy of his own room attempts in vain to make the wretched thing stick in his eye. At length he glues it in and then sets out to attend a ball. There he has the misfortune to tread on the train of a lady's skirt, and strip it entirely off. When tea is handed around, he mistakes a gentleman's bald pate for a marble pedestal, and rests his cup on it. The old gentleman thinks it is a fly on his head, and brushes the cup and saucer to the ground. Not perceiving his mistake, James adds sugar and milk to where he thinks the cup is, with the most ludicrous results. After a number of other unpleasant mistakes, including the last, where he enters a lady's bedroom in mistake for his own, James reaches home, and having, with the aid of hot water, removed the piece of glass from his eye, swears never again to be led into making such a fool of himself.

GREECE (Dec. 16).—The successful results which have been achieved in color cinematography by our process are strikingly shown in this film. A clear impression is conveyed by the delicate tints of the warmth of color of this semi-tropical region, and the scenes depicted are full of interest. The Corinthian Canal is an unusual sight, and the views of Greece from Corfu Harbor are pretty. The German Emperor's villa there is included.

POWERS.

CUPID'S BIG SISTER (Dec. 19).—A sweet girl's little brother is one of the standard nuisances of the spooning business, and usually he's a rather unromantic kind of a proposition. His interest in the courting of his sister is an entirely mercenary one, and swains have learned that the quickest road to some girls' homes is via the sweet tooth of her little brother. That's how the artist happens to be getting along finely with Sue, until somebody comes along who has something for the little fellow that wins him quickly—that's an automobile! To a little country lad a ride in a tonneau is the consummation of all earthly bliss, and when this wealthy young Romeo comes along with the joy on four wheels and all cranked up, his road to success looks clear. But you can never tell about the small boy's caprice; here it gets him into various brands of trouble and the mere fact that his sister acknowledges his relationship is all that saves his hide from a merry tattoo.

But he's a wise little youngster and plays his game knowingly, so that in the end he is voted by the happy couple to be the best little Cupid that ever was. And he is!

TOURING BRUSSELS (Dec. 19).—For a delightful little trip in the old world, this little scenic wonder captivates. Just makes you feel as if you were right there, and you'll agree it's one of our best reasons for sticking to our travel releases. It will make you want more of them.

HEARTS OF ITALY (Dec. 23).—There is no question but that even in this enlightened day the law of Camoira and stilleto is a strong factor in the lives of many Italian families. Rosita Maroda finds it almost the guide of her destiny because of the not unfounded fears of her parents, and were it not that the youth in her rebelled, it might even have been the cause of her marrying such a villain as Luigi Cardone. But a fate inexplicable draws her on to foreign shores, and at last she leaves the old home and comes to America.

Here all is well until Luigi, too, arrives and in that Babel of New York's crowded settlement they meet—he a conniving villain, she the mother of a lusty babe. Slowly the strands of the interrupted vendetta connect once more, but Guido, Rosita's husband, is equal to the problem. The cruel Luigi is enmeshed in his own snare, and the hand of Providence comes to the rescue of the little family.

ECLAIR.

HER ONE DAY'S DREAM (Dec. 14).—Mid sunshine and flowers, the tragic love of a dainty Japanese maiden for an impulsive American artist and the terrible sacrifice she made when she found this love denied her is told in a succession of wondrous scenes beautiful in the photographic value and strong in plot and action.

REPUBLIC.

BEFORE YORKTOWN (Dec. 24).—Jerome S. Beresford, a lieutenant in His Majesty's Army during the Revolution, was a conspicuous figure in the war that made famous the name of Washington. Wounded in a skirmish while far away from headquarters, his comrades ask for assistance at the home of Dr. Adams. Beatrice, the only daughter of the aged doctor, volunteers to act as nurse and in the close companionship of the sick room, the two enemies fall in love with one another.

Lieutenant Beresford, almost in perfect health, is about to return to his army when he receives a visit from Major Fitzgerald, the head of the British Army in the vicinity. The Major becomes insulting when the old doctor and his daughter refuse to drink to the health of King George. He insists upon kissing Beatrice, who throws the contents of a wine glass into his face. During his absence from headquarters the plans of the Yorktown fortifications are stolen from his room by Beatrice's young brother, who is seriously wounded while escaping.

After the Britishers leave the home, Beatrice finds her brother and receives his dying command to deliver the plans to General Washington. Disguising herself in her brother's clothes, the young girl starts on her perilous undertaking. She is captured and brought before Major Fitzgerald, who recognizes her and demands the kiss she had refused him at her home. In desperation the girl seizes a heavy brass candlestick and knocks the Major senseless. She is about to escape through the window when Lieutenant Beresford intercepts her and demands the plans, which she reluctantly surrenders and the Lieutenant aids her to escape. Upon regaining consciousness the Major sees the open window and the Lieutenant leaning from it, and draws his own conclusions. He threatens Beresford with court martial, but is killed by a stray bullet before he can execute his threat.

Lieutenant Beresford is compelled to surrender to Washington and when Beatrice, who has found protection in Washington's camp, hears of Beresford being a prisoner of war she pleads for his pardon so effectively that General Washington cheerfully grants it and a happy reunion follows.

RELIANCE.

LOVE AND CHARITY (Dec. 13).—It is Christmas Eve, and the poor man looks at his motherless children with aching heart. They hang up their stockings for Santa Claus and pray that he may come and fill them. The father passes to the street and gazes bitterly at the happy throng laden with Christmas bundles. He peers into the window of a mansion and beholds the wealth of toys and candies being prepared for the rich children. In a desperate mood, he effects an entrance, determined that his children should not be disappointed. His movements are heard, and to escape detection he dons a Santa Claus disguise as the rich children rush into the room. He shows them the presents and endeavors to get away, but the children grab and hold him back, making him tell them stories, etc. The father and mother come downstairs and motion to him to go on with the deception till the children are gotten out of the room. The poor man tells his story, and the rich woman goes to his home and verifies it. She gathers up the poor kiddies in warm blankets and whisks them in her automobile to her own home, and there is a grand time had for all.

THE PLAYWRIGHT (Dec. 16).—The playwright is unable to finish the great play he is working on because of his wife's attentions. He goes to the woods to work alone, and meets his chum on a hunting trip. The latter is in love with the playwright's wife and sends for her in her husband's name. The playwright quarrels with his wife, not believing her story, and being angry with her for having disobeyed his request. She accepts the attentions of the chum. The husband comes to a part of his play which nonplusses him. A husband is supposed to accuse an innocent wife of being unfaithful, and to see how an innocent woman would answer he dramatically accuses his own wife. To his horror she confesses her growing attraction for the chum. A big scene takes place between the two men in which the chum's cowardice is shown up and bringing to the front the high character of the husband. The woman turns to him, her illusions dispelled, and the chum is kicked out of camp.

JUST SMILE (Dec. 16).—Two "Hallroom Boys" join a 'Smile Club" and try to pay their debts with smiles. It works—sometimes—and at other times it does not. After receiving a series of beatings they go home and dissolve the "Just Smile" club.

BISON.

BAR Z'S NEW COOK (Dec. 12).—The dainty cook makes quite a hit with the boys. It develops, however, that she only took the job after a quarrel with her husband, and there are many

ZIGOMAR! See page 929

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sore hearts after hubby takes her away. Incidentally, her cooking causes many new patients for the doctor.

THE FOREMAN'S COURAGE (Dec. 15).—The brother of the foreman's sweetheart gets tangled up with the law, and is shot by the sheriff's posse. Wounded and exhausted he reaches his shack and the foreman is persuaded by the girl to don the brother's duster and lead the posse away while her brother escapes. The foreman is wounded and captured, but saves the culprit. Some time later the brother comes back and is given honest employment by the foreman. He is arrested at his sister's wedding, but released by the kindly sheriff.

AMBROSIO.

JORIO'S DAUGHTER (Dec. 6).—This subject is a dramatization of the tragedy of the famous writer, Gabriele d'Annunzio. It gives a vivid idea of the life and superstitions of the peasants inhabiting southern Italy. Mila is the beautiful daughter of Jorio, "the sorcerer," and elopes with Aligi. Aligi's father, who is madly infatuated with Mila and fights a duel with another admirer, follows the couple and is killed by his son. The parricide is about to be executed when Mila swears to the mob that she alone is guilty as she had bewitched Aligi, and caused him to commit the awful deed. Aligi is released and Mila burned at the stake.

SOLAX.

FICKLE BRIDGET (Dec. 13).—Bridget is an Irish cook. Rudolf, the German grocer, and Mike, the iceman, both get a "crush" on Bridget. Bridget is partial to neither of them.

While Bridget entertains Rudolf and Mike the family which employs her impatiently awaits the arrival of the soup. Her employer forcibly ejects her friends and proceeds to give Bridget a tongue-lashing, but is forced to make a hasty retreat under a resistless fire of crockery.

Bridget is about to decide to leave when she receives a telegram informing her that she is the heir to a fortune left to her by a dead uncle. She immediately quits her job.

After Bridget is established in fine quarters, Rudolf and Mike begin to lay seige to her heart. They soon find a rival in the form of a fencing master in pecuniary difficulties.

They plan to wreak their vengeance on this intruder, but the Count challenges them both to a duel. Not being very anxious to have their hearts punctured, they both set upon the Count and beat and disarm him. Rudolf instructs Murphy to hold on to the Count while he goes off with the foils. He buys red paint, puts the paint on one foil and comes to Bridget with "I've killed the Count." She embraces the heroic Rudolf.

In the meantime Mike suspects that Rudolf has double-crossed him and so proceeds to investigate. He finds when he runs breathlessly into Bridget's parlor with the Count in front that Rudolf is in soft.

Bridget sees the Count and it is all up with Rudolf. The Count loudly challenges, "You must all fight and the one who wins shall have the blushing bride." The Count wins and Bridget gets him in a half Nelson.

THE LITTLE KIDDIE MINE (Dec. 15).—Little Toots, who is the baby girl of a prospector, inherits her father's energy. She goes out into the open country to try her luck at digging for gold. Little Toots uncovers with her pick a caché of a "Captain Kid" of the plains. At this place is buried the highwayman's ill-gotten gains. Toots laboriously and joyously drags off the bags to her mother, proclaiming with elation that she has discovered a mine full of bags of gold.

Just then Jim, the terror of the plains, comes up and claims the return of the bags. Toots' father looms up suddenly and "gets the drop on Jim." Realizing that his game is crimped, Jim seizes Toots and holds her up in front of him and rides off.

Jim makes his escape and leaves Toots by the wayside, several miles from her home. Jim plans to avenge himself by trying to shift his crime over on Toots' father. This plan fails, however, and the desperado is placed behind the bars, where he belongs.

Later, Toots goes back to the place where she found Jim's treasure and to her surprise and the surprise of her father, unearths a real nugget. Father christens the place "The Little Kiddie Mine."

CHAMPION.

THE COWARD'S FLUTE (Dec. 18).—Arthur Paget, son of the General of that name, was the coward. That is, nothing could induce him to take up arms in behalf of his country. He occupied his leisure moments in playing on a flute, and loved it next best to Lucy Larcom, and he certainly loved her dearly.

Lieut. Blaney also loved Lucy, and his second love was for gold. Aye, he loved gold better than he did the girl. But Lucy didn't know this and she admired his bravery as much as she despised the other's cowardice. Day by day Blaney won renown, and equally did Arthur Paget shrink more and more in craven fear of battle, until his own father and

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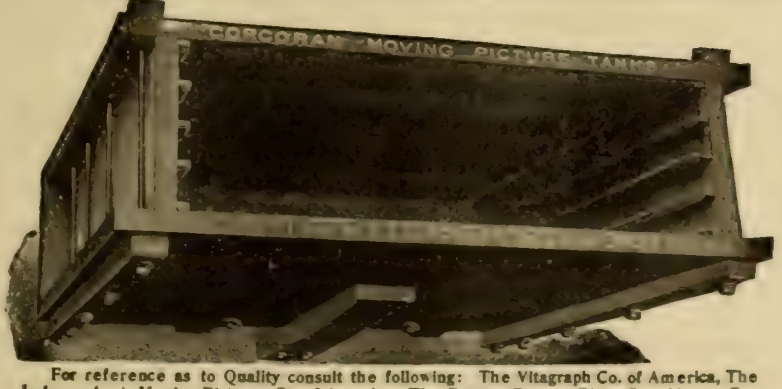

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mother turned from him in utter disgust. But he found comfort in his flute when he could look for it nowhere else—not even to his Lucy.

The brave Lieut. Blaney, captured by the enemy in battle, was tempted to betray his general's plans. As a result of this act, victory perched on the banners of the enemy. Arthur's father, the General, was in imminent peril. His troops were cut up and in full retreat. It was agonizing to Lucy and Arthur's mother, who viewed it from the window. Suddenly a noble inspiration evolved Arthur's soul. Dashing forth, he met the retreating soldiers, inspired them with his wonderful playing and led them back to fight, turning defeat to glorious victory.

He was brought back from the field, wounded, but triumphant. His parents honored him, Lucy adored him. His rival, Blaney, was dead and stained with ignominous dishonor.

BY DECREE OF FATE (Dec. 20).—Charles Morton, George Campbell, and Martha Redmond are the trio held in the web of the story. Morton thought that he, above all others, was the favored one in Martha's sight, so one day when he called on her with a bouquet of flowers, it surprised him to find that George Campbell was his rival.

Now Charles, being hot-tempered and unreasonable, flung down the flowers and rushed madly from the presence of the woman he loved. "What fools we mortals be!" And Charles was no exception, for he betook himself to a saloon to drown his sorrow in drink. His wild entrance thereto resulted in a collision with a "bum." Words came to blows, and with a bottle Charles struck down the man. Though his act was unintentional, the fellow died. His sentence of five years was a light one, considering that death might have been the penalty.

What strange things may occur in five years? Martha Redmond married George Campbell, the rival; the man whose presence had sent Charles Morton on his wild tare that day; she and her husband had departed for parts unknown.

Awakening to the great responsibility of life, Charles had studied medicine. He now set out for the West that he might devote himself in its wildest spots to the cause of the profession. And soon came his chance to prove his real worth, and he accepted it with the spirit of a brave man. A man was down with malignant small-pox. Charles unhesitatingly visited the victim and found his once-hated rival! He did not falter, however. Night and day he labored for that life, doubly so, for she was concerned. Despite heroic measures, the patient passed away, and Martha became a widow.

Charles had performed his duty, and no selfish thought had influenced, nor any possibility of winning favor. He deemed himself unworthy. That very sentiment ennobled him. And Martha understood! It came to her like a revelation, when one day she was about to leave for the East. Fate decreed that she should stay. Martha stayed and Charles was made happy by her.

THANHOUSER.

THE TOMBOY (Dec. 19).—A wealthy miner, having no near relatives, leaves his two little daughters to the guardianship of a former chum of his, who had left the West with a fortune and returned to his old home in an Eastern city. The guardian is rather overwhelmed by his responsibilities, but induces his old aunt to come and keep house for him, and prepares to give his charges a hearty welcome.

The guardian is a young man, and is surprised to find that one of his wards is of marriageable age, beautiful and vivacious. He promptly proceeds to lose his heart to her, and while she admires him immensely the girl is finally thoroughly impressed with the idea that her guardian would gladly be rid of her.

This feeling is intensified when she attends a reception and her awkardness is made more manifest. She decides that she is out of place in her new surroundings, and runs away after writing a pitiful note to her guardian. She takes her horse with her and has some wild, undefined plan of making her way out West again, where she believes she will be loved and appreciated.

Fortune favors her, for she runs across a Wild West Show, where her beauty and horsemanship promptly win her congenial employment. She is sorry to be separated from her little sister, but believes that it is for the best, and that her guardian "will make a lady" of the little one, as she asked in her last note.

The younger sister mourns constantly, however, and is finally taken to the country by her worried guardian. There she and another child attend a Wild West show, and chance so ordains it that she and her sister meet.

The elder girl weeps over the sister and decides to take her with her. The little one, however, has a better plan than that. She has learned from her guardian how he misses the elder girl, and being a bright child, has shrewdly figured out the facts in the case. Furthermore, she loves both her sister and her guardian and does not want to lose either.

So she slips away, finds her guardian and whispers to him the glad news that the missing one has been found. It requires no urging on her part to induce him to go with her. He tells his elder ward that he cannot live without her, that she is more to him than any other woman, and begs her to become his wife. Convinced of his love, she finally consents, and finds that the Girl from the West is the girl for the Man from the East, that is, when she is the girl he loves.

CINDERELLA (Dec. 22).—A meek, mild Baron, with one motherless daughter, married again, and his second choice was an unlucky one. For not only did the woman browbeat her husband and make his life unhappy, but she beat and ill-treated poor little Cinderella, and made her a servant. The cruel stepmother had two daughters of her own, who were given every luxury, and they aided their mother to make the life of their stepsister very sad indeed.

The King's son gave a grand ball, and the Baron and his family were among the invited guests. But when Cinderella wanted to go, she was cuffed and jeered at, and told that she must stay in the kitchen, her proper place, so the stepmother said.

Little Cinderella helped the others to get ready for their night of enjoyment, and then sat in the kitchen alone in her rags. Really no one could blame her if she cried.

Fortunately for the poor child she had a fairy Godmother, but up to this time she had never been in evidence. But the Fairy Godmother, who had been keeping an eye on the Baron's household, decided that it was about time for her to make her influence felt.

So she dropped into the kitchen via the fireplace (Fairy Godmothers seldom use doors; it is hard to say why, but they don't) and told Cinderella that not only was she going to the ball, but she was going in style. Her magic wand enabled her to provide a coach, coachman, footman and horses out of a pumpkin, a lizard, some mice and a rat. Then another turn of the wand changed Cinderella's rags into a fine ball gown, and she started for the castle in high spirits. But she was told that she must be home by midnight and like a dutiful little girl she promised. Also, the Fairy Godmother told her that at midnight all her finery would revert to its former state.

Cinderella created a sensation at the ball, and the Prince devoted all his attention to her. The wicked stepmother and her daughters did not recognize in the gorgeous guest the forlorn child that they had treated like a slave.

In fact, Cinderella had such a good time that it was midnight before she knew it. She ran away as fast as she could, but half way down the steps her gay garb turned into rags, and the coach and attendants became mice ,pumpkins and lizards.

As she fled she dropped one of her slippers, and the Prince found it. Then he caused proclamation to be made that he would marry the lady who could wear the slipper if she could produce the mate to it. The stepsisters tried it on, with other dames, but failed to prove that it could fit. Then Cinderella asked for a test. She proved that the slipper was hers, and as she did so her rags turned back to a ball gown again. And the Prince married her, and they lived happily together forever afterward. What became of the wicked sisters no one knows or cares. But probably the father of Cinderella had a happier life, for the chances were that his wicked wife was afraid to annoy him, fearing that the Fairy Godmother might get busy again.

AMERICAN.

THE GOLD LUST (Dec. 21).—The sheriff's daughter learns to love Jack Caxton, but her father is very much displeased, as he wishes her to marry his young foreman. Learning that a large consignment is at the bank, the foreman visits the saloon in search of his pals and finding one of them, urges him to rob the bank. In effecting the holdup, the cashier puts up such a strong resistance that he is killed. A cowboy riding by notifies the sheriff, and taking the treacherous foreman with him, he starts on the trail of the bank robber. He sends the cowboys to search in another direction. Coming up with the robber, a brisk fight ensues and he is killed and the gold recovered.

Knowing that the sheriff's daughter scorns him, and the lust for gold overcoming him, the foreman shoots the sheriff and steals the gold. He returns to the sheriff's house and tells the daughter that her father was wounded by the robber and had sent for her, his plan being to kidnap her and leave the country with the girl and the gold. Jack Caxton comes upon the sheriff and learns the truth. The sheriff dies and the posse coming up imagines he is guilty of the murder. He calls their attention to the approaching figures of the foreman and the sheriff's daughter. They hastily conceal themselves and hear the foreman map out his plans to the frightened girl. He is overpowered and led away by the posse and Caxton remains to comfort his grieving sweetheart.

THE DUEL OF CANDLES (Dec. 25).—A poor prospector and a prosperous ranchman, who in reality is a horse thief, are in love with the widow's daughter. The girl gives her heart to the poor man much to the disfavor of her mother. When news of her betrothal reaches the horse thief's ears he plans to get even. He captures the prospector at work and forges a letter in the prospector's handwriting to the girl's mother, saying that he is going East to marry a former sweetheart. Believing it true, the girl is soon persuaded to marry the rich ranchman.

The poor man is soon liberated from the horse thief's camp, where he was imprisoned and goes immediately to the ranchman's unhappy wife. She begs him to take her away, but he will not do it, as she is not his legally wedded wife. Just then the horse thief comes in. The poor prospector gives him a chance for his life. He places two candles on the table (one for each man), lights both and bids the wife to leave the room. Who'sever candle burns out first must die by his own hands. They swear to it.

Fate has it that the husband's candle burns out first. His treacherous nature asserts itself and in an instant he pounces upon the prospector in an effort to murder him. In the struggle that ensues the horse thief's gun goes off, mortally wounding him. The wife runs in and finds that Fate has liberated her from a distasteful union.

NESTOR.

ONLY AN ICEMAN (Dec. 11).—John Mayfield is rich, young and healthy, but seems to be unhappy. So, changing his stylish and costly garments for those of an ordinary laborer, he writes his own recommendation and sallies forth in search of a job.

The Monopoly Ice Co. and John are soon connected, and the new iceman proves to be a veritable boon to poor people. He dispenses ice freely and, in some instances, he even contribtues his own cash to alleviate the suffering of needy ones.

Violet Claire, a charming young heiress, is delighted to temporarily fill the place of Nora, the cook, who is suddenly called away. In her menial capacity it falls to Violet to hail the iceman, who happens to be John. It's a case of love at first sight.

The day's work over, John is one ton of ice to the bad and has to make good. There is no room for such as he in the Monopoly Ice Co., and he is peremptorily fired. At home John eats with rare good appetite. In an endeavor to draw solace from his calabash pipe, he dozes into the Land of Dreams, and the girl appears before him with her witching smile. He awakens and determines to buy the ice wagon. Meanwhile, Violet also dreams of the handsome peddler of frozen water.

On the morrow, John purchases the ice wagon and his first delivery is at the Claire mansion. Here, forgetting the ice, he helps the "cook" with the kitchen work. They know how to combine work with pleasure, and while busy with the combination the maternal parent "butts in," and the pseudo iceman is again fired.

John Mayfield sends his auto and an invitation to Mrs. Claire and her daughter. The ladies eagerly accept. John asks for Violet's hand; Mama is undecided, but John is soon made happy.

THE LAW OF THE RANGE (Dec. 13).—As Sheriff Randolph and his son, Walter, came in sight of Carter's saloon, they noted the boys excitedly mounting their horses to go in pursuit of Bill Herbert, who, not content with picking a quarrel

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with Pete, the half-breed, had cowardly shot him in the back. Taking their lead, the sheriff galloped after him, but Herbert cleverly eluded them, and the men were forced to return, believing he had reached the state line.

In the meanwhile, Walter, being refused shelter at Carter's for Pete, had persuaded his mother to put the half-breed in a small unused room, and there he remained until thoroughly recovered. Later, as the grateful Pete wended his way homeward, he beheld Herbert in the act of holding up the Pony Express, and although the half-breed was unable to go to the young man's rescue, being entirely unarmed, he crept stealthily after the outlaw, watched until Herbert hid the plunder in his shack, and then followed cautiously after.

While this was transpiring, Walter had gotten into an argument with Big Hank, and in the struggle to obtain possession of the gun, it had been discharged. The bully was only slightly wounded, but panic-stricken. Walter had galloped away, only to be pursued by the sheriff and his posse, who mistook the fleeing figure for the hold-up man.

Seeing Herbert's shack, and glad of any haven, Walter bounded through the door and securely fastened it. The sheriff and his men dashed up, hurriedly forced their way into the place, and discovered Walter amid the outlaw's plunder.

With bowed head and trembling hands, the unhappy father placed the handcuffs upon his son, when to the surprise of all, the half-breed, with Herbert as his prisoner, appeared and made the explanation which brought joy to the entire party.

IN THE EARLY DAYS (Dec. 16).—It would only be a matter of a few months—perhaps weeks, before he would be able to send for her; so Tom Jordan assured his wife, as he set out for the West to invest their savings in a small ranch. And, indeed, ere, six months had passed, Lucy received a letter, telling her to come. Accordingly, with little Ned and baby Annie, the delighted wife started at once, and was almost at her journey's end, when a hostile band of Indians attacked the stage-coach. As the driver stopped to return their fire (the passengers were well armed), little Ned, screaming with terror, jumped to the ground and fled into the woods, while Lucy, with the baby still in her arms, ran after him. Hearing his mother's voice, the child turned as Lucy, who had been struck in the head by an Indian's bullet, sank to the ground. In vain did the boy implore her to speak to him; then, more frightened than ever, he hurried on, but this time in the direction of the stage-coach.

Here, thanks to the wild chase which the boys of Bar S Ranch had made to the stage's rescue, for they had seen the Indian attack from an adjoining peak, the redskins had been driven back; so, hastily lifting Ned inside, the men gave the signal to start, and it was not until they reached their destination and Tom sprang forward to greet his wife and children, that they realized Mrs. Jordan was not there.

Between his sobs, the little chap confirmed their worst fears; Lucy Jordan had been killed by the Indians. Such, however, was not the case, as the young wife, with Annie still clutched to her breast, had already staggered to her feet, when Nathan Anderson, called White Beard, the hermit, found her and assisted her to his cabin. But her memory was a blank; from whence she came or where she wished to go, Lucy was unable to tell him. Believing the mother and child to be the only surviving members of a family that had been massacred, Nathan promptly offered them what hospitality lay in his power. So the weeks lengthened into months, and months into years, until Annie was fifteen years old, and it was she, who, running through the woods to bring aid to "grandfather" Nathan, who had been taken with a fainting spell, met her father and brother riding to the adjoining ranch.

Once at the cabin, where they found Nathan had recovered, Tom instantly recognized his wife, while she gazed at him in wonder; then slowly, but surely, the veil was lifted, her long-lost reason returned and she sprang joyfully into his arms.

MUTT AND JEFF MAKE THE FEATHERS FLY (Dec. 16).—The pangs of hunger drive both Mutt and Jeff out in the cold world.

Jeff snoops around the exterior of a grocery store, the proprietor of which happens to be lynx-eyed and ready-footed. Mutt meets with better success. A farmer is on his way to the market with a truckload of vegetables and poultry. A sympathetic chicken deserts the wagon and soon becomes Mutt's property.

At home Mutt makes the feathers fly, then proceeds to roast the bird. The fowl's fragrance emitted from the stove gently wafts Mutt to sleep. Enter Jeff. Chicken! In a moment nothing but the bones are left and, as in the bones there is strength, won't Mutt be strong? He is, and Jeff is compelled to do the Marathon act on a full stomach. The little fellow is saved from a rough "pan-handling" by the arrival of the owner of the late chicken and a guardian of the law, who "leads" Mutt to the lock-up.

LUX.

BILL AND HIS CHUM TIRE OF MARRIED LIFE (Dec. 15).—Bill had a quarrel and determined to escape married bliss. He tripped merrily down the street as usual, and encountered his chum, who was in the like woful condition. After holding council they both decided to quit this world of sin in the most comfortable manner they could strike upon. Their jump from a high window proved an utter failure, as their fall was broken by the blind of the shop below. They tried to drown themselves, but that also proved a failure. However, the finding of their hats and coats gave rise to grave fears in the now repentant bosoms of their irate spouses. They next tried gas. Just as they were feeling really indisposed and beginning to wish that they hadn't, their tearful wives arrived upon the scene and promised to be good.

REX.

THE LOGGING INDUSTRY (Dec. 14).—The picture shows a great branch of human endeavor, with a sufficiency of human interest. Owing to the graet loss of life and the wholesale destruction of timebr due to the most ruthless and relentless foe of unsettled domains—the forest fire—the Government employs fire wardens to make daily inspections of the forests.

Then there's a scene showing men, experts in the work, felling trees. The men must measure the exact distance and direction the tree will fall.

In rapid and thrilling succession the picture goes on to show "bucking," the operation of trimming the tree after it has fallen; the "donkey" engines hauling logs across the canyon by means of cables and loading them on the trucks; the logging train that hauls the logs a distance of ten miles from the logging camps—one of the best equipped logging trains in the service; dumping the logs from the trains into the water, where they are cut and marked ready for the buyers.

And then—a great forest fire! In many instances these fires are started through carelessness; but Nature makes man pay a dreadful penalty for his negligence. A panoramic view shows the utter destruction caused by the fire. It means more than destruction for the towns around; it means distraction as well, devastation, destitution!

But listen, the logging industry doesn't entail only danger and hardship. There's fun, too—real gaiety—"burling," the pastime of the lumber jack, consisting of rolling the great logs, from which the bark has been peeled, at great speed.

IMP.

BILLY'S SEANCE (Dec. 16).—Billy is out for a stroll when he spies a prepossessing-looking young woman. He follows and she enters the office of a spiritualist. Producing a tip, he is initiated into the mysteries of table rocking and other occult practices and becomes interested.

In the seance he is impressed with the idea that he is out to mystify his friends, and the soothsayer sells him a book, which explains all about it. Repairing to the club he cons the book and engages in experiments. The results are magical and he hastens to announce the fact to his friends. They are skeptical and treat his efforts lightly. They make all manner of sport of his demonstrations and Billy waxes wroth. He is rudely disturbed and casts about for a method of revenge. Adjoining the room is the electrical apparatus and Billy enlists the services of the electrician by means of a generous bribe. A wire is strung to the table and the plans carefully made to humiliate the unbelievers. They are called in and Billy pompously announces that he will give a table-rocking demonstration. He proceeds to do so solemnly and the friends place their hands on the table as directed. The current is turned on and they are imprisoned, being unable to move their hands from the table.

Billy dances about in joy and his friends yell in agony. Billy declines to release them and takes keen delight in torturing his tormentors, but their cries reach the ears of two policemen, who rush in. The electricity is turned off and the friends accuse Billy of cruelty.

Billy squares it with the cops by throwing a bundle of money on the table, but when they reach for it the current is again switched on and they cannot remove their hands from the table. The finale is ludicrous in the extreme. (Copyrighted, 1911, by the I. M. P. Company of America.)

THE BUNGALOW BURGLARS (Dec. 16).—The Fords take possession of their bungalow and are delighted. They wish to have others share the advantage of living in the country and, unbeknown to each other, invite Guy and Agnes down for a week's end visit. The guests have never met. On the evening of their unannounced arrival, the Fords go to the city, not expecting them.

The young woman arrives first, to find the doors locked. She must get in, as the trip back to the station is a long one over a lonely road. She crawls through a window and gains egress. Once in, she reads of two burglars—a man and a woman—both handsome and bold, who are preying upon

We furnish you the finest singers, bands and orchestra music. Let Caruso sing for you, or Melba. Have Paderewski, the greatest pianist, render selections for you. Or the great actor, Robert Hilliard, render the difficult masterpieces of the stage. All this is possible by means of our wonderful electric sound conveyor—the magnetic reproducer. Why pay a singer $20 or $25 a week, when we furnish the best from $5 to $10 a month? Be the first to secure this wonderful invention in your city. We give exclusive rights. MUSIC PRODUCTION CO., 5228 Michigan Ave., Chicago, Ill.

THE TOURNAMENT FILM CO.
TOLEDO, OHIO.
Owners of the following feature films:
1911 Cheyenne Cowboy and Indian Frontier Celebration.
Fall Round-Up on the Y-6 Ranch.
State Rights for These Films for Sale.
Bookings Can Be Made by Writing Us.

Solved at last REID'S DIFFUSER
Gives DISSOLVING EFFECT with SINGLE STEREOPTICON
Every Operator—Every Exhibitor—should have one. Can be used with any machine. Prepaid for $2.00 bill
Reid Diffuser Co., 26 Waverly Ct., Chicago, Ill.

CURTAINYLINE
What is Curtainyline? Curtainyline is a haphazardly coined name for a curtain coating, but for this name and the right to manufacture and sell the said curtain coating under the said trade name of "Curtainyline," I paid a good sum of money. This curtain coating is a water-paint of very simple ingredients, but it is correctly proportioned and scientifically mixed by special machinery for that purpose and when properly applied to your screen (which is a very easy and inexpensive operation) it gives you a so-called "day light" screen, improving the pictures fully one-hundred per cent over the ordinary curtain and a considerable per cent over an aluminum or silver metallic coating. Write me how to make a "Day Light Curtain." Curtainyline has been on the market about three years and has proven universally satisfactory. A can of Curtainyline will cover 150 to 160 square feet. **Price $3.00.** Ask your Film Exchange or Dealer for it. If they don't have it I will send you a sample can, charges prepaid on receipt of $3.00

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154 West Lake Street CHICAGO
Everything in the Moving Picture Line
Specialties: "2-in-1" Film Cement, "P.M.Special" Oil, Ticket Holders, "Curtainyline" (screen coating)
Carbon Sharpeners, Current-Savers, Lenses, Condensers, Etc.
Middle West distributor of the Powers machine and parts. Immediate shipment

Cheering News for Southern Exhibitors Using Independent Service

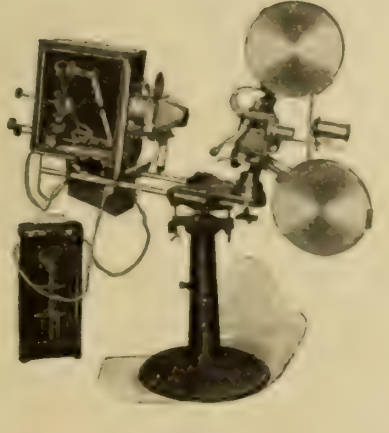
ON ACCOUNT of the number of inquiries we are receiving from Texas, Arkansas, Louisiana, Mississippi, Alabama, Georgia, Tennessee and Florida for service, and finding ourselves unable to take the proper care of these from St. Louis, we have decided to open several buying Independent exchanges in the above-mentioned territory. ***We want to locate in cities*** centrally located, having good railroad facilities, and ***best adapted for a film exchange.*** We need your assistance to select the best points. Please communicate with us at once.

Yours very truly,

Swanson-Crawford Film Company

726 Century Building, St. Louis, Mo.

One Hundred and Fifteen Thousand People in the First Fifteen Days



was the attendance at the lectures of the Southern-Union Pacific Railway System at the Land Show, Chicago, November 18th to December 9th, 1911.

This great railway system has given most substantial proof of their unbounded faith in the moving picture through the expenditure of more than Twenty-five Thousand Dollars for a three weeks' exhibition of the wonders lying along the roads controlled by them. This company had erected for their purpose two complete moving picture theatres seating about 500 people in each and conducted alternately one-half hour lectures.

The Machines used were one 1908 Model Motiograph and one 1910 Model Motiograph—"Nuf Sed."

1912 MODELS NOW BEING SHIPPED

ENTERPRISE OPTICAL MANUFACTURING COMPANY

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isolated houses in that vicinity and she is somewhat frightened.

In the meantime, Guy has arrived and is conveyed over to the bungalow. He enters also through the window and reads the same newspaper account. Agnes sees him enter and at once concludes he is the bold burglar mentioned. He hears her in an adjoining room and thinks she is the woman burglar he has just read about. Each is frightened, but resolves to stay and see it out.

They meet and are agreeable, one trying to outdo the other in hospitality, all the while trying to circumvent each other and foil an intent to loot the house. Finally, they become separated and Guy secretes himself in one closet and Agnes hides in another, each awaiting the arrival of their friends.

When the Fords return home they repair to their respective rooms, there to find their guests concealed. They each sally forth to capture a burglar, with the result that the whole thing is explained and introductions follow. The young people are very much impressed with each other to the delight of their hosts. (Copyrighted, 1911, by the I. M. P. Co. of America.)

THE GIRL AND THE HALF BACK (Dec. 18).—Early in life Dick Alliston and Victor Fisher have learned that "all is fair in love and war." One of them proceeds to carry out this unwise teaching in due course. Both were in love with the same girl, and Dick contrived by the means of a misleading letter to the fair little lady to obtain an advantage of his rival—an advantage which had its climax on the football field.

Victor was placed out of the game by means of this letter and had the mortification of being banished to a part of the field where he had to stand and watch the game in progress, powerless to help his side. However, the fair Alice gets to learn that she has been deceived by means of the letter, which is produced on the football field. The result is that Dick is put out of the game, Victor takes his place, wins the game for his side as well as his sweetheart, both of them forgiving, in their new-found happiness, the bad boy, Dick, when all is over. (Copyrighted, 1911, by I. M. P. Co. of America.)

CHINESE WAR CRUISER "HAI-CHI" (Dec. 18).—In this subject, a series of views is given of the Chinese Cruiser "Hai-Chi," while she was lying in Charleston Harbor a few weeks ago. There are besides the view of the big ship herself, pictures showing the movements of her great guns, deck scenes, Chinese Sailors, Chinese band playing American airs, ship's mascot, a fine Angora cat, Sir Thomas, and other interesting views, making a highly attractive and novel subject.

THE PROFESSOR (Dec. 21).—Professor Grimes, a crank on scientific matters, is addicted to somnambulism without the knowledge of his associates. He is impetuous and easily disturbed, consequently, he is feared by Susie Davis, his private secretary.

The story opens with Grimes receiving a large sum of money from a caller. As he is inclined to be miserly, he starts for the bank to deposit the money, but finds it is closed. Returning home, he places it in the safe.

Grimes has a nephew, Ralph, who is being hounded by a creditor, and he hasn't the money to liquidate the indebtedness. He tells his troubles to Susie Davis, his sweetheart, and she assists him, giving him the money she has saved through frugality.

The next morning the professor misses his money when he examines the safe and is wild. He secures the services of a detective and that investigator is not long in discovering that the nephew has paid a debt with quite a large sum of money. Ralph is under suspicion. He proves his innocence by the girl to the satisfaction of the sleuth, who is in a quandary as to how the money disappeared. He resolves to keep a watch on the safe and does so.

In the still hours of the night Professor Grimes slowly descends the stairs, walking in his sleep, and returns the money to the safe. The mystery is cleared up. In the morning Grimes is confronted by the detective, who explains to him the mystery of the safe robbery. Ralph and Susie are rewarded by being restored to the good graces of the uncle, who wishes them to forget all about the incident. (Copyrighted, 1911, by I. M. P. Co. of America.)

NATIONAL FILM DISTRIBUTING COMPANY.

Monday, December 11th, 1911.

Plantation, "Broken Violin" (Am. Dr.).....1000
Clarendon, "A Fool & His Money"..... 700
Clarendon, "Food and Water"(Com.)..... 300
Mono, "Cook That Didn't Cook" (Com.)..... 508
Acquila, "Sunrise and Sunset" (Dr.)..... 440
Hepwix, "Behind the Scenes" (Com.)..... 400
Hepwix, "An Amateur Burglar" (Com.)..... 575

Tuesday, December 12th, 1911.

Rose, "Montana Ranchman" (W. Dr.)..... 980
D. Biograph, "Pro Patria" (Military Dr.).... 981
Helios, "Angel of the House" (Dr.)..... 499
Messter, "Military Gymnasts" (Military)..... 501

Wednesday, December 13th, 1911.

Federal, "Child of Nature" (W. Dr.) 996
Mondia, "Making of a Ladys' Man" (Com.).. 450
Mondia, "Struggling Author" (Com.)..... 545
Latium, "World and its Ways" (Historical)...1000

Thursday, December 14th, 1911.

Washington, "Girls I Used to Know" (Am. Dr.) 988
Hepwix, "Without Her Father's Consent (Dr.) 525
Hepwix, "Double Elopement" (Com.)..... 465
Film d'Art, "Mignon" (Operatic) 1331

Friday, December 15th, 1911.

Mohawk, "Sign of the Red Men" (Indian Love Story) 935
Cricks & Martin, "Kind-hearted Percival" (Com.) 1000
Acquila, "Just as the Sun Went Down" (Dr.)..1000
Clarendon, "Speedy, the Telegraph Boy, Finds a Pocket-book (Com.)..... 1000
D. Bioscope, "Secretly Married" (Dr.)..... 1331

Saturday, December 16th, 1911.

Oklahoma, "Indian Runner" (Indian Dr.)..... 985
D. Bioscope, "The Little Hero" (Dr.)..... 958
Savoia, "Double Deception" (Com.)..... 700
Savioa, "In Ardenes, Belgium" (Scenic)..... 309

Sunday, December 17th, 1911.

California, "Darling of the Mine" (W. Dr.).. 923
Messter, "Love and Smartness" 1003
Comerio, "Embarking of Italian Army" (Mil.) 500
Comerio, "Venice by Night" (Educational).... 210
Comerio, "Lakes of the Alps" (Scenic)..... 260

Among the Exhibitors

Richmond, Cal.—Turner & Dahken are engineering the plan for the erection of a naw moving picture show at Fifth and McDonald.

Lorain, Ohio.—Lorain Amusement Co. Capital $10,000, G. A. Resck, R. C. Horn and J. M. Jones.

Louisville, Ky.—Plans and specifications have been prepared for the Pastime Theater Co., who will erect a new $8,000 theater at 18th and Gallagher Streets.

Salt Lake City, Utah.—E. Mehesy, Jr., will erect an addition to theater at 272 South Main Street, to cost $4,000.

Los Angeles, Cal.—The Chas. Alpin Amusement Co., will erect a new theater at Spring and Fifth Streets.

Aurora, N. Y.—Aurora Grand Opera House Co. will erect theater. Capital $10,000. John T. Henderson, E. K. Henderson and Chas. Lamb.

Winston-Salem, N. C.—Jones, Hill & Hall awarded contract to Pike & Bullard, to erect theater to cost $4,200.

New York, N. Y.—W. H. McElfatrick has prepared plans for a new four-story theater to be erected at 115th Street and St. Nicholas Avenue, to cost $125,000.

Muskegon, Mich.—Lou Somers and Carl Ray have leased the property formerly occupied by the Young Men's Club, and will establish the Orpheum playhouse.

Philadelphia, Pa.—The Pennsylvania Construction Co. will erect a one-story moving picture house at 2846-48 North 22nd Street, to cost $10,000.

Cleveland, Ohio.—The R. & F. Co. Capital $5,000. F. R. Forbes, B. A. Round and L. D. Round.

Chicago, Ill.—Oscar Eiger will erect a new $6,000 theater at 539 West North Avenue.

Streator, Ill.—Chas. Vance has sold the Dreamland to Harry Carroll.

Llewellyn, Pa.—Chas. Peiffer and Albert Acaley will, in the near future, start in the moving picture business.

New York, N. Y.—Shampan & Shampan have plans for the construction of a new movin gpicture house at 153-5 Monroe Street, for Geo. G. Segal, to cost $10,000.

Chicago, Ill.—Stockholm Amusement Co. Capital $8,000, will erect a theater. J. M. Delaney, R. W. Delaney and A. L. Heald.

Detroit, Mich.—Burton & Hoffman, of the Home Bank, will erect a new moving picture show at Chene and Grandy Streets, to cost $5,700.

Denison, Ia.—A new opera house, to cost $25,000, will be erected here.

La Crosse, Wis.—Plans are being made for the erection of a new $25,000 theater here, to be called The Orpheum.

Minneapolis, Minn.—F. J. Lake will erect a new moving picture theatr at 1305 W. Lake St., to cost $2,000.

Milwaukee, Wis.—Edward Kezick is preparing plans for a new theater to be erected at Green Bay Ave. & Ring St.

Chicago, Ill.—A new moving picture theater will be erected at 2611 Lincoln Ave., for Fred Hartman, to cost $5,000.

Laramie, Wyo.—A new opera house is being considered for this town.

Antigo, Wis.—Manager Hanson, of the local Palace Theater, in conjunction with his father, has purchased the Majestic Theater at Wausau.

Grand Rapids, Mich.—Two important business changes have been made in Allegan. Basil Barker has sold his interest in his news and cigar store to his partner, Robert Vahue. Earl Cotton, owner of the Variety Theater, has sold out to J. O. Ellenberger, of Sturgis. Cotton has purchased the Star Theater from William McClelland.

Pineville, Ky.—Commercial Club is promoting erection of opera house.

St. Edwards, Neb.—The R. E. Case Bldg., on Third Street, is being torn down to make room for a new opera house.

Denver, Colo.—A new $100,000 theater is to be erected on Curtis Street, near 18th, to replace the Bijou Theater.

Brainerd, Ill.—The Princess Theater Circuit Co. have purchased the Grand Theater.

Bridgeport, Conn.—Plans have been made by T. F. Kelley for a moving picture theater to be built on Jane Street for M. W. Leighton.

Bay City, Mich.—A. A. Wolff is planning to erect a new moving picture theater at the corner of Third and Johnson Streets.

Denver, Colo.—A new theater, to cost approximately $100,000, is to be erected within a few months on Curtis, between Seventeenth and Eighteenth Streets, where the Bijou motion picture theater now stands. The amusement place will be built by S. L. Baxter, proprietor of the Isis Theater.

Newark, N. J.—A moving picture theater is being erected at 371 South Orange Avenue, for Zapelkoy & Breecher. The building, as planned by Cohen & Besman, will be of brick, one story high, to measure 22 x 97 feet in ground dimensions. The cost is about $5,000.

Utica, N. Y.—E. T. Kennedy is erecting a new picture theater at 636 Bleecker Street, at a cost of $18,000, which will be able to accommodate 750.

Reading, Pa.—A new moving picture theater is being built on East Philadelphia Avenue.

Waterbury, Conn.—A new moving picture theater is being established by A. F. Strickland, which will be able to seat 600.

Chicago, Ill.—The Victoria Theater Corporation will erect a new $146,000 theater at 2145-51 Sheffield Avenue.

Louisville, Ky.—The Preston Amusement Co. will erect a moving picture theater here to cost $5,000.

Boone, Ia.—A new Virginia theater is to be erected on 8th St. & Allen Sts.

Williamsport, Pa.—An addition will be built to the Lyceum Theater, to cost $3,000.

Shamokin, Pa.—J. P. & Wm. D. Nields have begun the remodeling of the building at the corner of Independence and Liberty Streets for the erection of an up-to-date moving picture theater, to be known as the American. The price of admission to be five cents.

Wilkinsburg, Pa.—The new Rowland Theater, situated on Wood Street, which has been under course of construction for the past months, has thrown open its doors to the public, and is now playing to capacity. This new enterprise has been erected by Mr. Richard A. Rowland, president of the Pittsburg Calcium Light and Film Company, at an estimated cost of $80,000, and possesses the distinction of being one of the most elaborate and commodious theaters ever established and decorated in the interior. The exterior is finished in white terra cotta, which gives it a handsome appearance.

Connellsville, Pa.—John T. Laughbrey has purchased the Nickelet Theater, on North Pittsburgh Street, from E. T. Clabaugh.

Seattle, Wash.—C. Allen will erect a moving picture show at 1327 East Madison Street, to cost $3,500.

Seattle, Wash.—Hans Peterson will erect a new theater at 2423 Jackson Street, to cost $3,500.

St. Joseph, Mo.—T. Saxe will remodel the Schlitz Theater into a moving picture and vaudeville theater, to cost $20,000.

Urbana, Ill.—This city is to have a new vaudeville theater, to cost $12,000.

Philadelphia, Pa.—The Allegheny Amusement Co. will erect a new theater at 3139-49 Frankford Ave., to cost $45,000.

Niles, Ohio.—Plans have been prepared by Jack Stafford for a new theater, to be erected on Furnace Street.

Detroit, Mich.—Otto A. Seestedt, 351 25th, will erect a $6,000 theater at Baker and 22nd Streets.

Indianapolis, Ind.—Halton Powell Co., capital $5,000, to operate theaters. F. C. Overton, K. K. Stokes & H. C. Overton.

Provo, Utah.—The Rex Theater Co will erect a new theater here, to be called the Princess.

Ft. Wayne, Ind.—The Fairy Theater has been sold by J. P. Mollatt, to Chas. Clark.

Butte, Mont.—The Montana Amusement Co. will erect a new $50,000 theater on West Park Street.

Milwaukee, Wis.—Schultz & Seeler will erect a $10,000 moving picture theater for David J. Brown, at Thomas and Murray Avenues.

Galesburg, Ill.—Kennedy Bros., proprietors of the Nickelodeon Theater, have sold out and John B. Mayes will manage same.

Philadelphia, Pa.—The Alhambra Theater here, at 1628-34 Passyunk Avenue, has been sold to a syndicate headed by W. W. Miller.

Indianapolis, Ind., Elwood.—Ernest Bouillet and Dennis Laughlin have purchased the Princess Theater from Charles Mahan and Allen Mason.

Philadelphia, Pa.—Geo. Hogg is figuring on plans for a one-story moving picture theater at 2516-20 West Lehigh Avenue, for W. J. Stewart.

Reading, Pa.—James Graul will erect a new moving picture theater at 1643 Moss St., to cost $3,000.

New York, N. Y.—Harrison & Sackheim, architects, have plans for an addition and the enlargement of the new theaters at Second Avenue and 79th Street, to cost $1,500.

Milwaukee, Wis.—The Silver City Amusement Co. will erect a $14,000 show house at 28th and National Avenues.

Porterville, Cal.—Walter Godley, of the Novelty Theater, in Mill Street, has approved plans for the complete reconstruction of the theater.

W. E. GREENE
FILM EXCHANGE, Inc.

THE OLDEST AND LARGEST INDEPENDENT FILM EXCHANGE IN NEW ENGLAND

Mr. Exhibitor :

Start the Season right by using an Independent Service from a Reliable House. We are buying the Output of the Sales Co. and have some choice services open. Write, wire, or call today at

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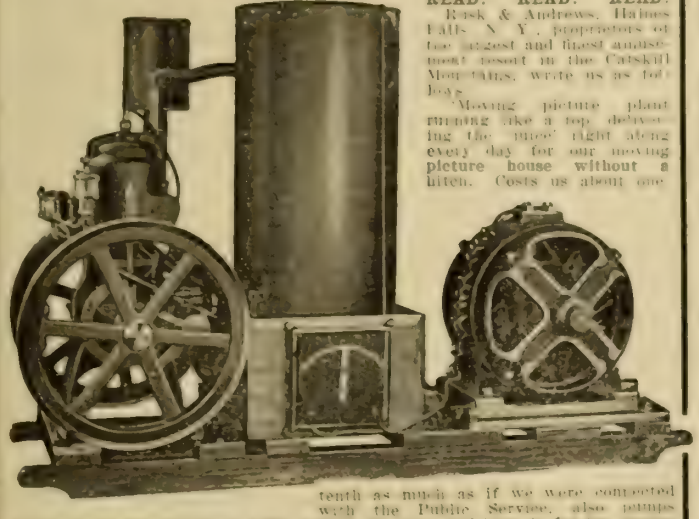
Telephone: 2187-3790 Oxford

The Biggest Sensation Yet is the $250.00 Detroit Moving Picture Electric Light Plant



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"Moving picture plant running like a top delivering the current right along every day for our moving picture house without a hitch. Costs us about one tenth as much as if we were connected with the Public Service, also pumps water to all our buildings, 2,000 gallons per day, and have it for fire engine in case of fire."

Used and highly endorsed by the U. S. Army.

Many write us that the total cost of light for running their show for a week is less than one dollar. Think of it.

Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a boy ten years old.

Larger sized plants at proportionately low prices. **THE SALVATION OF THE MOVING PICTURE BUSINESS.** Write for Bulletin No. 101. You will find it the most intensely interesting little book you ever read if you are interested in moving pictures.

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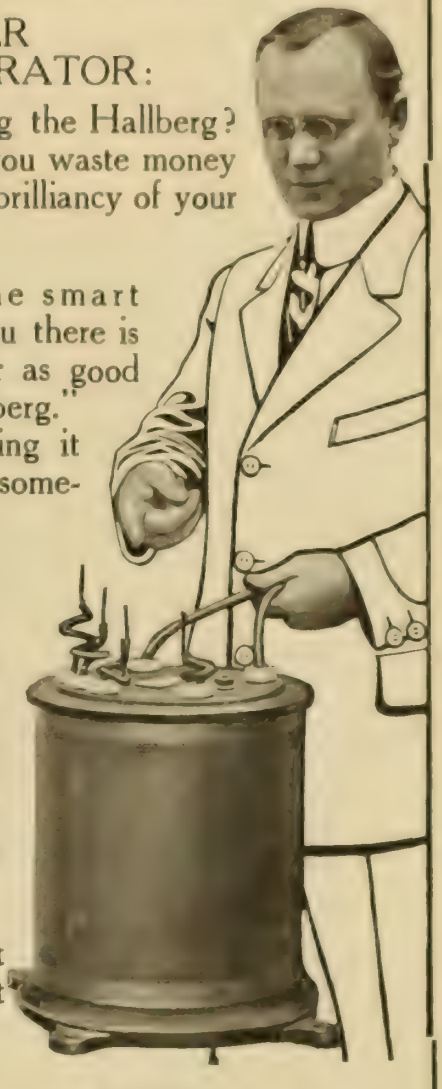
WE WILL PAY YOUR FARE TO DETROIT to see this wonderful plant in operation if there does not happen to be one of them at work in your immediate vicinity, the fare to be deducted from the purchase price. Write for full information regarding this liberal offer.

Four Years' Success
FOR
HALLBERG
ELECTRIC ECONOMIZER



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and OPERATOR:

Are you using the Hallberg? If not, why do you waste money and sacrifice the brilliancy of your picture?

Don't let the smart "Alecks" tell you there is any current saver as good as the "Hallberg." Insist on getting it even though something cheaper is offered.

It is easy to save current, but it is a H——L of a job to get a better light at the same time. "Hallberg" does the trick.

Read what users say about it—

Breed Theatre, Norwich, Conn., Oct. 17, 1911.

Mr. J. H. Hallberg:

I have used your Hallberg Economizer on my picture machine for four years and would not be without one.

Yours very truly,

CHAS. MCNULTY.

Ideal Theatre, Ashtabula, O., Oct. 17, 1911.

J. H. Hallberg.

I bought a Hallberg Economizer from you for my house in Greenville, Va., some time ago, which is giving very satisfactory results and have used one for my own theatre at the same time.

With regards, yours truly,

F. L. LANE, Prop.

Over 2000 in use for A. C. as well as D. C. and my G. E. Mercury Arc Rectifier is the thing for those who want D. C. at the arc on A. C. circuits

J. H. HALLBERG
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INDEPENDENT Release Dates

AMERICAN.

Nov. 20—The Test (Dr.).....1000
Nov. 23—The Master of the Vineyard (W. Dr.)1000
Nov. 27—Jolly Bill of the Rollicking R (W. Com.) 1000
Nov. 30—The Sheriff's Sisters (W. Dr.).....1000
Dec. 4—The Angel of Paradise Ranch (Dr.)..1000
Dec. 7—The Smoke of the Forty-five (Dr.)...1000
Dec. 11—The Man Hunt (Dr.).....1000
Dec. 14—Santa Catalina, Magic Isle of the Pacific (Scenic and Educational)..1000
Dec. 18—The Last Notch (Dr.).....1000
Dec. 21—The Gold Lust (Dr.).....1000
Dec. 25—The Duel of Candles (Dr.).....1000

CHAMPION.

Nov. 27—The Mother Goose Series (Juvenile).. 950
Nov. 29—The Two Browns (Dr.)..... 950
Dec. 4—Yankee Doodle (Juvenile).....
Dec. 4—Our Navy (Naval)..... 950
Dec. 6—The Indian Fortune Teller (Dr.)..... 950
Dec. 11—A Traitor on the Staff (Dr.)..... 950
Dec. 13—The Saving of Dan (Dr.)..... 950
Dec. 18—The Coward's Flute (Dr.)..... 950
Dec. 20—By Decree of Fate (Dr.)..... 950

COMET.

Nov. 20—The Office Boy's Dream (Com.)..... 960
Nov. 24—Diamond Locket (Dr.).....1000
Nov. 27—Grandma's Toofache (Com.)..... 955
Dec. 1—The Late Mrs. Early (Dr.).....1000
Dec. 4—Billy's Letters (Com.).....1000
Dec. 8—The Dead Canary (Dr.).....1000
Dec. 11—The Ups and Downs of Rafferty (Com.)
Dec. 15—Just In Time for Dinner (Dr.).....
Dec. 18—A Game of Bridge (Dr.).....1000
Dec. 22—The Man With the Camera (Dr.).... 985

ECLAIR.

Nov. 6—Life Under the Sea (Educational)....
Nov. 13—The Legend of the Eagle (Dr.)..... 925
Nov. 21—Hands Across the Sea in '76 (Am.-Dr.) 2000
Nov. 23—Portguguese Centaurs (Military)..... 600
Nov. 23—The Automatic Lighter (Com.)..... 400
Nov. 28—Miss Masquerader (Am. Com.)..... 400
Nov. 30—The Five Daughters of Mr. Durand (Com.) .....
Nov. 30—Gussy's Congratulations (Com.).....
Dec. 5—In Humanity's Cause (Dr.).....
Dec. 7—There Fell a Flower (Com.)..... 660
Dec. 7—Manners and Traditions of Piemont (Educational) 660
Dec. 12—The Musician's Daughter (Am. Dr.)..
Dec. 14—Her One Day's Dream (Japanese Dr.)

GREAT NORTHERN.

Nov. 4—The Actor as a Soldier (Com.).....
Nov. 4—Through the South of France (Sc.)...
Nov. 11—A Woman's Wit (Com.).....
Nov. 18—A Rendezvous in Hyde Park (Com.-Dr.)
Nov. 18—High Scotland (Scenic) .....
Nov. 25—The Theft of Mona Lisa (Com.).....
Dec. 2—The Penalty of Her Ambition (Dr.)..
Dec. 9—Buttons and Hooks (Com.).....
Dec. 9—Winter In Switzerland (Scenic).....
Dec. 16—His First Monocle (Com.).....
Dec. 16—Greece (Scenic) .....

IMP.

Nov. 20—From the Bottom of the Sea (Dr.)..2000
Nov. 23—Executive Clemency (Dr.).....1000
Nov. 27—Uncle's Visit (Com.).....1000
Nov. 30—Over the Hills (Dr.).....1000
Dec. 2—Percy, the Masher (Com.)..... 750
Dec. 2—President Taft Dedicating the Naval Training Station at Chicago, Ill. (Topical).. 350
Dec. 4—The Dumb Messenger (Dr.).....1000
Dec. 7—Tony and the Stork.....1000
Dec. 9—Her Birthday (Com.-Dr.)..... 750
Dec. 9—Columbia Interscholastic Chase (Athletic.) 350
Dec. 11—Why the Check Was Good (Dr.).....1000
Dec. 14—The Little Stocking (Dr.).....1000
Dec. 16—Billy's Seance (Com.)..... 500
Dec. 16—The Bungalow Burglars (Com.)..... 500
Dec. 18—The Girl and the Half Back (Dr.)....1000
Dec. 21—The Professor (Dr.).....1000

LUX.

Nov. 17—Saas Grund, a Village in the Alps (Sc.) 295
Nov. 17—The Mystery of Beaufort Grange (Dr.) 695
Nov. 24—A Passing Cloud (Dr.)..... 655
Nov. 24—Bill and Bertie's Wedding Day (Com.) 325
Dec. 1—Bill As a Veterinary Surgeon (Com.) 488
Dec. 1—The Making of An Aeroplane (Ind.).. 419
Dec. 8—The Man In the Auto (Dr.)..... 650
Dec. 8—The Adventures of an Amateur Hypnotist. Com.) 350
Dec. 15—Bill and His Chum Tire of Married Life (Com.)..... 521
Dec. 15—Mistaken for the Culprit (Dr.)..... 459

NEW YORK MOTION PICTURE CO.

BISON.

Nov. 10—Wenoma's Broken Promise (Dr.).....
Nov. 14—The Winning of Wonega (Dr).....
Nov. 17—The Ranchman's Mother-in-Law (Com.-Dr.) .....
Nov. 21—The Broken Trap (Dr.).....
Nov. 24—White Fawn's Escape (Dr.).....
Nov. 24—A Bad Man (Com.).....
Nov. 28—A Western One-Night Stand (Com-Dr.)
Dec. 1—An Easterner's Peril (Dr.).....
Dec. 5—The Empty Tepee (Indian Dr.).....
Dec. 8—A Range Romance (W. Dr.).....
Dec. 12—Bar Z's New Cook (Com.).....
Dec. 15—The Foreman's Courage (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Nov. 1—Judas (Dr.) .....
Nov. 8—Dolly's Doll (Dr.) .....
Nov. 8—Tweedledum's Motor Car (Com.).....
Nov. 15—The Convict's Song (Dr.).....
Nov. 22—The Golden Wedding (Dr.).....
Nov. 29—The Little Duke (Dr.) .....
Nov. 29—Tiny Tom, Apache (Com.).....
Dec. 2—Tweedledum Goes Into High Life (Com.) .....
Dec. 2—The Accusing Dog (Com.).....
Dec. 6—Jorio's Daughter (Dr.).....
Dec. 13—The Marquis of Lantenac (Dr.).....
Dec. 13—The Launching of Two Italian Dreadnoughts (Naval) .....

ITALA.

(By N. Y. M. P. Co.)

Nov. 4—Foolshead's Holiday (Com.).....
Nov. 11—A Victim of Competition.....
Nov. 11—The Effect of a Racket (Com.).....
Nov. 18—Foolshead, a Professor of Innocence (Comedy) .....
Nov. 18—The Life of Bees (Edu.).....
Nov. 25—The Tailor Wants His Pay (Com.)..
Nov. 25—The King of Noose Throwers.....
Dec. 2—Severed from the World (Dr.).....
Dec. 16—An Up-to-Date Doctor (Com.).....

MAJESTIC.

Nov. 26—The Courting of Mary (Com.).....
Dec. 3—Love Heeds Not Showers (Com.)....
Dec. 10—Keeping Mabel Home (Com.).....
Dec. 17—Little Red Riding Hood (Juvenile.)
Dec. 24—The Actress (Dr.).....1000
Dec. 31—The Caddy's Dream (Com.)..... 400
Dec. 31—Will You Marry Me? (Com.)..... 600

NESTOR.

Nov. 20—His Vacation (Com.).....
Nov. 22—The Cowboy Pugilist (W. Dr.).....
Nov. 25—Desperate Desmond Pursued by Claude Eclaire (Com.-Dr.) .....
Nov. 27—Happy Hobo's Help (Com.).....
Nov. 29—When the West Was Wild (Dr.)....
Dec. 2—A Western Feud (Comedy).....
Dec. 2—Mutt and Jeff's Scheme That Failed (Com.) .....
Dec. 4—Just Two Little Girls (Dr.).....
Dec. 6—Struck Gold (Dr.).....
Dec. 9—Desperate Desmond Adducts Rosamond (Com.-Dr.).....
Dec. 11—Only An Iceman (Com.).....
Dec. 13—The Law of the Range (Dr.).....
Dec. 16—In the Early Days (Com.).....
Dec. 16—Mutt & Jeff Make the Feathers Fly (Com.) .....

FEATURE AND EDUCATIONAL FILM CO.

Nov. 20—Love and Aviation (Dr.).....
Nov. 20—Zigomar (Dr.).....
Dec. 18—The Love Chase (Com.).....
Dec. 20—The New Ranch Owner (Com.).....
Dec. 23—Desperate Desmond Foiled by Claude Eclaire (Com.-Dr.) .....

POWERS.

Nov. 11—For the Tribe (Dr.).....
Nov. 14—When First We Met (Dr.).....
Nov. 14—The Tell-Tale Parasol (Com.).....
Nov. 18—The Old Leader (Dr.).....
Nov. 21—Rivals (Com.) .....
Nov. 21—Views of Montserrat, Italy (Sc.).....
Nov. 25—Jug o' Rum (Dr.).....
Nov. 28—Too Much Injun (Com.).....
Nov. 28—The Lineman and the Girl.....
Dec. 2—The Wanderer's Return (Dr.).....
Dec. 2—Views of Lake Como (Scenic).....
Dec. 5—The Little Thief (Com.-Dr.).....
Dec. 5—The Secret Order of Horns (Com.)..
Dec. 9—Two Men and a Girl (Dr.).....
Dec. 12—The Little Chaperone (Com.).....
Dec. 12—Views of Genoa, Italy (Scenic.).....
Dec. 16—When Heart Wires Cross (Com.-Dr.)..
Dec. 19—Cupid's Big Sister (Com.-Dr.).....
Dec. 19—Touring Brussels (Scenic) .....
Dec. 23—Hearts of Italy (Dr.).....

RELIANCE.

Nov. 4—The Greater Love (Dr.).....
Nov. 8—Marriage (Dr.) .....
Nov. 11—The Track Walker (Dr.).....
Nov. 15—The Moonshiners (Dr.).....
Nov. 18—The Injustice of Man (Dr.).....
Nov. 22—Helpless Man (Dr.).....
Nov. 25—A Daughter of Italy (Dr.).....
Nov. 2—A Happy Thanksgiving (Dr.).....
Nov. 29—A Happy Thanksgiving (Dr.).....
Dec. 2—The Poison Cup (Dr.).....
Dec. 6—The Turn of the Wheel (Dr.).....
Dec. 9—The Turnstile (Dr.).....
Dec. 13—Love and Charity (Dr.).....
Dec. 16—The Playwright (Dr.).....
Dec. 16—Just Smile (Com.).....

REPUBLIC.

Dec. 5—The Savannah Auto Races (Topical)..
Dec. 17—In the Days of the Six Nations (Dr.)
Dec. 24—Before Yorktown (Hist.-Dr.).....
Dec. 31—The Pride of Lexington (Hist-Dr.)..

REX.

Sept. 28—The Derelict (Dr.).....
Oct. 5—Lost Illusions (Dr.).....
Oct. 12—Chasing a Rainbow (Dr.).....
Oct. 19—Her Sister (Dr.).....
Oct. 26—A Breach of Faith (Dr.).....
Nov. 2—The Tale of a Cat (Dr.).....
Nov. 9—Saints and Sinners (Dr.).....
Nov. 16—The Return (Dr.).....
Nov. 23—The Price (Dr.).....
Nov. 30—The Strangers (Dr.).....
Dec. 7—The Measure of a Man (Dr.).....
Dec. 14—Logging Industry in the Northwest (Ind.) .....

SOLAX.

Nov. 8—An Interrupted Elopement (Com.)....
Nov. 10—Grandmother Love (Dr.).....
Nov. 15—Baby Needs Medicine (Com.).....
Nov. 17—Only a Squaw (Dr.).....
Nov. 22—Husbands Wanted (Com.).....
Nov. 24—The Will of Providence (Com.-Dr.)..
Nov. 29—A Troublesome Picture (Com.).....
Nov. 29—Fun On Board the "U. S. S. Vermont" (Naval) .....
Dec. 1—A Revolutionary Romance (Mil.-Dr.)..
Dec. 6—Baby's Choice (Com.).....
Dec. 6—The Paper Making Industry (Ind.)..
Dec. 8—The Little Shoe (Dr.).....
Dec. 13—Fickle Bridget (Com.).....
Dec. 15—The Little Kiddie Mine (Dr.).....

THANHOUSER.

Nov. 3—Their Burglar (Dr.).....
Nov. 7—The Missing Heir (Dr.).....
Nov. 10—The Last of the Mohicans (Dr.).....
Nov. 14—The Higher—the Fewer (Com.).....
Nov. 17—A Mother's Faith (Dr.).....
Nov. 21—A Master of Millions.....
Nov. 24—The Baseball Bug (Com.-Dr.).....
Nov. 28—The Tempest (Dr.).....
Dec. 1—Beneath the Veil (Dr.).....
Dec. 5—The Newsy and the Tramp (Com.-Dr.)
Dec. 8—Brother Bob's Baby (Com.).....
Dec. 12—The Lady from the Sea (Dr.).....
Dec. 15—Deacon Debbs (Com.).....
Dec. 19—The Tomboy (Com. Dr.).....
Dec. 22—Cinderella (Juvenile) .....

YANKEE.

Nov. 3—At Daisy Farm (Dr.).....
Nov. 6—A Coward's Regeneration (Dr.).....
Nov. 10—He Didn't Like the Tune (Com.)...
Nov. 13—Into the Light (Dr.).....
Nov. 17—The Two Rooms (Dr.).....

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¶ An absolutely necessary requirement in producing a good picture is a strong scenario. We have been particularly fortunate in securing the work of able and thoughtful writers, conversant with the needs of the moving picture business.

Dec. 10 "Keeping Mabel Home" — Approx. 1000 ft.

Introducing MABEL TRUNNELLE and HERBERT PRIOR, former Edison stars, in a delightful comedy with a clever plot. Mabel's parents plan a trip abroad to secure a duke for her; the handsome lover, disliked by parents, plans to defeat them by a clever ruse. See the crazy duke, watch him eat! Note the funny situations and how the handsome lover wins Mabel.

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"Little Red Riding Hood" — Approx. 1000 ft.

An appropriate Christmas picture for the children—a clever portrayal of the famous Nursery Rhyme—showing Mary taking "goodies" to her Granny—followed by the terrible wolf—reaching Granny's home to find Granny eated by the wolf—calling of the woodsmen to dispose of the wolf—and the awakening of Mary from her dream.

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A SPLIT COMEDY REEL

Dec. 31 "The Caddy's Dream" — Approx. 400 ft.

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Dec. 31st "Will You Marry Me?" — Approx. 600 ft.

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WANTED—Picture theater in Middle West, must be paying proposition. Refer No. 3-w.

WANTED—Picture house, central Georgia, vicinity of Pensacola, Fla., or Los Angeles or vicinity. Must be paying. Refer No. 4-w.

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LICENSED Release Dates

BIOGRAPH.

Nov. 27—Sunshine Through the Dark (Dr.).....
Nov. 30—A Woman Scorned (Dr.).....
Dec. 4—Why He Gave Up (Com.).....
Dec. 4—Abe Gets Even With Father (Com.)..
Dec. 7—The Failure (Dr.).....
Dec. 11—Saved from Himself (Dr.)..... 999
Dec. 14—Taking His Medicine (Com.)..... 673
Dec. 14—Her Pet (Com.)..... 323
Dec. 18—As In a Looking Glass (Dr.).....
Dec. 21—A Terrible Discovery (Dr.).....

EDISON.

Nov. 29—The Troubles of A. Butler (Com.)..1000
Dec. 1—Pull for the Shore, Sailor (Dr.).....1000
Dec. 2—A Man for All That (Com.-Dr.).....1000
Dec. 5—The Awakening of John Bond (Dr.)..1000
Dec. 6—John Brown's Heir (Com.).....1000
Dec. 8—The Heart of Nichette (Dr.).....1000
Dec. 9—The Daisy Cowboys (Com.)..... 990
Dec. 12—Buckskin Jack, the Earl of Glenmore (Com.-Dr.) 1000
Dec. 13—An International Heart Breaker (Com.) 700
Dec. 13—Eskimos In Labrador (Edu.)..... 300
Dec. 15—Brockton Fair & Horse Show, Brockton, Mass., Oct. 3rd to 6th, 1911 (Topical) 990
Dec. 16—Stage Struck Lizzie (Com.)..... 650
Dec. 16—A Trip from Colorado Springs to Cripple Creek (Scenic)..... 350
Dec. 19—Santa Claus and the Clubman (Dr.)..1000
Dec. 20—The Sign of the Three Labels (Com.).1000
Dec. 22—How Sir Andrew Lost His Vote (Com.)1000
Dec. 23—Pat Clancy's Adventure (Com.).....1000

ESSANAY.

Nov. 30—'Twas Ever Thus (Comedy).....1000
Dec. 1—The Quinceville Raffle (Com.)..... 750
Dec. 1—The Girl In the Taxi (Com.)..... 300
Dec. 2—The Mountain Law (Dr.).....1000
Dec. 5—The Madman (Dr.).....1000
Dec. 7—The Long Strike (Dr.).....1000
Dec. 8—Getting Even With Emily (Com.).....
Dec. 8—Stray Bullets (Com.).....1000
Dec. 9—A Frontier Doctor (W. Dr.).....1000
Dec. 12—The First Man (Com.).....1000
Dec. 14—The Hack & Schmidt Bout (Com.)....
Dec. 14—A Polished Burglar (Com.).....1000
Dec. 15—A Goodfellow's Christmas Eve (Dr.)..1000
Dec. 16—The Cowboy Coward (W. Dr.).....1000
Dec. 19—The Three Bears (Juvenile).....1000
Dec. 21—Winning An Heiress (Com. Dr.)..... 300
Dec. 21—The Foiling of Red Dugan (Dr.)..... 700
Dec. 22—The Millionaire Barber (Com.).....1000
Dec. 23—Broncho Billy's Christmas Dinner (Dr.)1000

GAUMONT.

Nov. 25—The Escape from the Dungeon (Dr.).. 825
Nov. 25—Cave Homes on the Canary Isles (Sc.) 180
Nov. 28—A Busy Cupid (Com.)..... 758
Nov. 28—Review of the Austrian Army (Sc.). 232
Dec. 2—The Promoter (Dr.).....1140
Dec. 5—Jimmie Tricks the Landlady (Com.).. 475
Dec. 5—The Challenge (Dr.)..... 525
Dec. 9—Camoens, the Portuguese Shakespeare, Lisbon, 1578 (Hist. Dr.)..... 610
Dec. 9—Important Scenes in Paris, France (Sc.) 320
Dec. 12—Heroism (Dr.) 610
Dec. 12—Arabian Customs (Ind.)..... 366
Dec. 16—A Queen's Treachery, or the Betrayal of Charles VI of France (Hist. Dr.)1000
Dec. 19—Through the Enemy's Lines (War Dr.) 985
Dec. 23—The Maid of Argos (Dr.)..... 980

KALEM.

Nov. 29—Among the Irish Fisher Folk (Edu.).
Nov. 29—The Franciscan Friars of Killarney, Ireland (Top.) .....
Dec. 1—How Betty Captured the Outlaw (Comedy) .....
Dec. 1—A Glimpse Into the Yellowstone National Park (Scenic).....
Dec. 4—Arrah-Na-Pogue (3 reels) (Dr.).....3000
Dec. 6—The Long Arm of the Law (Dr.).....1000
Dec. 8—Too Much Realism (Com.).....1000
Dec. 11—Molly Pitcher (Historical-Dr.).....1000
Dec. 13—Norma From Norway (Dr.).....1000
Dec. 15—Bill's Flute (W. Dr.).....1000
Dec. 18—He Who Laughs Last (Com.).....1000
Dec. 20—The Flash in the Night (Dr.).....1000
Dec. 22—Between Father and Son (Dr.).....1000

LUBIN.

Nov. 29—The Crab Industry (Ind.)..... 400
Nov. 30—A Nicotine Conspiracy (Com.).....1000
Dec. 2—Western Chivalry (Com.-Dr.).....1000
Dec. 4—A Head for Business (Dr.).....1000
Dec. 6—Sins of the Father (Dr.).....1000
Dec. 7—Love's Labor Lost (Com.).....1000
Dec. 9—The Teamster (Dr.).....1000
Dec. 11—A Girlish Impulse (Com.-Dr.).....1000
Dec. 13—Mr. and Mrs. Suspicious (Com.)..... 400
Dec. 13—Quick! A Plumber (Com.)..... 600
Dec. 14—The Substitute (Dr.).....1000
Dec. 16—A Timely Lesson (Com.-Dr.).....1000
Dec. 18—Love Decides (Dr.).....1000
Dec. 20—Art versus Music (Com. Dr.).....1000
Dec. 21—Kiddies' Christmas (2 reels—Xmas Dr.) 1800
Dec. 23—The Sergeant's White Peril (Military Dr.) 1000

MELIES.

Nov. 16—The Miser Miner (Com.-Dr.).....1000
Nov. 23—An Oil Country Romance (Dr.).....1000
Nov. 30—The Reason Why (Com.).....1000
Dec. 7—A Western Girl (Dr.).....1000
Dec. 14—The Better Man (Com.-Dr.).....1000
Dec. 21—The Mission Father (Dr.).....1000
Dec. 28—The Ratchman's Debt of Honor (Com. Dr.) 1000

ECLIPSE.

(G. Kleine.)

Nov. 22—Guy Fawkes or the Gunpowder Plot (Dr.) 1010
Nov. 29—The Mysterious Stranger (Dr.)..... 610
Nov. 29—Salt Industry In Sicily (Ind.)..... 872
Dec. 6—The Luckless Banker (Dr.).....1002
Dec. 13—The Tragedy of Old Age (Dr.)..... 798
Dec. 13—Harbor of Marseilles, France (Sc.)... 215
Dec. 20—The Miracle (Dr.) 1040

PATHE.

Nov. 25—The Lost Necklace (Dr.).....1000
Nov. 27—Pathe's Weekly No. 48 (Topical)..1000
Nov. 29—Incendiary Indians (Dr.)..... 745
Nov. 29—Glimpses of San Francisco (Scenic).. 250
Nov. 30—Oh! What a Thanksgiving Day (Com.) 775
Dec. 2—Bear Hunt Romance (Dr.)..... 990
Dec. 4—Pathe's Weekly No. 49 (Topical)....1000
Dec. 6—Hobo Luck (Am. Com.).....
Dec. 7—The Poisoned Arrow (Am. Dr.).....
Dec. 9—Her Little Slipper (Am. Dr.).....
Dec. 11—Pathe's Weekly No. 50 (Topical)....1000
Dec. 13—The Flower Girl of Los Palmas (Am. Dr.) 990
Dec. 14—An Episode of the Early Mormon Days (Am. Dr.)..... 820
Dec. 14—The Magic Suit Case (Trick)..... 150
Dec. 16—A Mother's Remorse (Am. Dr.)..... 995
Dec. 18—Pathe's Weekly No. 51 (Top.).....1000
Dec. 20—The Fatal Posing (Am. Dr.).....1000
Dec. 21—Dad's Smash-Up (Am. Com.).....1000
Dec. 23—Actors' Hearts (Am. Dr.).....1000

C. G. P. C.

Nov. 28—Picturesque Hungary (Scenic)..... 290
Nov. 30—A Life-Saving School in Australia (Educational) 220
Dec. 1—Rover is Jealous (Com.)..... 560
Dec. 1—Capturing Polar Bear Cubs (Adv.).. 290
Dec. 1—Examination of the Stomach by X-Rays (Educational) 150
Dec. 5—The Secret of the Confessional (Dr.)..
Dec. 6—Fishing in the Ceram Islands (Sc.)..
Dec. 7—French Cuirassier Manoeuvres (Military)
Dec. 8—Eva's Faithful Furniture (Com.).....
Dec. 8—Gathering and Preparing Cocoanuts in the Philippine Islands (Ind.).....
Dec. 12—Youth versus Age (Dr.)..... 795
Dec. 12—Small Trades in Malacca (Edu.)..... 200
Dec. 15—In the Grip of Alcohol (2 reels) (Dr.) 2000
Dec. 19—Princess Charming (Juvenile) .....
Dec. 19—Landscapes in Japan (Scenic).....
Dec. 22—Providential Bread (Dr.).....
Dec. 22—In Japan—Nara (Scenic) .....

SELIG.

Dec. 1—In Japan (Scenic)..... 500
Dec. 1—Seeing Cincinnati (Scenic)..... 500
Dec. 4—A Diamond in the Rough (Dr.).....1000
Dec. 5—A Frontier Girl's Courage (Dr.).....1000
Dec. 7—The Maid at the Helm (Dr.).....1000
Dec. 8—The Plumber (Com.)..... 600
Dec. 8—A Day With a Circus (Novelty)..... 400
Dec. 11—The Chief's Daughter (Dr.)..... 500
Dec. 11—April Fool (Com.)..... 500
Dec. 12—A Romance of the Rio Grande (Dr.)..1000
Dec. 14—George Warrington's Escape (Hist.-Dr.) 1000
Dec. 15—Industries of the South and West (Edu.) 1000
Dec. 18—Evangeline (Dr.) 1000
Dec. 19—For His Pal's Sake (Dr.).....1000
Dec. 21—Brown of Harvard (Dr.).....1000
Dec. 22—The Little Widow (Dr.).....1000

VITAGRAPH.

Nov. 28—The Freshet (Dr.).....1000
Nov. 29—The Voiceless Message (Dr.).....1000
Dec. 1—The Last Cent (Dr.).....1000
Dec. 2—The Husking Bee (Comedy).....1000
Dec. 4—Saving the Special (Dr.).....1000
Dec. 5—The Hypnotist (Com.).....1000
Dec. 5—A Slight Mistake (Com.).....1000
Dec. 6—The Black Chasm (Dr.).....1000
Dec. 8—War (Historical-Dr.).....1000
Dec. 9—His Wife's Secret (Dr.).....1000
Dec. 11—One Touch of Nature (Dr.).....1000
Dec. 12—The Military Air Scout (Dr.).....1000
Dec. 13—The Ventriloquist's Trunk (Com.)....1000
Dec. 15—Love at Gloucester Port (Dr.).....1000
Dec. 16—The Sick Man from the East (Dr.)..1000
Dec. 18—Vitagraph Monthly of Current Events (Topical) 1000
Dec. 19—Vanity Fair (3 reels—Dr.) 3000
Dec. 20—Fires of Driftwood (Dr.).....1000
Dec. 22—A Reformed Santa Claus (Dr.).....1000
Dec. 23—The Old Doll (Dr.).....1000

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A SCREEN that will absorb the rays and defects in the films, by producing bright Daylight Pictures with Maximum Depth and Perspective

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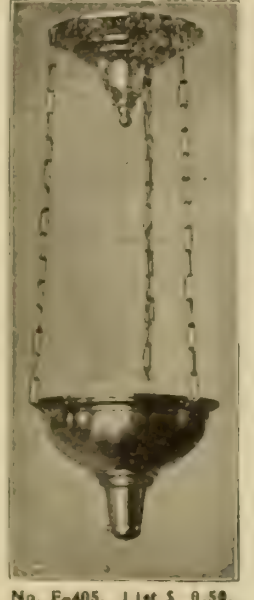

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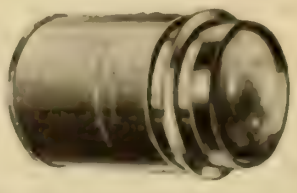
Will Certainly Improve Your Pictur



will make it sharp, clear and brilliant, and if you give the height and width of the screen and the distance from the Lens to the center of the screen we can furnish a Lens to make the picture just the right size.

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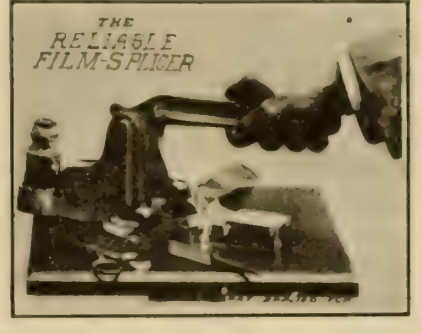

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MOVING PICTURE WORLD

THE FILM INDEX — EXHIBITORS' GUIDE

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July to September, 1911
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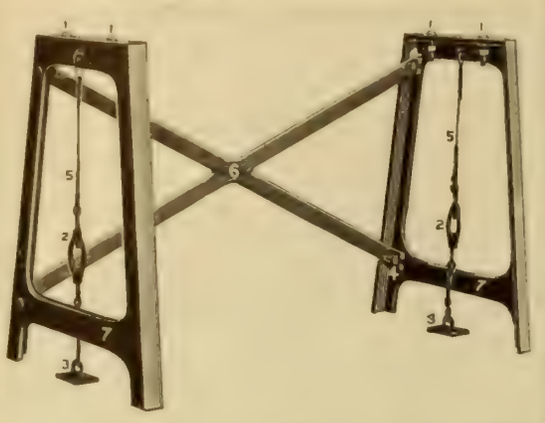

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980 ft., price 8 cts. ft.
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SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the United States

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We Offer
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THE MISSION FATHER

PADRE ERNESTO, in saving a slave from the brutal anger of Don Hernando, a powerful nobleman, incurs the latter's displeasure and abuse. Yet he alone volunteers to nurse the Don when that nobleman contracts the dread disease small-pox. When Hernando recovers and the Padre dies, the slave becomes enraged that the noble Padre should have been sacrificed for an unworthy brute, so swears to avenge his death. But as he is about to strike the blow, the Don falls in prayer, truly repentant, and the slave realizes that the victory of the Padre's death lay in the saving of Hernando's soul.

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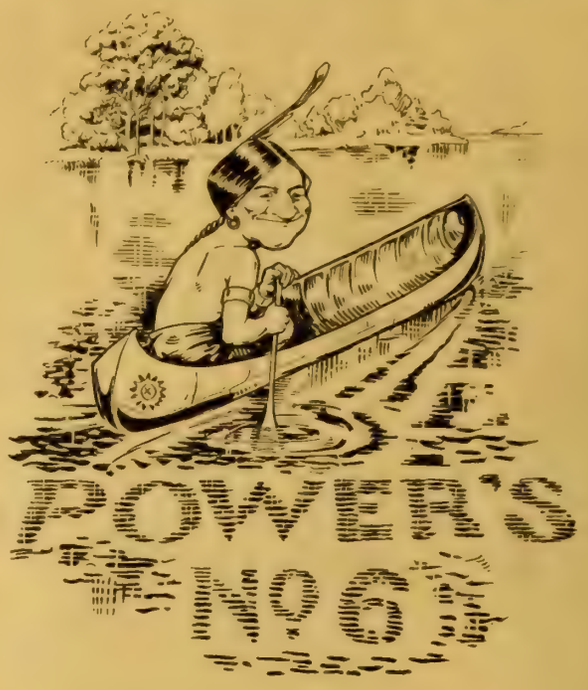

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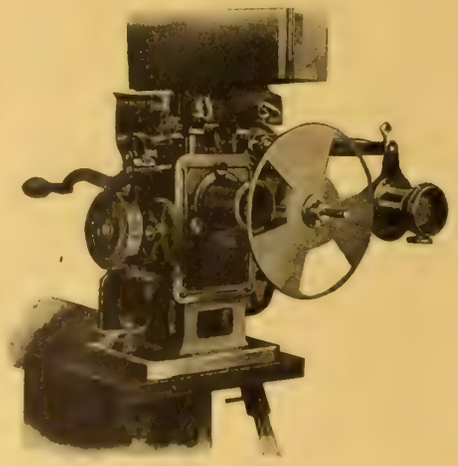

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Catalogue G will tell you all about it

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Vol. 10, No. 12 December 23, 1911 Price, 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Desperate Desmond Fails" (Nestor).

125 East 23rd Street **New York** **Chicago** 169 W. Washington St.

Let us help decorate your lobby for the holidays—Mail us the coupon in the lower left-hand corner

THE THANHOUSER

"GREATEST DECEMBER"

"SHE"

Request *Now* "Greatest December's" *Greatest* Picture!

IN 2 REELS

RIDER HAGGARD'S MYSTERY MASTERPIECE

TUESDAY, DECEMBER 26.

A Special and a Feature Issued as a Regular Thanhouser Release

AS A GORGEOUS, MYSTIFYING MOTION PICTURE

Released Friday, December 29

Last of the "Greatest December" Issues

THE EXPERT'S REPORT

Scene from "She"

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is something novel in the dramatic way, introducing a "twist" that will thrill and satisfy any audience. Try to be at your exchange when they put on the reel for inspection. Get a line on the "twist" we're tipping you about, for use in your advertising. And don't forget that "The Thanhouser Kid" drops to the bottom of a well in this picture. Mention THAT in your advertising. Here is a good, strong story that any patron will appreciate.

Thanhouser Co., New Rochelle, N.Y.
Send me FREE Lobby Decorations for your "Greatest December" features. I am / am not getting "The Thanhouser News."
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Address_____
Exchange_____
CLIP AND MAIL *THIS DAY*

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New Rochelle, N. Y.

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Do Your Christmas Shopping Early. Book These Releases Now!

The second of our Child's Fairy Stories Series

RELEASED TUESDAY, DEC. 19th

THE THREE BEARS

(*Length, approx.* 1,000 *feet.*)

The story of Goldilocks and the Three Bears is familiar to every man, woman and child. It is an excellent production, with much quaint humor, and will prove a hit with adults and children alike.

A split reel of comedy and drama

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Sapleigh becomes a chauffeur in order to marry an heiress. It is a rude awakening he has when he finds that "Muriel," whom he has believed to be the pretty daughter, is in reality a pet monkey.

Released with

THE FOILING OF RED DUGAN

(*Length, approx.* 700 *feet.*)

A thrilling dramatic story. "Red" threatens revenge when sentenced to the penitentiary for a long term. He escapes and makes an attempt on the judge's life, but the latter is saved by the courageous Jimmy, the judge's son.

A scream in every foot of this full reel comedy

RELEASED FRIDAY, DEC. 22nd

THE MILLIONAIRE BARBER

(*Length, approx.* 1,000 *feet.*)

There is novelty in the plot of this excellent comedy, and the comedy situations are **immense.** A barber passes himself off for a millionaire and has a gay time until his real identity comes out. It is then "back to the clippers" for him.

A Western Christmas picture with "Broncho Billy"

RELEASED SATURDAY, DEC. 23rd

BRONCHO BILLY'S CHRISTMAS DINNER

(*Length, approx.* 1,000 *feet.*)

An excellent Christmas release, with thrills, sensations and excitement—but best of all, it is big with the true spirit of Christmas good cheer and good will. Absolutely the best holiday release this year.

Essanay Film Mfg. Company

521 First National Bank Building, Chicago, Ill.

OFFICES IN

LONDON : : BERLIN : : BARCELONA

3 NESTORS A WEEK *Get Them!*

NESTOR

Oldest and Best — *"The Worth-While Film"* — Always a Feature

3 NESTORS A WEEK *Get Them!*

Monday, December 18th

THE LOVE CHASE

Scene from "THE LOVE CHASE"

How love lends wings, laughs at locksmiths, finds the way and surmounts barriers is amusingly shown in "THE LOVE CHASE," a charmingly sweet and delightfully pleasing Nestor Comedy in 975 joyful feet. *GET IT!*

DAVID HORSLEY, BAYONNE, N. J.

NESTOR SOLD THROUGH THE SALES CO.

Wednesday, December 20th

THE NEW RANCH OWNER

An enterprising Road Agent gets the surprise of his eventful career by impersonating Lord Arling, the *New Ranch Owner*, 1000 feet of entrancing Western Comedy full of mirth-provoking situationsand spirited action. *GET IT!*

COMING RELEASES

Monday, Dec. 25th
"THE BEST MAN WINS"

Wednesday, Dec. 27th
"A WESTERN GIRL'S LOVE"

Saturday, Dec. 30th
"MUTT AND JEFF BREAK INTO SOCIETY"
and "THEIR AFTERNOON OFF"

Saturday, December 23rd

"DESPERATE DESMOND FOILED BY CLAUDE ECLAIRE"

Scene from "DESPERATE DESMOND FOILED BY CLAUDE ECLAIRE"

Desperate Desmond's diabolical doings are a success. Beautiful Rosamond is in his power and Claude Eclaire—well, Claude has his inning, and the villain, like McCluskey, goes to the bottom of the sea. Don't miss this Foto-Burlesque. *GET IT!*

ÉCLAIR

Shall It Be Sunday?

ECLAIR now issues one AMERICAN Reel on TUESDAY and one PARIS-Americanized Reel on THURSDAY. Heavy demand necessitates releasing *another American Eclair.* We asked the trade what day of the week would be best for this regular release. *MOST EVERYBODY SAID SUNDAY, BUT WE WANT TO BE SURE.*

Suppose you drop us a line and give your preference, after looking over the present Independent program carefully.

We've Engaged Notables

Men and women prominent in the moving picture limelight. ECLAIR accepts only the best talent with a reputation.

Announcement will be made next week naming these new ECLAIR acquisitions.

Courtesy to concerns using them at present forbids our giving names now.

Coming Soon!

The Greatest Two Reels Ever Given to Pictures—

ALCOHOL

A production and a sermon in one.

SEND FOR BOOKLET

of the story and further particulars. State if you are on our mail list or not.

COMING RELEASES

TUESDAY December 19	**A Tragic Joke**	*Unusual Detective Drama*
THURSDAY December 21	**A Heart Bowed Down**	*Wondrous Child Story*
TUESDAY December 26	**The Wrong Bottle**	*An Almost Tragedy*
THURSDAY December 28	**The Silent Call**	*A Railway Drama*
TUESDAY January 2	**Divorcons**	*Victorien Sardou's Great Comedy*
THURSDAY January 4	**Old Papers—Old Souvenirs**	*An Unusual Drama*
TUESDAY January 9	**A Doctor's Duty**	*A Hospital Story*
THURSDAY January 11	**The Inventor**	*A Tale of Conspiracy*
TUESDAY January 16	**Mamie Bolton**	*A Wall Street Comedy*

Get On Our Mail List for Details and Story

ECLAIR FILM CO. *GENERAL OFFICES AND STUDIOS* **Fort Lee, N. J.**

BRANCHES THROUGHOUT THE WORLD

NATIONAL FILM DISTRIBUTING CO.

145 West 45th Street, NEW YORK, U.S.A.

21 Reels Every Week

7 Days—3 Reels Daily

OUR FRANCHISES

We are pleased to state that at this time *twenty-eight states* are now being offered the National Exclusive programme of *twenty-one* releases each and every week.

We are working as fast as conditions will allow, and should it be that you are in a territory not being served, we beg of you to be patient for a little while. We are bending all our efforts to cover the balance of the territories still open.

Our franchises are valuable, and we do not propose to grant them to whomsoever might apply. We have selected men with records in the business world whose character and financial standing lend strength, which we believe their connections with our organization will prove.

The conditions of our franchises of exclusiveness to exhibitors are very stringent. Our aim to protect the exhibitors is the fundamental basis of our contract.

In case your territory is not being served, interest yourself in the exchange franchise, which we grant free to responsible business men.

We invite the public to review our programme daily at our exhibition rooms.

THE PROGRAMME OF QUALITY
AND VARIETY

EXCLUSIVE PROGRAMME

MONDAY
Plantation, Clarendon, Mono
3 Reels

TUESDAY
Rose, Deutsches Biograph, Helio
3 Reels

WEDNESDAY
Federal, Mondia, Latium
3 Reels

THURSDAY
Washington, Hepwix, Film d'Art
3 Reels

FRIDAY
Mohawk, Cricks & Martin, Aquilla
3 Reels

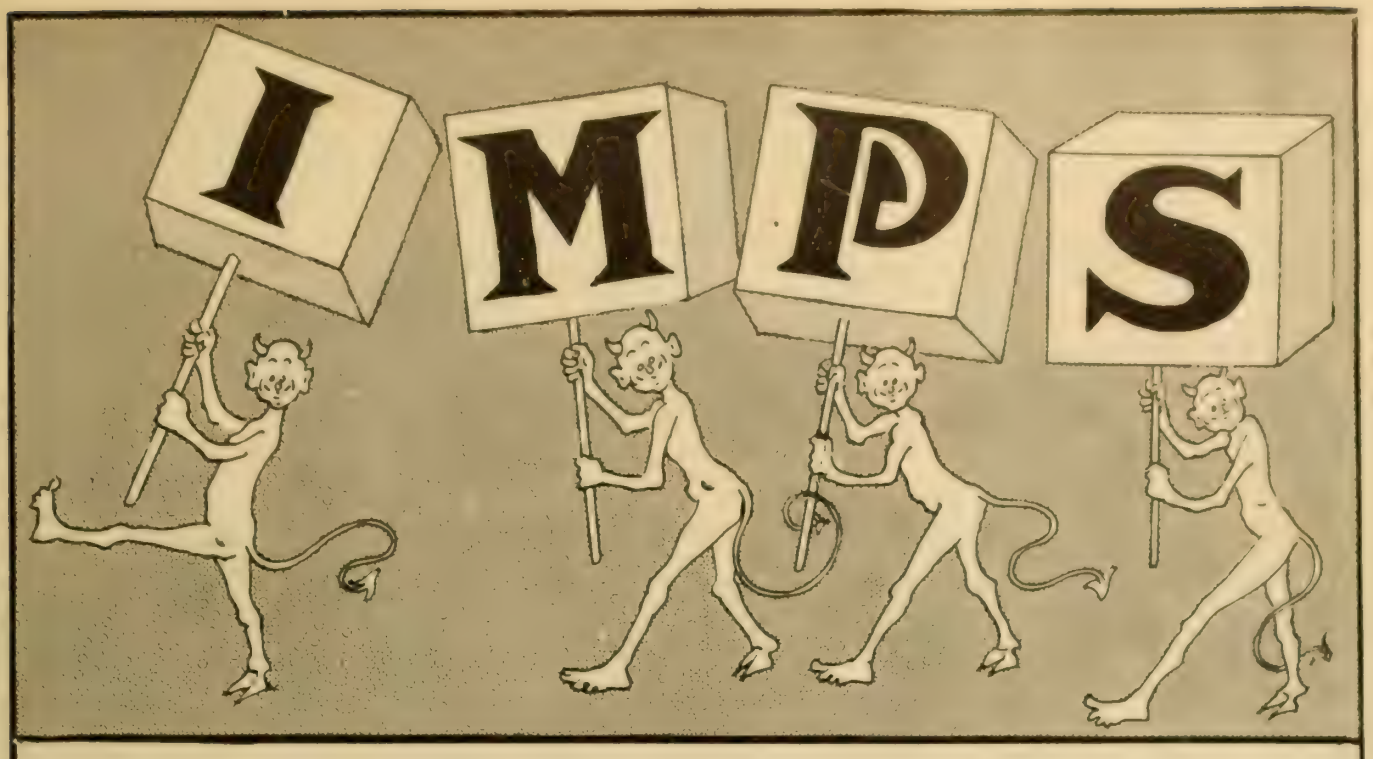
SATURDAY
Oklahoma, Deutsches Bioscope, Savoy
3 Reels

SUNDAY
California, Messters, Comerio
3 Reels

7 Days—3 Reels Daily

National Film Distributing Co.

145 West 45th Street, NEW YORK, U.S.A.



Four Imps on Three Reels

Bringing out a "split" reel every Saturday means that we are really producing FOUR different Imp subjects every week—a plan which represents a terrific outlay of money and which you should take fullest advantage of by MAKING SURE YOU GET THE *MONDAY* IMP, THE *THURSDAY* IMP AND THE *SATURDAY* "SPLIT" IMP e-v-e-r-y w-e-e-k. T. T. Lynch, Ottumwa, Ia., says: "I think so much of Imps that I have changed the name of my theatre to the "IMP." Chas. J. Snelling, Alva, Okla., wrote to his exchange and said: "What would you want for a twelve-roll service and MAKE IT ALL IMPS?" I. Feinstein, Jefferson Theatre, Hoboken, N. J., says: "Keep up the good work and THREE IMPS A WEEK WON'T BE ENOUGH."

"At the Stroke of Three"

A peach of a love story, thrilling and exciting throughout. Released Monday, Dec. 25th. Copyright 1911. Independent Moving Pictures Co. of America.

"The Portrait"

One of the best dramas the IMP ever produced. Original and powerful. Released Thursday, December 28th. Copyright 1911. The Independent Moving Pictures Co. of America.

"A Lesson to Husbands"

This is the first half of our Saturday Split of Dec. 30th. On the same reel you will get a corking farce entitled

"Broke"

With a real laugh in every one of its 600 feet. Released Saturday Dec. 30th. Both subjects copyrighted 1911. The Independent Moving Pictures Co. of America.

HINT—Be sure of AT LEA ST THREE packed houses every week, by using THREE IMPS EVERY WEEK. Picture postcards of KING BAGGOT are mighty good souvenirs to give your patrons. Ask about them.

The Independent Moving Pictures Co. of America
CARL LAEMMLE, Pres.
102 West 101st St. New York

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49 WALL STREET
NEW YORK

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CABLE ADDRESS "AMAXIA NEW YORK"

TELEPHONE 7637 HANOVER

December 8th, 1911.

Motion Picture Distributing & Sales Co.,

111 East 14th Street, New York.

Gentlemen:

The Edison Reissue camera patent No. 12037, owned by the Motion Picture Patents Company, has just been a second time reissued as No. 13329, December 5, 1911, for the balance of the term of the original patent, that is to say, to August 31, 1914.

In our opinion this new Reissue is invalid and void.

The new Reissue chiefly consists of a disclaimer (by omission) of claim 4 of Reissue No. 12037, which claim was held invalid by the U.S. Circuit Court of Appeals for the Second Circuit in March, 1907, (151 Fed. 767) and the delay in disclaiming which was referred to by the same Court in May, 1911, (187 Fed. 1007) as the reason for refusing preliminary injunction on any claim of the patent.

The Motion Picture Patents Company, in order to secure the new Reissue No. 13329, was under the law obliged to surrender the old Reissue 12037, and with that surrender all existing litigation for alleged infringement and all claims for alleged infringement of that Reissue 12037 abate and come to an end. The new Reissue can be enforced only by entirely new litigation. In our opinion the new Reissue was granted by the Patent Office without authority in law, and further, in our opinion, if the new Reissue is litigated it will be declared invalid and void.

Very truly yours,

Kenyon & Kenyon

MOTION PICTURE DISTRIBUTING AND SALES CO.
111 East 14th Street, New York City

A BIG SACRED SUNDAY FEATURE with Santa Claus as the Harbinger of Hope and Faith

CHRISTMAS PRESENTS

Released SUNDAY, DECEMBER 24 . . Shows the Rising Sun breaking a dawn of a new era of better things and three-a-week.

Write

For Lobby Displays

Feature

It NOW

Wire Your Exchange
Three a Week
Starts
Sunday, December 24

Released
Wednesday, Dec. 27
When Marian Was Little

Navie Little Marian, only sixteen, practices her alluring coquetry on her brother's college chum. She primps up like a big girl and gets the Indian sign on Dick. See Little Marian Swane at her best.

Released
Friday, Dec. 29
The Divided Ring

After the death of their parents, two children are separated and adopted by different families. Before their separation they divide between them their mother's ring. After their separation the children are reared in different environments. The story is an example of the effect of environment on character.

Solax

The Musical Sensation in motion pictures. *THE VIOLIN MAKERS OF NUREMBERG IS RELEASED*, Friday, December 22. With it is also released a three-sheet and a special lobby display.

Solax Company, *Congress Avenue FLUSHING, N.Y.*

SALES COMPANY Agents in U. S. A. and Canada

GREAT NORTHERN

CARL ALSTRUP
Flaying Leading Parts in
All Feature Comedies

Release for Saturday, December 16th

HIS FIRST MONOCLE

A delicious comedy film with every scene a laughable one.

ON THE SAME REEL:

GREECE

An admirable travel subject, depicting many interesting scenes amongst which the Corinthian Canal, Corfu Harbor, and the German Emperor's mansion are included.

Release for Saturday, December 23rd

THE TWINS

A corking good comedy film with a laugh all the way through.

ON THE SAME REEL:

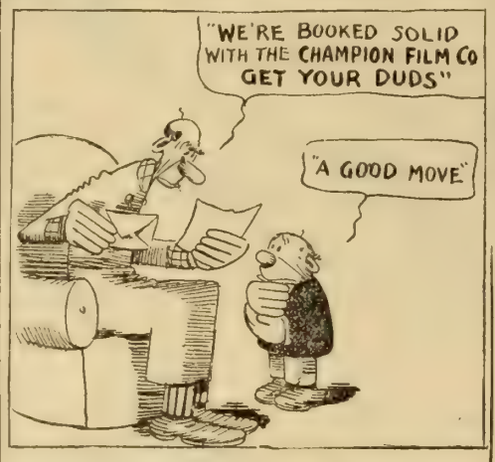
FROM OSTERSUND TO STORLIEN

A superb travel subject. A magnificent as well as realistic picture which is bound to delight everybody.

All First-Class Independent Exchanges Handle Our Product

Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.
(NORDISK FILM CO. OF COPENHAGEN.)



Sherlocko and Watso

Already Favorites

in the public eye, will appear in Champion pictures, in special dashing, laugh-convulsive Comedies. We have the exclusive privilege for this feature. Therefore, every exhibitor must employ every means for booking this

Cash Box Delight.

The Champion Film Co.

MARK M. DINTENFASS, Gen'l Mgr.
Now located in new offices at
145 West 45th St. New York City

The Week's Releases

For Monday, Dec. 25th, 1911

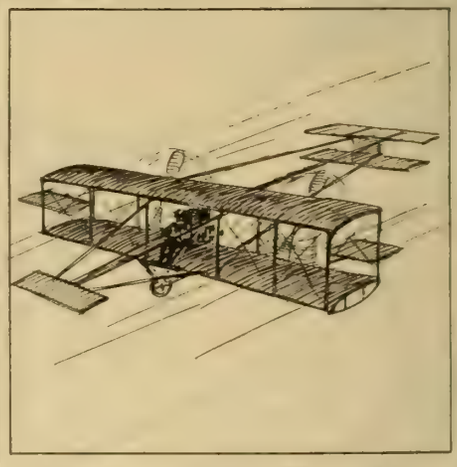
"Bonnie Of The Hills"

Parted from her sweetheart, Bonnie leaves her western home to educate herself at an Academy. A subsequent meeting and auto ride leads to their hold-up by bandits. Bonnie cleverly outwits and captures them. The sweethearts are then re-united.

For Wednesday, December 27th, 1911

"The Doctor's Close Call"

A young doctor, seeking to recover his health in the West, is captured in the company of bandits. His faithful sweetheart back East reads of his peril and courageously saves him.



Robert G. Fowler

The Renowned Aviator

accompanied by a Champion camera man, is making an interesting air cruise from New Orleans to the Atlantic seaboard. Fascinating scenic pictures of beautiful and pleasing value. Overhead city flights will also be included.

Digest This News?

CHRISTMAS EVE!

Sunshine and song without, the sound of bells in the air! Christmas cheer and Christmas gaiety and gladness everywhere!—Everywhere? Ah, no! Even this night, when the world rejoices, there are some who are desolate, some whose hearts are drear, some for whom the merry Christmas chimes strike only a knell!

"THE MARTYR"

REX Xmas Film,

Released Thursday, Dec. 21st

tells us the other side, the shadow lost and forgotten in the Yuletide brilliance. The sweet spirit of the One of Galillee moves through the thousand feet, and we throb and thrill at the truth of it. "The Martyr" is one to her own mother-love, and the Christmas Eve of many years come and go, and with the passing of each a little more respect and a little more of her children's love go with it. The sympathy and sentiment and sweet sadness which Miss Lois Weber instills into the role will characterize it as a master work of dramatic art.

It's an emotion picture!

It's a picture truly without peer or parallel!

REX MOTION PICTURE MASTERPIECE CO.

573 Eleventh Avenue
New York City

Sales Co. says, "The Martyr" like every other, will do a lot of good!

OH! SEE THE BIRDIES!

IN spite of the fact that the house was green, we tried to light our cigars, and it was Sunday. But the horse continued galloping, and the sun sank into the East, even though the birds chirped Ah, it was a merry tale, but the sad situation didn't make the thermometer any warmer. There he sat, head bowed on his arms, and the carpet tacks frolicked and sang! Until at last the weather came, and it rained happily

Suddenly the tables were oblong, but he still wore the wig. His face had a terrible expression for half past two in the evening. There was a fierce glint in his lips, and his eyes curled scornfully, as the tears ran up his forehead. The bandanna handkerchief roamed around the room, and came back pleased at the vain quest Then a cry arose and left the room

Oh, it was awful to contemplate! Strong men on roller skates, sailing off into the distance and telephoning that they would be late for dinner. Weak women lifting tons of feathers, making light of their occupation And as they labored, delight went out, and silence was heard on all sides Even the trees were barking. And the brook rippled on, and the sidewalked.

So it went for four hundred years and a month; but a time came when the mystery was cleared, and the grass grew again and the battlefield was closed for the evening

. . . . . .

The secret will be released for the first time on Sunday . . even sooner than that!

THE GEM MOTION PICTURE CO.

Gaumont

A GAUMONT EVERY TUESDAY and SATURDAY

KOSMIK FILM

AN ECLIPSE EVERY WEDNESDAY

ECLIPSE

CURRENT RELEASES

Gaumont, Tuesday, Dec. 26

FROM PITY TO LOVE

(COLORED)

Drama. *About 826 ft.*

The story of a maid's devotion which finally ends in love.

SCENES OFF THE COAST OF NORTH AFRICA

Travelogue. *About 124 ft.*

Eclipse, Wednesday, Dec. 27

THE STOLEN TREASURE

Drama. *About 680 ft.*

The dramatic story of a stolen jewel box, which is finally restored to its rightful owners.

FAIR EXCHANGE IS NO ROBBERY

Comedy. *About 322 ft.*

Gaumont, Saturday, Dec. 30

CURING A RECKLESS STUDENT

Drama. *About 1,010 ft.*

Charlie leads a gay life at college, but is "cured" of his reckless ways in a very effective manner.

ECLIPSE

Advance Announcements Free. Write to

GEORGE KLEINE

166 No. State St., Chicago, Ill.

LICENSED BY THE MOTION PICTURE PATENTS CO.

Gaumont

Comet

Released Monday, December 25th

The Tie That Binds

(1000 Feet)

A dainty comedy of domestic differences in Gotham's social high life. Beautifully presented by the Comet Stock Company

Released Friday, December 29th

The Crude Miss Prude

(1000 Feet)

A Comedy Romance of Intelligence Office life. One of the funniest stories of modern times.

The Exhibitor who stands for a "Story" instead of a "Comet" is being sidetracked.

Through Motion Picture Distributing and Sales Co.

Comet Film Co., 344 East 32nd St. NEW YORK CITY

LUX FILMS

The Films the Exhibitor Demands

RELEASED DEC. 22, 1911

A Japanese Love Story

DRAMA

Length, 977 Feet

R. PRIEUR

10 East 15th St. New York City

Telephone 3427 Stuyvesant

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MOTION PICTURE DISTRIBUTING and SALES COMPANY

ONLY EASTMAN RAW STOCK USED

VITAGRAPH

VITAGRAPH MONTHLY CURRENT EVENTS.
MONDAY DECEMBER 18th.

A Sight Seeing Tour of unprecedented wonders. A Grand-Stand view of World Marvels. A Holiday Week delight.

"VANITY FAIR." THREE REELS.
TUESDAY DECEMBER 19th.

This is the best possible and the One Big Offering of the Season. It comes in just right for the Holidays. The New Era Feature Film that will catch the Holiday crowds.

"FIRES OF DRIFTWOOD."
WEDNESDAY DECEMBER 20th.

Follow this: a storm at sea; a wreck; a woman saved from the deep; she turns out to be a siren who lures her rescuer from his home and family. She deserts him for another. The deluded rescuer returns home penitent on a Christmas Eve, is forgiven and reunited to his wife and child.

"A REFORMED SANTA CLAUS."
FRIDAY DECEMBER 22.

A general strike is on. The head of the Mines is pursued by the strikers; rescued by a poor widow who disguises him as Santa Claus. He thinks of the misery of others. In gratitude for his escape, he accedes to his employees' demands, makes himself happy and gives a Merry Christmas to all.

"THE OLD DOLL."
SATURDAY DECEMBER 23.

It makes you think. "The Old Doll," like old friends, is better than the new. It brings back tender recollections of the past and brings two childhood friends together again in later years.

FIVE A WEEK

Next Week **Next Week**

"SOME GOOD IN ALL"—A Merry Christmas to all.....Monday, December 25th
"THE YOUNGER BROTHER"—Military Drama.....Tuesday, December 26th
"TESTING HIS COURAGE"—Equal to the Test.....Wednesday, December 27th
"A DOUBLY DESIRED ORPHAN"—Doubly desirable.....Friday, December 29th
"IN THE CLUTCHES OF A VAPOR BATH"—A Laugh Producer.....Saturday, December 30th

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

LUBIN FILMS

Released Wed., Dec. 20, '11. Length about 1,000 ft.

"Art vs. Music"

A most laughable comedy in which two young lovers, the one aspiring to be a composer and the other an artist, are parted through their self imposed devotion to their respective arts. Afterwards meeting under unforseen circumstances, each taking pity on the other's lack of ability, they surreptitiously endeavor to lend to each other a helping hand. The result, while unexpectedly humiliating to both, leads to a happy ending and cures them of their fads.

Scene from "THE KIDDIES' CHRISTMAS"

Released Thurs., Dec. 21, '11. Two Reels

"The Kiddies' Christmas"

A spectacular production in two reels portrayed by the Lubin Company of famous players. This picture is the sensation of the year and is produced at an enormous expense. It shows, besides the spectacular, scenic and mechanical effects, live animals, such as polar bears, sea lions, etc. You cannot afford to miss this.

Released Sat., Dec. 23, '11. Length about 1,000 ft.

"Sergeant White's Peril"

Sergeant White, a gallant young officer, rescues a pretty senorita from the clutches of a wicked Mexican and is in return rescued by his faithful horse after he has been shot by the Mexican and is drifting wounded down a stream. The horse brings the troop of soldiers to his master.

Released Mon., Dec. 25, '11. Length about 1,000 ft.

"One Way to Win"

Deals with a joke by means of which a lovesick barber overcomes parental opposition and gains a blushing bride and sufficient capital to start him in business for himself. It is to be hoped that he treats his own customers better than he did those of his former employer.

LUBIN MANUFACTURING COMPANY,

CHICAGO: 208 N. FIFTH AVENUE
LONDON: 45 GERRARD ST., W.
MODEL NEW STUDIOS, 20th and Indiana Avenue Philadelphia, Pa.
BERLIN: 35 FRIEDRICH STR.

THE HOUSE OF
SELIG

WILL RELEASE JAN. 1st, 1912

NOTE:

Electrotypes of this two column newspaper ad can be secured from our office. Price $1.10.

We also have one and three column ads prepared for exhibitor's use.

Art photos of Miss Taliaferro, 8 x 10 in., for lobby display or souvenirs, 20c each, $2.00 per dozen.

---

1 Sheet Lithos
3 " "
8 " "

Drawn from life, four colors.

SELIG'S SUBLIME MASTERPIECE
CINDERELLA
IN THREE PARTS
The Moving Picture Beautiful
An all-absorbing, dramatic creation of lavish pantomimic glory. A twenty thousand dollar production with one of America's highest priced dramatic stars leading a cast of three hundred and fifty actors, among them, all the popular Selig favorites.
The cost of this wonderful production to you is next to nothing
---An Hour Show—For Old and Young Alike—Don't Miss It!
WITH
MISS MABEL TALIAFERRO

NOTE: Name of your theatre, date, prices, etc., can be set up by your local paper if you use these ads.

NOTE:

Lecture and manual of instructions for properexhibition of Cinderella, price 25c. each.

Musical program, press sheet, cut proofs, etc., free.

Cuts in all sizes and screens for sale at cost.

Send in your name at once for our mailing list and we will send complete descriptions, prices etc., on all Cinderella publicity matter for exhibitors.

DEC. 25—**A Modern Rip**
An exceedingly human drama of everyday life. About 1000 ft.

DEC. 26—**The Bully of Bingo Gulch**
A strong western comedy drama pictured in beautiful Colorado. About 1000 ft.

DEC. 28—**Paid Back**
The tense, dramatic recital of a modern newspaper scoop. Founded on true incidents in real life. Single reel feature.

DEC. 29—**Their Last Chance**
The West has proved the background for many fine comedies. Here is one of it's best. About 1000 ft.

SELIG POLYSCOPE COMPANY

20 EAST RANDOLPH STREET, CHICAGO, ILL.

Branch Offices: 12 Gerrard Street, London, W., Eng. Hamburg Budapest St. Petersburg

TRADE MARK

Thomas A Edison

Profit by others' experience when you start in the motion picture business.

Experienced exhibitors have found that it pays to buy the best machine first. Don't waste your good money on a cheap machine in order to find this out for yourself—profit by the experience of others.

There is not enough difference in cost between a cheap machine and

THE

Edison Kinetoscope

TRADE MARK

Thomas A Edison

the best motion picture machine made, to make it worth your while to consider any machine but the Edison and run the risk of failure of your show.

With the Edison Kinetoscope the success of your show is practically assured. Clear, steady pictures—no flicker—bring the crowds and keep them coming constantly. The Edison's simplicity keeps your operating cost down, its durability minimizes your maintenance and repair cost. It will outlast any other motion picture machine made. Write us to-day for complete particulars and copy of the Edison Kinetogram.

Scenes from "PAPA'S SWEETHEART"

EDISON FILMS

TUESDAY, DECEMBER 26th

(Two subjects on one reel.)

"PAPA'S SWEETHEART"

CAST.

The Widower	Marc McDermott
His Children	Gladys Hulette, Yale Boss, Edna May Weick
The Other Woman	Elizabeth Miller

A simple and appealing story. Through a young girl's startling resemblance to the portrait of her beautiful mother, her father, a widower, is saved from what would have been an unhappy marriage.

"MODERN WEAPONS FOR FIGHTING FIRE"

New York City

This will interest all. It shows how the horse-drawn apparatus is being replaced by automobiles, and the high-pressure service at work. The latter is most sensational.

WEDNESDAY, DECEMBER 27th

"THE STUFF THAT DREAMS ARE MADE OF"

CAST.

A Country Farmer	William West
His Daughter	Mary Fuller
Her Sweetheart	Yale Benner
The Rich-man	James Gordon
His daughter	Laura Sawyer

Burlesque melodrama, through which the hero, the heroine, the villain and the villainess go through the most awful adventures. The beginning and ending makes the story plausible. Those who remember "Why Girls Leave Home," will find an even bigger treat in this.

FRIDAY, DECEMBER 29th

"A ROMANCE OF THE CLIFF DWELLERS"

CAST.

The Maiden	Laura Sawyer
Rivals for her hand	James Gordon, Herbert Prior

Taken at the Cliff Dwellers' Canyon, Manitou, Colorado, this tragic story is bound to excite wide attention. In a series of wonderfully beautiful scenes, we are shown how, at a period long before the discovery of America, these people loved, hated, fought and were punished.

SATURDAY, DECEMBER 30th

"UNCLE HIRAM'S LIST"

CAST.

Uncle Hiram	William West
Jimmie Long	Yale Boss
His Mother	Mrs. Wallace Erskine
His Sister	Marion Brooks
His Little Sweetheart	Leonie Flugrath
Lars Olesen	Charles Ogle
Seth Jones	Robert Brower
Samanthy Jones	Alice Washburn
Jeremiah Brown, a storekeeper	Richard Neil
The Doctor	James Gordon

A tale of a country village with many different types. Uncle Hiram, the village censor, kept a "Skunk List," on which he inscribed the names of all guilty of meanness. How Jimmie got on, and how he got taken off, forms the plot.

THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

DOUBLE
YOUR
BOX
OFFICE
RECEIPTS

PATHÉ'S
WEEKLY

HAS
DONE THE
TRICK FOR
EVERY ONE
WHO BOOKS
IT EVERY
WEEK

KALEM

"Driving Home the Cows"

A Civil War Masterpiece

Released Monday, January 1st

Simple in its theme, touching in its pictures of home life and stirring in its battle scenes. In every way a feature production.

"The Cowboy Artist's Jonah Day"

A Sure Fire Western Comedy

Released Wednesday, January 3rd

Pete thought his sketches would make him famous. So they did, but not in the manner which he expected.

"The Dude Cowboy" on the Same Reel with "The O'Kalems' Visit to Killarney"

Released Friday, January 5th

This split reel combines a rollicking comedy with a novel scenic picture, showing the O'Kalems visiting picturesque spots about Killarney, Ireland.

SPECIAL MUSIC FOR ARRAH-NA-POGUE

Complete piano score and four-piece orchestration, postage prepaid, for 50 cents.

Three half-tone electros of ARRAH-NA-POGUE, postage prepaid, for 50 cents each.

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

MOVING PICTURE WORLD

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Facts and Comments

IT is plain to many observers, that affairs in the world theatrical are slowly but surely approaching a crisis. Disaster seems to overtake more than the usual number of companies and many attractions of seemingly great strength are closing in the middle of the season. More than one cause contributes to this state of affairs, but the chief cause, no doubt, has been the steady progress of the moving picture and its latest special development—the feature film. Managers are haunted by the fear of dark houses and are looking with favor and desire upon a moving picture entertainment, which is out of the common and possesses novel and attractive features, at the same time being long enough to make a full evening's entertainment. At the present time few such attractions exist and the demand exceeds the supply.

*

It is difficult to forecast with any degree of accuracy the eventual results of this state of affairs, but one thing seems certain: the special feature will force recognition from all classes of manufacturers. The Licensed film makers at the present time supply only their exchanges with features and the exchanges treat the feature as part of the regular releases and supply first of all their exhibitors. Only when the feature has reached an age, which makes it impossible as a substitute for a regular theatrical attraction, will the Licensed exchanges rent out their films to others than regular patrons. It seems very probable, however, in view of the recent successes of feature films, that the special or occasional exhibitor, looking for big attractions in motion pictures, will not be denied much longer and he will get what he wants. The recent importation of great features clearly points the way.

*

There is grave danger, that this wholesome and natural demand for good fine features may in some quarters be misunderstood and result in the production of sensational and blood-red trash. Two or three such "features" could do an incalculable harm to the motion picture, just as its rise in popular favor and esteem seems assured. The motion picture is very apt to be judged in the near future by its features. Good, clean films are gaining friends for the picture everywhere and are opening eyes to the possibilities of the great art. The work of the pioneer is always important and its character often determines the future for many years to come. The "Get Rich Quick" spirit caring nought for the future and intent only upon rapid profits would be fatal to a proper and profitable development of this new and important phase of the motion picture.

* * *

LET us not take too literally the frequent boast, "That he who will may take the glory, if I can have the money." The sentiment is as false in fact as it is vulgar in form. If there were an atom of truth in it the art of making motion pictures would have died in its infancy in a cradle of dollars. With an assured market for their products can it be that the dollar is the sole ambition of the men who make films? If the indifference to art and reputation reflected anything more than the miry soul which first coined it into words, quality in pictures would be a fanciful dream, with the triumph of the inferior and mediocre as a solid background of reality.

*

As a matter of fact, there can be no art, worthy of the name, unless there are artists eager for the approval of their own best instincts and the applause of their fellows. Despite the gibes and jeers of critics, who are always offended at seeing good in others, the fact remains, that a most laudable desire to reach the highest possible perfection animates at least half a dozen producers, whom every exhibitor could name as quickly as we could. A desire for material gain may well exist with an ambition for a great name—indeed, the lower motive is ennobled by the higher aim. The start of some, who now strive for renown no less than for money, was obscure and unpromising in the extreme. The early products of all have in the course of the years improved vastly. Who will deny that the pinnacle of fame is the goal of many?

*

Let men with stunted intellects sneer and belittle and cover up their own pitiable pettiness, they will never impeach the fact, that the lure of the laurel is no myth and that there is reward in fame as well as in dollars.

* * *

IN a recent article, entitled "The Enfranchisement of the Moving Picture," THE MOVING PICTURE WORLD spoke of the present inequitable discrimination of the law in favor of the newspaper and against the motion picture, treating the subject from all possible points of view. As usual in due season our original discussion of the subject has waked the echoes of esteemed contemporaries, whose reluctance to give space to the motion picture is more than overcome by the offer of advertisements. The value of an echo should not be underestimated, whether it be natural or like the phonograph, artificial. We rejoice in the dissemination of correct views and sound ideas and hope that these columns will continue to furnish materials to such writers as may at times suffer from a lack of originality.

* * *

ON the firing line and looking at things through the spectacles of the practical exhibitor things are seen at first hand and impress the writer more vividly than the reports that come into the sanctum through the words of third parties. Thus we observed but recently one great advantage of the feature film from the exhibitor's viewpoint: The profit in the return engagement. Features on a repetition often pay better than on their first exhibition. This of course has not always been true, but with the increasing intelligence of moving picture audiences the repeating of features has become exceedingly profitable. Said one exhibitor of many years' experience to the representative of THE MOVING PICTURE WORLD: "Four, or even three years ago, I would not have dared to show such films as 'The Two Orphans' and 'Foul Play' to my audience; they were not ripe. To-day I repeat these features and sell out." Great credit is due to the enterprise which has produced so many features recently and has meanwhile well sustained its general good average.

A Practical Solution of the Sunday Problem

By W. Stephen Bush.

IF the numerous organizations of exhibitors desire to have a plank in their platforms, which is more than merely ornamental and may be carried into practice with profit and prestige to the entire moving picture interests, let them everywhere begin without delay an intelligent and vigorous agitation for the legal right to open their theaters on Sundays. With the right sort of management such a campaign will beyond all doubt result in a complete victory.

In some states the moving picture entertainment is under certain restrictions now authorized by law, while in some cities Sunday privileges rest on nothing more secure than the toleration of liberal-minded local executives, who may at the very next election be succeeded by a fanatic with all the prejudices of a seventeenth century witch-burner. Such privileges are not worth a year's purchase.

Agitation for the right to keep the moving picture entertainment open on Sundays must rest for its logical basis on the educational value of the pictures and all proposed legislation must be framed on the theory that the public good and welfare is substantially promoted by legalizing with proper safeguards the exhibition of moving pictures on Sunday. The first step in such an agitation must be an appeal to the intelligence and sense of justice of the respective communities. A whining prayer for toleration, the striking of some kind of a bargain for police protection or non-interference, is unworthy of the standing of the motion picture. The campaign must be prosecuted with energy and there must be no fear to strike a blow straight from the shoulder whenever the situation demands the exposure of falsehoods or the rebuking of willful ignorance.

The agitation must be systematic and had best begin with an address to fairness and common-sense through the medium of the press. Of course it will be best to have the campaign thoroughly mapped out before the first paragraph is given to the press. There is no time like the present in this case and materials for a sound logical series of arguments should be prepared at once and the good work kept up in such a manner as to force the matter on the attention of the general public. Buy space if you must, but this, we believe, may not be necessary with many papers, in fact only with such as are actively hostile against the proposition. There are plenty of men in the journalistic profession to-day, who, remembering the traditions of better days, still regard the editorial page as a free forum for the discussion of public affairs. This kind of editors will either help you or observe a neutral attitude, and in neither case is a contribution to the counting room expected. Some aid and comfort may also be looked for from enlightened ministers. The very fact that moving pictures are used in churches on Sundays is a sound argument in favor of a proper Sunday entertainment for the general public.

Let us next remember that no agitation, however well conducted, will have any practical value, unless the thing you agitate for is tangible and definite and can be understood by all. We must be prepared at any time during the campaign of education to answer the question: "What do you want and how do you want it?" In the present case the answer should come in the shape of a carefully drawn draft of a proposed legislative enactment. Then there will be something concrete and actual to talk about. The measure, upon which the exhibitors are to concentrate their efforts and which they are to submit to the legislatures of their respective states at the next meeting, should be ready at the very moment the campaign is opened. Few newspapers would refuse to print the general provisions of such a proposed law, because it is a live topic and has decided news value.

A state law is much to be preferred to local regulations in cities, townships or villages. The proposed legislative relief should, of course, be drawn by a competent legal adviser with actual experience as a practical legislator. The present law in Massachusetts allows Sunday entertainments, but leaves it all to the discretion of the police. Such a law, though it may at times work to advantage if the police representatives are intelligent and liberal, is vicious in principle, because too much discretionary power, no matter in what hands it may be lodged, is bound to be abused and lead to arbitrary practices.

The sounder plan would be to place the control of the Sunday entertainment in the hands of certain state officials of a higher grade with distinct limits to their discretion. This should be the gist of the proposed law: Whenever the general character of a moving picture entertainment is educational or religious it is to be permitted on Sundays and a charge for witnessing such exhibition shall be lawful. The formal consent of the licensing officials is to be obtained, but there should be a clause making it mandatory upon the officials to issue the license, whenever the program is of the character required by law and notice of the proposed entertainment is given within a prescribed limit of time. An unjust refusal of the officials to issue a license in a proper case could at once be taken into court on a peremptory writ and a ruling obtained in short order.

For the purposes of such an act it would be well to have an accurate definition of the words "educational" and "religious" and we tentatively submit this definition: Any subject shall be deemed educational if it illustrates either the customs or institutions or the scenery of this or any foreign country, or if it shows the workings of any domestic or foreign industry, or if it presents scenes or episodes from the history of the nations, or if it is based on a classic masterpiece of ancient or modern literature. A subject shall be deemed religious if it is based on any part of the sacred scriptures, or on any incident taken from sacred history.

It might be well, in order to gain favor for the proposition, to make a lecture on at least one of the proposed features of the program for Sundays a mandatory provision of the law. Such a clause would establish a presumption in favor of the good faith of the promoters of the law. It would prevent the opposition of many elements, whose support for such a measure cannot well be dispensed with.

THE MOVING PICTURE WORLD will do all in its power to lend practical aid to the campaign for the legalizing of the Sunday moving picture entertainment. Such data as may be useful in advocating the legislation before committees, information concerning the growth of the picture, its improvement, its possibilities, its educational value, the number of films available for Sunday programs may be had for the asking.

As to the funds necessary for such a campaign, it seems to us, that there ought to be no difficulty about an intelligent co-operation between manufacturers and exhibitors. In the present state of affairs nothing would add more dignity to the moving picture, nothing would secure more respect for it among the best classes than a good, clean educational entertainment on Sundays.

Something New.

By Louis Reeves Harrison.

"Two dollars, please!" With that demand ringing in my ears I realized that there was something new going on when I asked for two balcony seats at the box-office of a theater entirely devoted to exhibiting moving pictures. It came in the way of a surprise, if not a decided shock, after plunking down dimes for the little shows and quarters for the big ones during many moons, but I was not there in the capacity of a critic, and wanted to have my presence unknown, attending this theater as I do hundreds of others for the sole purpose of studying a problem that all playwrights must solve, the question of popular appeal. When I settled down in a comfortable seat, and my heart resumed its normal pulsation, I was really glad that I was to witness the highest-priced exhibition of the kind in this city because there is always something to learn in each new experience and this performance was in line with past prophesies I have made in these columns. The most important part of the show, the audience, was not remarkable in any particular, so far as general appearance was concerned, but seemed to be carefully attentive and highly appreciative throughout.

It is not my purpose to describe this entertainment, but rather what it suggests, yet, in passing, I take pleasure in mentioning that the general character of what was offered was superior to anything of the kind I have ever seen in a theater devoted to moving pictures. This was principally due to the quality of music given in support of the pictures, affording them a beauty and dignity never before reached in my experience. While according high approval, however, to this distinct advance over other, similar entertainments, and to the general refinement of the appeal as well as to many of the minor details, I was bitterly disappointed in the leading feature, whose subject has never been of more than limited and passing interest, and has now gone so stale that it fell flat on those in front.

One thing made plain to the promoters of this enterprise and to outside observers is that a motion picture performance on a large scale, supported in good style by appropriate music, can stand a run of several months in large cities, weeks in towns, and days at the smaller stands. This is a very much more important result of the experiment than may appear at first glance, because the entire screen representation was without a particle of that emotional fire and thrill that holds an auidence spellbound and sends its members forth to scatter broadcast praise. The purely mechanical work was of exceptional quality, but dramatic appeal was as lacking as in an art gallery. It simply constitutes a step taken in the right direction from an artistic standpoint.

Why people go to the theater is a subject that has been discussed in all sorts of ways with a general conclusion that they do so for a change. The old form of variety show, consisting of dances, musical specialties and short farces, has seen service since we were boys and girls, and is still doing time, especially among managers who do not realize that the war is over. People went to the variety show because it made a joint appeal to the eye and the ear with frequent changes of bill, and offered a charm of diversity to scatter the tedium of daily grind. It was neither an uplifting nor an artistic performance, yet it entertained millions of people as long as it presented what its name implied, variety. It fell into a decline when it grew as monotonous as the cowboy plays and Indian dramas are now becoming, or descended to depths of degeneracy which clean-minded people would not tolerate in their midst. Still it represented what attracted millions of people seeking indoor amusement, the restless love of something new that has helped to make the human creature progressive. When it became old and vulgar and stale, the way was opened for a new form of low-priced entertainment and moving pictures appeared at a crucial moment to meet the demand. They were something new. Their novelty, however, was not sufficient to hold public interest, and one enterprising firm stole a march on all the others in presenting actual photodramas written especially for presentation on the screen, directed by a man of artistic sense and imagination, the rôles assumed by competent actors and the settings chosen with some knowledge of what was beautiful and appropriate. Again we had something new, and this time what has always held human interest, stories of human life, heretofore depicted on the stage and in novels, now thrown on the screen at such low cost that the humblest might enjoy them. Since that time there has been nothing new, if indeed there there has not been retrogression on the part of those who believe in getting all the golden eggs at once. Utilizing old novels and poetry for the sake of extending presentations into two or three reels scarcely constitutes an advance in the new art. These may be mildly instructive to the ignorant and in very rare cases reminiscent to cultivated patrons of the little theaters, but people are not interested in the issues of other days—there are plenty of vital ones on hand for treatment—and there are few ancient novels that lend themselves to modern dramatic treatment.

What we want is *something new!*

The exhibitors I have had the pleasure of meeting while visiting moving picture theatres of all classes in New York may not be representative of those throughout the country, but I have found them to be both intelligent and progressive. Those that I have met are united in hoping that the year 1912 will not only see a general advance in quality of productions for the screen, but will bring forth some decided novelties even if they are revolutionary in character. It does not require any personal investigation to learn that theater owners throughout the country would like to have their auditorium seats filled during exhibition hours both afternoon and evening, with a line at the box-office for good measure, and most of them would welcome with open arms any change that would make the industry as conducted at present thrill with new life, hence it is safe to prophesy, in a country where there are always men of the hour capable of discovering a response to the trend of popular taste, that some very interesting if not marked changes will take place in the production of moving pictures during the next twelve months. I do not mean that we will have a few variations from the regular routine, but that progressive individuals will inaugurate one or another new movement in the character of both production and presentation.

What will the new development be?

I am going to venture the assertion that it will be in the form of a complete musical drama, written and composed especially for screen presentation.

We will have PHOTOPERA.

At last there seems to be a likelihood for the exhibiting business in New York being controlled by one city department instead of by seven. At the last meeting one committeeman thumped another on the nose for not agreeing with him. We suggest putting the seven chairmen in one ring for a "battle royal" and let the winner be the moving picture boss.

Mabel Taliaferro Talks About Pictures.

PLAYS CINDERELLA FOR SELIG AND THEN TELLS ASHTON STEVENS THAT MOVING PICTURES WILL GET ALL THE BIG ACTORS SOME DAY.

By Ashton Stevens, in Chicago Examiner.

PICTURES. I see this pleasant journey to the dressing room of Miss Edith Taliaferro only in pictures. I wish I could draw it, or snap it on a roll of motion picture celluloid such as Sister Mabel Taliaferro poses before every day the sun shines brightly.

Sister Edith has her own special and infallible sunshine in Kate Douglas Wiggin's "Rebecca of Sunnybrook Farm." But Sister Mabel, translating her "Cinderella" onto long photographic reels at Mr. Selig's picture farm, must depend on the weather man. It is a cloudy day and Sister Mabel can't take us out to Mr. Selig's, there to look at and even listen to a mute play in the making. We must talk our pictures in the tiny porcelain-white dressing room.

I have come in by the stage door, and there, on the dark stage, is a picture at the very first blink. Miss Edith has put something in or taken something from her square little trunk, which is no bigger than the funny woman's trunk in "A Chinese Honeymoon." It could hold a couple of pounds of tea, or Miss Edith herself, but not both.

Edith's Voice Is Curiously Adult Off Stage.

Miss Edith is closing it by the well-known process of sitting on it. She rises to her full stature (as Kate Douglas Wiggin would not say) and is at least four inches taller. Her voice is low, quiet and adult—curiously adult in its natural, off-stage contralto. There is dignity in her voice, and, even in the dusk of the almost lightless stage, there is humor in her dark eyes. A middle-aged youth intruding on the picture soon forgets that he felt like offering Miss Edith a fatherly knee and a morsel of pure food candy.

We shake hands gravely, and I am taken into the so-white dressing room, where I feel like an elephant in a bird-cage. In taking off my 7⅜ hat I bumped it against a 6½ curled white dog standing on a high shelf. But it does not bite. It is not a regular actress' dog—I mean the regular dog of an actress. It is a toy and may be stroked without danger.

MISS MABEL TALIAFERRO.

Miss Edith says nothing about the dog, and I make up my mind not to pry and poke into her nursery secrets. Besides, the toy may be a serious property in Miss Mabel's performance at Mr. Selig's.

"Mabel will be here any minute," her sister says, "and you musn't on any possible account allude—as I sometimes do—to Mr. Selig's establishment as a 'factory.'"

"What am I to call it, a 'gallery'?"

"A gallery—where the camera shoots the actors! No; she wouldn't like that either. Just call it a plant. She doesn't mind 'plant.'"

And tapping ever so politely at the open door, who comes in but Sister Mabel, in a blue tailor suit and blue eyes and fair hair and gloves as white and tiny as the dressing room itself.

The sisters are in contrast. I can't tell which is the taller; but Miss Edith is sturdier, and darker in her black tailoring, and more mirthful in the brown corners of her eyes, even though she is the stiller one.

Sister Mabel in Role of Family Policeman.

She greets Sister Mabel as one greets the family policeman when there is a block to be walked on a black night; and Sister Mabel gets her head promptly, and at once [illegible] might by carelessness be personally responsible for it. And then Sister Mabel says that she mustn't intrude on our talk.

"And by the way," she adds, "what have you been talking about?"

Sister Edith is silent, and I can think of no other word than forbidden "factory." So I say:

"I was just on the point of telling Miss Edith how it jolts my sense of proportion when people say how perfectly her part fits her in 'Rebecca.' You might as well say how perfectly 'Rebecca' fits the style of Kate Douglas Wiggin!"

"It's kind of you to put it that way," says Miss Edith. "Of course, I couldn't play Macbeth, nor even Lady Macbeth, but I hope I can play parts that are urban as well as parts that are 'country.' Since I've been playing 'Rebecca' I've had a dozen plays of the same type submitted—only of course they weren't so delightfully written — Mabel, you must tell him about the moving pictures and the wonderful people that have worked at the fact—plantory."

"I can't tell you about the wonderful people that have posed for Mr. Selig in picture dramas. That is a secret—now. If I could only give you the names! Nine Great Names have played at the plant."

"Tell him about 'Romeo and Juliet,' Mabel."

"Are you picturing Juliet?"

"Oh, no," says Sister Mabel. "If I were I'd tell you. I'm proud of this wonderful work; but there are others—well, that is to say there are Names that I may not mention."

"That was before I knew how really wonderful the pictures are. I went in to get a 'Cinderella' performance. You know I've always wanted to play Cinderella?"

"Yes, and for over three years we have had all kinds of authors trying to give us the right version of 'Cinderella.' But we couldn't get the simplicity. They weren't writing the real story of 'Cinderella,' but Christmas pantomimes. They thought of gorgeousness; I thought of simplicity. And I believe that there would be a very satisfactory part for me in a really simple Cinderella."

Soon Forgot to Show Her Indignation.

"But Mabel—tell him what you thought of the picture factory—I mean plant, of course, but you yourself thought it was a factory till it got you."

"Perhaps I did," Sister Mabel smiles serenely. "I have been here on a long rest, and when 'moving pictures' were

suggested to me I went indignantly 'up stage.' Which only showed"—addressing Sister Edith—"how inexperienced I was."

"Not to mention ignorant," Sister Edith smiles back, adding: "I've never visited the p-p-plant."

"Ignorance, too, if you like," speaks Miss Mabel. "I was just as ignorant in the matter of vaudeville when Mr. Tyler booked me for five weeks in the New York houses. Now I'm in love with vaudeville—but, naturally, pictures come first. If you could only see that plant, the immensity of its resources, the perfect staging and stage management, the care that is taken to make every inch of the film flawless. I've learned more in my five weeks at the plant than I learned in my nineteen years on the stage."

"Your how many years on the stage!!!"

"Nineteen. I adopted the profession when I was two and a half."

"Listen to the veteran," Sister Edith slips in. "I'm a mere interloper. Sixteen counts all the years I've put in on the stage."

"Were you born in a dressing room, Miss Edith?"

"Not that I remember. But at the age of two I became a actress—You were telling us, Mabel, how much you have learned in five weeks at the—the establishment. It must be grand for gestures!"

"You don't have to make foolish gestures; you just move and act and talk as you would in any theater."

"Talk?"

"Of course you talk. You have a written part which you learn and speak, and you don't have to windmill your arms all over the stage to make yourself understood in the pictures."

"What do you do, Mabel, when the clock strikes the magic twelve times in 'Cinderella'—carry a big Ingersoll hung from your neck and look at it to verify the twelve?"

"You don't need twelve strikes in our pictures; and a visible clock could be dispensed with. Cinderella has only to look this way when it comes midnight."

And Miss Mabel looks it for us with a wonder look blent of wistfulness and terror.

"We don't make fool 'signs,'" she continues. "We don't hold up ten fingers and then two to spell twelve o'clock."

"Why not hold up two hands and two feet and get it in a single gesture?" And the sometimes incorrigible Miss Edith fits the action to her words.

"Laugh if you like," laughs Miss Mabel, "but the pictures are just the same a great thing. You can perfect a performance for silent pictures as you cannot perfect one on the noisy stage. The performances are taken on reels a thousand feet long. The shortest scene is a hundred feet. If the least thing goes wrong in a scene, that part of the reel is destroyed, and we go on again—and sometimes again and again and again—until the scene is perfect. And the plays are such worthy, moral ones. Why, do you know that Mr. Selig won't have a policeman in his picture dramas!"

"What's the need of police if the performances are as moral as all that?" the younger puts in. And somehow the talk goes another way, and we are discussing that latest agony of player person, the actor or actress that never associates socially with "stage folk, you know."

"Give me what I call 'the trouper,'" says Miss Mabel, "and I'll show you an actor or an actress."

"I'm a trouper," says Miss Edith.

"Indeed you are, and proud of it," comes from her sister. "We're both troupers, 'vagabonds,' if you like, and we hate stage snobs."

"In the first place," Miss Edith observes sagely, "snobs can't act. And I say, Mabel, do you have any snobs out at the—the whatchemacallit?"

"Cannery?" I suggest. And four indignant eyes greet mine, with a suppressed twinkle or two.

"Mr. Selig unmakes snobs while they wait," Miss Mabel answers with dignity. "A snob out there has a good chance to see just how a snob looks. The camera does not lie. And let me tell you, both, that the day is coming when all the great American players will follow the example of Duse and Bernhardt and give performances for moving pictures."

STEARNS GIVES PICTURE SHOW FOR PRISONERS.

Max Stearns, proprietor of The Exhibit, Columbus, Ohio, made arrangements with the warden of the Ohio State Penitentiary at Columbus and gave a picture entertainment for the benefit of the inmates of that institution. The program consisted of a comedy, a Thanksgiving story and the Pathe Weekly. The cost of this enterprise was borne entirely by Mr. Stearns.

WHAT WAS HER OBJECT?

It is with pleasure that we give space to the following set of resolutions adopted by the Cleveland local of the Moving Picture League of America. We respect their righteous indignation against the unwarranted aspersions cast on the showhouses of Cleveland by Miss Kate Davis, and admire the thorough measures they have taken to maintain their good name. Cleveland, as we have said before in these pages, has some of the finest moving picture houses in the country. They are well conducted. Whatever could have been the cause of Miss Davis's outburst, she is not to be classed with reformers, whose work is constructive and not destructive; such work, for example, as that done by the ladies on the National Board of Censorship, who give their time and effort to upbuilding instead of reviling the industry.

Whereas, Miss Kate Davis, of Wilkes-Barre, Pa., having made statements in her recent Sunday evening sermon at the Old Stone Church, this city, and also issued statements to the "Plain Dealer" representatives to the effect that (1) "Cleveland's Moving Picture Shows are of a much lower moral standard than those in Detroit or Columbus"; (2) "They are hotbeds of iniquity"; (3) "Training schools for criminals"; (4) "Recruiting stations for the white slaver and disorderly house," and other similar statements well calculated to injure the characters and cast a public reflection upon the members of this association if such or any part of her statements were true, and

Whereas, Miss Davis, having given the name and address of a prominent officer of the Juvenile Court, of this city, as authority for her statements in reference to the evil effects of the local picture theaters upon the juvenile population, etc., etc., and

Whereas, Our committee, having investigated thoroughly and made a detailed search for facts regarding the conditions complained of, said search being in the various city departments, and

Whereas, That the said investigation shows that Miss Davis' statements cannot be verified by official figures *in one single instance*, but on the contrary said statements were made without the slightest authority or official sanction,

Therefore be it Resolved, That we condemn her statements as reckless, slanderous and false, publicly spoken for sensational purposes and cunningly calculated to assist her candidacy for the position as *State Film Censor* in Pennsylvania.

We further, condemn the action of Rev. A. B. Meldrum, of the Old Stone Church for permitting a "professional sociologist" and alien office seeker to use his edifice as a medium for her utterances without first ascertaining whether the same were founded upon facts or otherwise.

We further, tender the assistance of this association to any official body who are honestly desirous of correcting any evil they may judge detrimental to the morals of our 500,000 weekly patrons.

L. H. Wilk.

Secretary Cleveland Local No. 1, Moving Picture League of America.

MISS GRACE CUNARD.

From footlights to film is the way the stories of most photoplayers run these days. Grace Cunard, heroine of the Republic subject, "Before Yorktown," is no exception, for her theatrical career dates back almost as far as she can remember, when at the age of fifteen she played leading juvenile parts in stock. She has since appeared with different companies, starring in "College Days" during the season of 1910.

The Moving Picture Educator

EDUCATIONAL REELS FOR INDEPENDENT EXHIBITORS.

"Santa Catalina" (American).

THE American Film Manufacturing Company has two travelogues for release that should be heartily welcomed by picture lovers. One is entitled "Santa Catalina," the magic isle of the Pacific, and the other a "Midwinter Trip to Los Angeles and Vicinity." The first is on a split reel with a most interesting film, which shows the United States Pacific Coast fleet in review at San Diego, the two combining to form a strong educational attraction.

Samuel S. Hutchinson, president of the American, personally directed the taking of these views, and he is to be congratulated on the departure he has made to relieve the monotony of Western dramas, and on his success in furnishing us with something well worth while.

His manner of treatment of the vessels of the fleet will be appreciated by everyone who seeks definite knowledge. We are shown the whole fleet en masse and, afterwards, each vessel passes by, with a sub-title giving the name and some valuable historical information connected with her history. The photography is fine all the way through.

"Santa Catalina" is a veritable scenic gem. As is known, the title is the name of one of the islands in the Catalina group, off the coast of California. We are first treated to a view of Avalon, the chief harbor of the island. Here we see the placid waters dotted with pleasure and other craft, and are given a fine panoramic view of the steeply sloping land, clothed with shrubbery and woods, and here and there pretty homes peeping out of their umbrageous retreats.

Next we visit Moonstone beach where we catch sight of tourists gathering the attractive pebbles, and soon arrive in waters which are so clear that a coin dropped in them can be distinctly seen on the bed of the ocean. Here the native divers show their skill in diving and securing coins that have been thrown overboard. The queen of the divers—an Amazon in stature and muscular symmetry—is seen posing for the leap, and, for a moment, she flashes in the air, then cleaves the water without the sign of a splash in her wake.

We now arrive at the most interesting stage of the trip—at the submarine gardens, and to explore their hidden wonders and beauties we take passage in a glass-bottomed boat. The camera man has so adjusted his instrument and lenses that the clear water unfolds to us even the rock formation of the ocean's bed. We catch clear sight of seaweed and coral kelp spreading out their branches in the sal-aqueous atmosphere. Look yonder, at the hideous black mass from which project eight wriggling arms. It is an octopus in search of food. Note how the sea urchins and small fish of great variety disport themselves in the silver sea.

It is with a sigh of regret that we pay a visit to the famed seal rookeries on Catalina for that means the final scene in this delightful little film. We get a fine, close-up view of the big fellows on a truncated cone of rock, and see some of them dive in fear from their lofty sunning quarters, while the cunning and more experienced try to hide in the crevices.

Give us more films like this, Mr. Hutchinson, and we will be your debtors. This reel will be released December 14th.

"Midwinter Trip to Los Angeles and Vicinity" (American).

A "Midwinter Trip to Los Angeles and Vicinity" is a full-reel travelogue. It will be released on January 1.

The film opens with a view of Marengo Avenue, Pasadena. Lofty pepper trees form a Gothic archway throughout, until we reach Westmoreland Place, the home of California millionaires. The celebrated Busch gardens are then visited and, after viewing their beauties, the ascent of Mt. Lowe is begun. We pass over the longest curved trestle in the United States and, moving through grandly picturesque scenery, arrive at the "gate above the clouds," an opening through solid rock, just permitting the train to pass through. The top is finally reached, at a height of 6,100 feet above sea level, or 2,000 feet higher than the site of Lick Observatory.

The Cawston ostrich farm is then paid a short visit and we see two of the big birds—dubbed by their keepers, Mr. and Mrs. Taft—fed with oranges. An alligator farm is the next stopping place and hundreds of the saurians of all ages and sizes, are seen. Two of them "shoot the chutes" for our amusement at the dictation of the keeper.

Oil wells in process of working, in the yards of Los Angeles residents, are next viewed after which a beautiful view is given of the San Gabriel Mission.

The home of the late Paul de Longpre, America's famous flower painter, is next presented, forming a magnificent scene, with its rich Moorish architecture, wooded grounds and commanding site. The film closes with the view of a pigeon farm, where it is an ordinary sight for tourists to witness half a million of them being fed. J. S. McQ.

EDUCATION AND THE CINEMATOGRAPH.

By His Excellency Herr Von Hentig, Ex-Minister of Education in Germany.

THOUGH the cinematograph has played an important part in the history and education of men for so short a period, it has already its own history. Do we not all remember the first representations by means of living pictures, and how we laughed at them? Now, even the opponents of the cinematograph have become wiser; they act according to the saying, "If you would fight an enemy, you first have to know him." However, the cinematograph is now a recognized factor in education, and that this is so has been demonstrated by its adoption in the schools as an aid to the study of geography.

Personally, I call myself a very old friend of cinematography, the value of which as an aid to education I flatter myself that I recognized long since. Some time ago I secured the co-operation of a few kindred spirits who had the interests of German education at heart, and the result was the formation of a society under the name of "Science for the Million." We secured the valuable patronage of the King of Wurtemburg. The society is prepared to work in conjunction with film manufacturers, and to the credit of one firm, Messrs. Pathe Freres, be it said that much valuable information has already been affored in the shape of educational films. I join with others interested in the subject in placing on record the highest appreciation of what has already been accomplished by this very enterprising firm. Still there is much more to be done, and it is not proposed to enter into competition with the film manufacturers, but rather to aid them in the effort to put high-class and instructive films on the market, by making out synopses of appropriate subjects and having them widely distributed. This brings me to a consideration of what a wealth of our own history, I am sorry to say, is almost unknown, and which will lend itself to picturesque cinematograph representation. More national films must always be the cry.

We also wish to bring the cinematograph into the schools, and in this respect we are fortunate in the co-operation of such experienced men of letters as Dr. Neufert, in Charlottenburg, and Dr. Fischer, in Berlin. The objection has been raised that the schools already have sufficient in the way of stereoscopes and projecting machines. But I would advocate that their use is not sufficiently widespread. Further, there is this great disadvantage with the stereoscope, that it can only be used by one pupil at a time, and even then must be adjusted to suit each sight. Consequently, a lecture in which it figures is personal and wastes valuable time. With the cinematograph, however, not only a whole class, but, if needs be, a whole school, can be demonstrated to at the same time. But one thing must be insisted upon—the cinematograph must be brought to the schools, not the schools taken to the cinematograph. Personally, my opinion is that the cinematograph is particularly adapted to school teaching, for it seems to me that the children will follow with such close attention a representation on the screen that there will be absolutely no necessity for an accompanying explanation from the instructor. On this point I lay great stress.

A short time ago I witnessed a film of the discovery of America by Columbus, and frankly I must confess that, had I been a child who knew nothing of the subject, I should have learned more from it than from hours of verbal instruc-

tion. My society also proposes to hold educational evenings. The Kaiserin Friedrich Theater is available for the purpose of medical demonstrations, which are under the supervision of Professor Dr. Kutner and Herr Alfred Dietrich. Further scientific demonstrations will shortly be held, and it will easily be seen that we are stepping into the arena with no lack of preparation. It may also be added that we hope for the friendly co-operation of the authorities; we are already working hand in hand with the Police Information Department, and by aid of the support which we are sure will be accorded by the public at large, we hope for speedy attainment of our cherished ideals.

LEARNING HISTORY FROM MOTION PICTURES.

By Mary Chamberlin.

THE educational value of moving pictures has now been officially recognized by the Board of Education of the City of New York. Their introduction as an integral part of the present system of free public lectures will serve at once to enliven interest and instruct the people.

We all have studied a certain amount of history at some time or other. Some of us were compelled to at school, and some of us delighted in it, but all of us, if we would be frank, have forgotten nearly all we have learned. A few important events and a couple of dates, such as 1492 and 1776 have made their impression, but the really interesting little points seem to have faded out of our minds altogether. Who, for example, remembers that Lord Nelson fought his last battles with his right arm gone, and who but a school teacher could describe any famous battle in detail?

You may read about anything, and, no matter how tragic or interesting it may be, other things that you really see happen, crowd it out of your mind. If you are fortunate enough to be present at some great national celebration you never forget the reason for the demonstration, and if you see a great warship launched you remember its name, and perhaps even the date. A mere reading of the newspaper accounts, however, will not fix the details in your mind and keep them there.

But now that motion pictures in our vaudeville and picture houses are showing us important current events all over the world within a few days or weeks of their happening, there is no excuse for being behind the times, or forgetting to realize that wonderful things are going on around us. To brush up one's memory it is only necessary to see the historical event depicted in motion to fix it for all time. How easy it is to sit comfortably in a theater and to be shown the famous battles as they really were, the photographs often being taken with remarkable detail on the very battlefield. Pictures which portray incidents in the lives of illustrious men and women and thus reveal to us their real natures and their interesting personal histories are truly worth while. They serve to endear to us characters now frequently forgotten.

The recently exhibited moving pictures of the raising of the Maine in Havana Harbor, taken by a young and enterprising photographer, Jack Read, Jr., with the special permission of the government, illustrate clearly the instructive character of the cinematograph as the accurate recorder of historical incident.

Of course, it is trite to repeat that the motion picture is a grand thing for the children. Indeed it is, but a lot of us "grown-ups" can also well afford to take in a fair amount of the instruction it gives, and appreciate the fact that it everlastingly impresses us with little or no effort on our part.

STILL ADVANCING.

The success of the exhibition of suitable pictures in the Brooklyn schools has been so pronounced that it has been decided to commence a similar course in the schools of New York (Manhattan Borough). It is interesting to note that while in certain quarters there are those professedly interested in educational moving pictures and pleading their cause, even while they are wasting their time in interviews and professions, others are going ahead and doing the work.

It is those who do things who are first in a cause, not those who say things. It is a pleasure to record these doings and to chronicle their growth almost daily. From continuous reports the use of the cinematograph in schools is a settled fact; its more general adoption is only a matter of time to permit the overcoming of ignorance, prejudice and lack of opportunity; with sometimes lack of the necessary convenience and capital. As with every other form of progress these difficulties will gradually vanish, so that a few years hence so general will be the use of the picture that its uphill climb will be forgotten.

EDUCATION WITH PLEASURE.

NEVER before has education been so absolutely entertaining, or an entertainment so thoroughly educational as is now possible by moving pictures. Intellectual development is thus progressing along parallel lines and no matter which object is first sought the other must accompany it. "Precept upon precept" and "line upon line" has long—perhaps too long—been the "monotonous grind" of the classroom. For years past teachers have been leading their pupils of the higher grades to the actual "examples" where by "seeing for themselves" they could the more readily and more thoroughly learn the arts and sciences as also the commercial and industrial pursuits, besides solving sociological problems at close range and by positive experience. These methods were always attended with many difficulties, besides the cost of much time and money. Travel, the visiting of other countries, to become acquainted with the ways of men, to see how the world lives, is now brought to the wall of the lecture room. Industrial centers and great manufacturies are now made living pictures; indeed the sight of all these activities without bustle and noise is more beneficial to the student, as there are now no deterrents to a quiet study of the subject. For the more convenient study of all these subjects the General Film Company, of New York, have classified their productions with a view to assisting everyone who can use and benefit by the educational moving picture.

The general classification is as follows: "General Works," which include pictures for the combined purpose of an educational entertainment and include subjects taken from history, literature, the drama and the opera.

"Religious."—Herein are included subjects suitable for church lectures and Sunday-school entertainments. An especial aim of these pictures will be, as far as possible, to have religious events portrayed in the country to which each event refers.

"Sociology."—Social problems of the country and economic questions and conditions of the cities are here studied, giving views of various enterprises already used for the benefit of humanity.

"Natural Science."—This large field, which also includes natural history, is one of great importance. The study of animals, natural phenomena, fish, etc., together with fruit growing, mine and canal construction; also laboratory experiments.

"Useful Arts."—The field of domestic economy is large, all kinds of manufacturing, architecture, building, etc. The arts of bookmaking, gardening and kindred pursuits are presented under this head, which offers great facilities for learning.

"Fine Arts."—Designing, manufacturing of pottery, the making of musical instruments are included under this head, together with drama and similar suitable features calculated to edify and refine as they entertain.

"Literature."—What a world of meaning to the youth of all schools when English literature becomes a living book. With productions from such authors as Dickens, Shakespeare, Scott, Victor Hugo, Dante and Harriet Beecher Stowe, a new life will spring forth in this most valuable study.

Philosophy, physiology, history, geography are each receiving due attention, so that a perfect series may be at the service of educators and students.

With such a valuable series coming to the aid of schools upon the illuminating rays of the fascinating cinematograph, is it not true that such an education is fraught with much pleasure? Drudgery and monotony in learning are hereby abolished and even where the pictures cannot go into the details of that which alone is acquired by study, surely they have opened doors which will render individual study easier and more attractive even as it must be when children have more to learn as the world progresses.

THE PICTURE SHOW IN YOUR TOWN.

To School Authorities, Principals and Teachers.

What about the picture theater in your locality; is it acceptable to you or not? That it may not be all that you might desire is conceded, for it is unfortunately too well known that the moving pictures have been as much abused as they have been used. The abuse of the moving picture has been threefold. Those who gave exhibitions of a distasteful character; those who used the picture places for nefarious purposes, and those who condemned them with an unwarranted wholesale censorship. Each of these evils is now under control and in some instances entirely abolished.

How is it in your community?

If the exhibition is not according to your views, this is

written to help you to make it so. Become acquainted with the exhibitor and tell him what pictures you desire he should procure; let him distinctly understand that your support depends upon his appreciation of your wishes. It is a good thing to have yourself well posted upon the subjects which are now being largely produced for the benefit of those under your instructive and advisory care.

On these pages of the Moving Picture Educator you will receive guidance and suggestions which you may profitably use, so that, Mr. Exhibitor, will prove that you know what you are talking about. The cinematograph has not yet made its appearance in the schools in every locality. The time is not yet ripe for so great an advance. Meanwhile there need not be any delay; the local exhibitor may be asked to devote at least one evening a week to educational subjects. This course has been followed in England, France and Germany, and also in several parts of the United States. That it should become general is the only natural demand to make. If those having in charge the education of youth will follow these suggestions they will be helping forward a movement second to none in the history of education.

If it is possible that any difficulties present themselves the writer of these articles will only be too willing to assist in any way possible. Any communication addressed to the Education Department of the Moving Picture World, 125 East 23d Street, New York City, will receive every attention; indeed such communications are solicited for the purpose of developing every form of educational cinematography and securing the best possible results everywhere

TWO SIDES.

From New Jersey come two accounts of entirely different characters. In one a church, rising with the tide of progress and opportunity, is using the moving picture with much satisfaction and profit. In the other case a clergyman opposed the granting of a license to a picture theater on the ground that the moving picture was "a social and moral evil." Being pressed to give the reasons for his charge he confessed that "he had never seen a picture show and never would."

It seems beyond belief that a so-called man of education would express an opinion and pass judgment upon what he admitted was his own ignorance. This is a good illustration of the hindrance of ignorance in the guise of learning. On the other hand, the clergyman had seen the pictures, also the good that was in them and the possibilities of their proper use to the extent of adopting them to the advantage of his own influence and the cause of his church. He stands as an example of common sense, good judgment and progress. Whereas, his less enlightened brother is the victim of his own self-confessed prejudice and lack of knowledge, even of his own times; a man suitable for the middle ages, but too far behind for to-day. The man who lifts up and uses that which, in evil hands, may be an evil is a benefit to his people, while the man who sits in the dark and throws stones is a hindrance to even a stiltified religious progress.

Happily the numbers of these two kinds are rapidly growing, the one larger and more numerous, and the other "wonderfully and beautifully less;" may they both continue to grow in their respective directions.

CURRENT EVENTS.

The record of current events by the Vitagraph Company for December contains several items of interest. The conveying of a sixty-five-ton girder for one of New York's great buildings will interest many in those parts of the country where the only knowledge of great buildings and extraordinary constructions is to be found in print. This mammoth piece of structural ironwork will enlighten many not only of the triumph of industrial labor, but convey an idea of the nature of the skeleton of that building of which it is but a "bone."

The mounted police drill as a series of military evolutions would not be of much importance, but, as part of the necessary disciplinary exercises of the police force of one of the greatest cities of the world, will convey to many minds the importance of the great problem of policing a great city.

London, Paris and Berlin are proud of the city constabulary, but this picture will give Young America the knowledge whereby he may become proud of his own metropolitan force.

History, patriotism and the pride of two nations are shown in the Columbus Day parade. While recalling the momentous question of the discovery of a great land and the birth of a greater nation, it also affords occasion for the Italian celebration of the doings of perhaps her most celebrated son. The details of the parade may be studied with profit.

Fraternalism will find in the "Elks Field Day" an occasion to rejoice in the many added benefits of their various forms. Helping the bereaved only is a thing of the past with these societies, pleasure and profit for the living is one of the orders of to-day besides the benefits obtained by the [illegible] exercises; such events, as this proves, are indulged in by the healthy members.

A local football game may cause many clubs to be ambitious enough to wish that they, too, might be depicted in the picture representations of to-day, while onlookers can see a game without attending it and the "fans" may enjoy constant repetitions.

President Taft at Pittsburg keeps us posted as to his manifold duties, while the benefits science confers upon suffering humanity are shown by a representation of "first aid to the injured" in a mine explosion.

NOTES.

"Their's not to reason why!
Their's not to make reply!
Their's but to do and die."

These words, well known to the scholars in every English-speaking school in the world, have become immortal. Although recording one of the most brilliant and most tragic events in warfare, "The Charge of the Light Brigade" or "The Noble Six Hundred" has become a classic. Inspired by this response to the call of duty, thousands of young people have learned the combined lessons of obedience, and devotion to right, in spite of all odds. It is hoped the time will never come when this remarkable incident shall be forgotten. It will therefore be a surprise to many to know that some of the survivors of that memorable event are still alive. Pathe's Weekly No. 49 has a picture of these survivors who met recently to drink the health of their new king, George V. of England. A view of this picture will add both interest and value to the famous poem and the more famous incident which inspired it.

* * *

Every man and boy in America will take pleasure in seeing the reproduction of the national game of football as played by the Army and Navy teams from West Point and Annapolis. The national sports are indicative of the life, health and intelligence of any people and the privilege of seeing one of the greatest of games in one's home town is something little anticipated but a short time ago.

* * *

The raising of the Maine from the muddy depths of the harbor of Havana, while interesting to every American, is also interesting to many people in other countries. The pictures appearing from time to time showing the progress made in this work are followed with close attention. When the work shall have reached its final stage, and the mystery of a great international disaster shall have been solved, great relief from doubt will everywhere be felt. The last picture is awaited with eager anticipations.

* * *

What seems to fortell a "guarantee" proposition between big business firms and moving picture exhibitors has been launched by the local agent of the E. M. F. Automobile Company, in Fort Smith, Ark. Acting under advice from the home office, in Detroit, the Grand Opera House of Fort Worth was "bought up" for the evening of November 23 and a free show was advertised widely and given. Included in a mixed program was the special reel showing the making of an E. M. F. auto, from the pig iron to the speed and endurance tests. The idea was both novel and successful.

THE EXHIBITOR'S LIBRARY.

Experience has amply shown that the feature film will be the money-maker of the future, but it is all in the way you put it on. Presented properly, it is a money-maker, otherwise it is often a loser. For the benefit of the exhibitor, who wishes to profit by the experience of competent men, the Moving Picture World has prepared special booklets for the proper presentation of the "Passion Play," "Dante's Inferno," the Milano production only, and "The Crusaders or Jerusalem Delivered." The "Passion Play" (Pathe production) has passed into a second edition and has been worth hundreds of dollars to exhibitors. One exhibitor writes that he has let out his lecture so often that it was finally worn out and now asks for a new copy. The booklets contain a complete lecture, running evenly and smoothly with the pictures, press matter, musical suggestions and hints as to good effects. The price of each book is one dollar, prepaid.

Reviews of Notable Films

"SHE," An Adaptation by the Thanhouser Co. Two Reels. Reviewed by W. Stephen Bush.

A STORY like "She," the weird and mysterious tale from the gifted pen of Rider Haggard is a natural temptation to an ambitious and capable maker of films and to the eventual profit and prestige of the Independent exhibitor, the Thanhouser Company have succumbed to the temptation in a two-reel production. About two years ago, when the two and three-reel production was still regarded as a curiosity, the Edison Company made a motion picture version of the story in one reel. It was an artistic masterpiece, and despite the fact that only the few who had read the story could thoroughly understand and enjoy the picture, it gained no small popularity and was justly considered one of the early moving picture classics. The Thanhousers in filming popular fiction and well-known dramas, such as "David Copperfield," "A Doll's House," "The Lady From the Sea," are guided by a controlling desire to make the story clear to the general public, only a very small portion of whom may safely be presumed to have read Ibsen or Haggard or even Dickens. In the present production they have succeeded in making a mysterious and complicated novel very plain to the average moving picture patron and in so doing they have at the same time kept up their high standard of art and dignity in rendering this strange piece of fiction into moving pictures.

The story deals with the mysteries of Egyptian worship, with the tricks and wonders of that magic, which even in the most ancient times has surrounded the land of the Pharaohs with a certain indefinable awesome spell. Of course there are scores of stories touching upon the strange worship and the veiled ritual of old Egypt, but none of them have the bold stroke of the English writer who, himself a traveler on the dark continent, joined the old and the new together and by giving the main story a distinctly modern setting and introducing besides mysterious high priests and priestesses and savage tribes, a blond young Englishman of twenty-five, very much a child of our own days, he has invested the novel with an unusual interest. Before we realize it we have forgotten the improbabilities of the tale and begin to believe in re-incarnation, in the fires of youth and the flames of death and actually enjoy being mystified.

The skeleton of the story is something like this: A daughter of the Pharoahs, Amenastas, is in love with a young priest of Isis, Kallikrates, and induces him to forswear his vows and elope with her. They journey a great distance through the desert and to a place on the coast of Africa where they are discovered by a strange and ancient people and taken before the queen, a woman of mystic power who lives forever and who is known as "She who must be obeyed." She falls in love with Kallikrates and, because he will not kill his wife, the daughter of the Pharaohs, and espouse her instead, she kills him with a blast of her mystic power. Amenastas defies "She" and escapes with her child, whom she christens Tisisthenes, the Avenger, and wills that he, or his descendant, at some time shall return and avenge the death of Kallikrates.

For several thousand years the record of the death of Kallikrates is passed down by his descendants until it reaches a young Englishman, Lionel Vincey, the adopted son of a Mr. Holly, who has accepted the trust from the father of the boy with instructions to open the casket containing the evidence of the crime, which is to be opened when the boy reaches the age of 25 years.

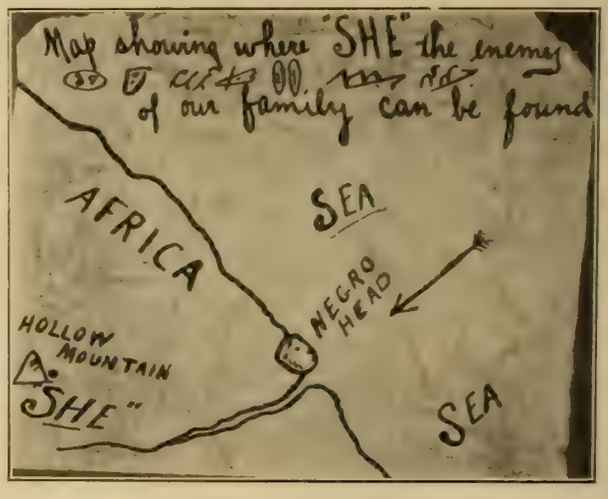
When the strange mission is explained to young Vincey, he decides to undertake the task of finding "She" and revenging his ancestor. Holly and a servant accompany Vincey and, after a remarkable series of adventures, they are brought to the presence of "She who must be obeyed."

"She" is cognizant of the mission of the young Englishman, but when she bares her breast and invites him to complete his work of vengeance, he is unable to do so, having come so completely under the spell of her marvelous beauty. "She" insists that he is the re-incarnation of Kallikrates and that he has returned to become her spouse. She leads him to the tomb of his ancestor, whose body she has kept in a perfect state of preservation for more than two thousand years. Vincey is shocked at the resemblance of the ancient priest to himself. "She" then destroys the mummy and declares her undying love for Vincey. He, in turn, acknowledges his love for her and the loss of his desire for vengeance.

Hoping now to endow Vincey with eternal life and make him as imperishable as herself, "She" leads him to the hidden cave of fire and bids him bathe in its mystic flames. Vincey hesitates and, to encourage him, "She" steps into the flames herself. As she stands there in all her radiant beauty with the flames caressing her form, a sudden and awful change occurs. From a figure of youth and beauty she turns to an old and shrivelled hag and falls shrieking to the ground, where she dies.

Vincey and his companion, Holly, make their way out of the accursed cave of fire with great difficulty and through many dangers, finally returning to their home in London. But the awful experience has turned Vincey's hair from gold to snow-white and made a lasting impress upon his memory.

To picture this weird tale in its entirety would be impossible. The Thanhouser company has not attempted this, but have taken the thread of the story from the initial causes and has pictured the events in their logical sequence, giving us a better interpretation than could otherwise be obtained in pictures.



Ancient Chart Showing Location of the Hollow Mountain.

Thus, in the first reel, we are shown a scene in the temple of Isis with the daughter of Pharaoh endeavoring to seduce the young priest and turn him from his vows. It is a pretentious scene and well staged. The settings suggest, with great realism, the massive Egyptian architecture of ancient times, remnants of which still exist.

Finally yielding to the importunities of Amenastas, the young priest, Kallikrates, leaves the temple with her and, later, they are seen traveling across the desert and embarking in a small boat by which means they finally arrive in the domains of "She," and are escorted to her presence. The Oriental atmosphere is simulated with unusual effect. As the priest and his paramour depart from the temple the towers and domes of the city are to be seen in the distance. A camel, with attendants in Bedouin attire, have been provided for the fugitives and the spot where this scene was taken suggests an Egyptian desert.

The second reel introduces Holly and the incident of his acceptance of the son of his friend and the casket containing the record of the death of Kallikrates, to be opened when the boy reaches the age of 25 years. When the casket is opened at the appointed time the chart showing the location of the mystic city of Kor, the abiding place of "She," is shown and then we see the adventurers upon their way

SCENES IN THANHOUSER'S

"SHE"

The Courting in the Palace.

"She" Leads Leo On.

Leo Sees His Ancestor.

In the African Desert.

through the ancient canal where they are met by the messengers from "She" and led to her palace in the mountain. Unquestionably, great care has been taken by the Thanhouser Company in selecting the settings for these scenes. A more faithful portrayal of the scenes described in Rider Haggard's story could scarcely be imagined.

Omitting the several adventures and horrible events which occurred to the travelers before they reached the presence of "She," the Thanhouser version takes us, with impressive ceremony, directly to her cave palace. The scene in the Cave of Fire is most convincing and an excellent interpretation of the storied description of that awful climax. Passing over the terrifying adventures attending the escape of Vincey and Holly from the city of Kor, the reel concludes with Vincey seated in his London home, a melancholy figure, as he consigns the records of Kallikrates to the flames of his hearth fire.

There can be no doubt of the solid popularity, even at this day, of the strange fancies embodied in the printed page and set free again by the picture in motion. I think one reason of this popularity lies in the fact, that the story points no moral and does not seek to preach. We get so much cheap moralizing and preaching nowadays, that a tale, which is nothing more than a narration of events and episodes and a description of characters and scenery, is on occasions a most welcome relief.

DANTE'S INFERNO IN NEW YORK STATE.

Dante's Inferno, the Milano production of five reels, has been showing this week at Gane's Manhattan Theater on Broadway, New York City. The success has been so phenomenal that Mr. Gane has arranged for six months' option on the exhibiting rights for New York City, outside of Coney Island. Bookings are now being arranged for other towns throughout the State by the Superior Feature Film Company, of 32 Union Square, New York City. This company has recently been organized to handle the Dante production in this State, and also other feature films. The paid-up capital of the company is $25,000, and the incorporators are D. Keizerstein, Edward H. Rosenberg, and Nathan Drapkin.

WHAT LECTURING TO THE PICTURES MEANS.

By Prof. Preston, Boston, Mass.

Every film does not require a lecture, but there are none that would not thereby be rendered more attractive. The importance of this attraction is not sufficiently appreciated, as the following remarks of an exhibitor would seem to indicate:

"A lecturer is only essential to a house that is catering to an uneducated class of people, that to an educated audience a lecture would seem absurd. Furthermore, that a lecturer was apt to prove distracting to an audience, and that the audience would not understand the picture as well as it would have had there been no lecturer."

As a rule, nearly every picture, when seen for the first time, will prove hard to understand until it is half over. The audience may be heard making the following remarks: "What is he doing that for?" "Is she in love with him?" or "Is that her father, and why did so and so happen?" All of which goes to show that the lecturer can make the first part of a picture, which often is lost entirely, as interesting as the ending.

The lecturer studies all of the minor details and brings them out plainly at the commencement so that the audience, you will find, is sitting with all attention on the picture; no more whispering or talking—from the youngest to the eldest it is all made plain and no point has been overlooked.

The lecturer who lectures intelligently cannot detract from any picture. Of course, if he undertakes to play a part or walk about while lecturing, then he is bound to draw the attention of his audience to himself and consequently spoil his picture and his lecture as well.

The lecturer is not supposed to act; he is telling a story that is being acted by real actors and actresses before an audience who are listening to his well-told tale and watching the people of whom he is speaking. They do not expect the lecturer to impersonate a half-dozen characters, or do any acrobatic stunts. If he will adhere to his own part of the work, his explanations will strengthen rather than detract from the picture. The applause he receives at the end of his lecture will tell him plainly how well his endeavors have been appreciated, and if he has brought out all the strong points of his story, that, too, will show itself at once in the applause of his audience.

When a house first introduces a lecturer, of course the audience is going to look him over and wonder what he is going to do or say. Remember, he is a new feature and will be picked to pieces; but do not forget, the public is a good fellow, and if your lecturer knows his business he will soon make himself a part of the entertainment. The audience will forget to look at him and marvel at his wonderful memory, for the audience does not know of the "ad lib." work of your lecturer.

The so-called "rowdy" is one of the best listeners and very appreciative. The uneducated will lean upon your lecturer; the educated will come first out of curiosity and, when your man has proven himself, you will see he has a steady following of the "better class."

A quiet, easy manner, a clear, distinct voice, a plain, simple English language that can readily be understood by the educated and uneducated alike will soon show itself felt in your audience and it will not be many days before your audience will begin to look for the familiar face of your lecturer with the same feeling that is shown to the members of a popular "stock company" in your local theater.

INDIANA EXHIBITORS ORGANIZE.

Meeting Held at Indianapolis Dec. 12th with Good Attendance—H. S. Dickson Elected President.

There was an enthusiastic meeting of moving picture exhibitors of the State of Indiana held at the Claypool Hotel, Indianapolis, Ind., on Tuesday, Dec. 12. Mr. M. A. Neff, president, and C. M. Christensen, secretary of the National League, were present. Andrew Smith, secretary of the Indiana Bankers' Association and treasurer of the Indianapolis Commercial Club, delivered an address of welcome at the morning session, after which the question of organization was discussed by Messrs. Neff and Christensen.

H. F. Dickson, of Winchester, Ind., was elected president of the temporary organization.

At the afternoon session the constitution of the Ohio State League was, with a few minor changes, adopted as the constitution of the Indiana League, and a committee of five was appointed to make the changes and submit them at the next meeting, which was fixed to be held on the first Tuesday of February (6th), 1912.

In the meantime a State organizer will be engaged to call upon every exhibitor in the State to urge them to become members. The new League starts out with a membership of fifty-five.

After the meeting a banquet was served in the Claypool Hotel, at which sixty persons were present.

HOLLAMAN IN EDUCATIONAL FILM COMPANY.

The articles of incorporation of the Motion Picture Educational Film Producing Company have been filed with the Secretary of State, at Albany, N. Y. The purpose of the new corporation is to manufacture and deal in pictures intended expressly for educational purposes. Richard G. Hollaman, John D. Tippett and Louis C. Jackson, all of New York, are named as directors of the company, which is capitalized at $10,000.

BRADENBURG'S CASE GOES TO THE GRAND JURY.

The hearing in the case of the Federal Government vs. G. M. Bradenburg was continued in the Federal Court, Philadelphia, last week. The defendant was held for the grand jury and he will be given another hearing at the coming session in Philadelphia. Bradenburg was apprehended some time ago for violation of the copyright law, the complainant alleging that he wilfully exhibited and sold copies of "The Temptations of a Great City," a copyright film owned by the Monopol Film Company. A feature of the hearing was the array of witnesses, seventy in all, some coming from great distances. The Federal authorities are assisted in the prosecution by the Great Northern Film Company, the Monopol Film Company and the State Rights Protective Union.

RIP VAN HOTALING.

Ever since William Penn and Ben Franklin put Philadelphia on the map the newspaper and vaudeville writers have delighted to advertise the supposedly somnolent Quaker burg as an excellent place to which to go for a nap, but Arthur D. Hotaling, the comedy director for the Lubin Company, reversed the situation last week when he came over to the big town. Being a Philadelphian, he didn't know it had been snowing, so he motored over Thursday and Friday. He was invited to a beefsteak dinner that was scheduled to start at eleven o'clock. He turned up, but it was only to explain that he had decided that he wanted to sleep and he turned and hiked back to the hotel for a long nap. Lots of Philadelphians, when they come to town, do not go to bed at all for a couple of days, but the Lubin director declares that New York puts it all over Philadelphia as a place to sleep. We said he was the comedy director, didn't we? He is the one who put on "A Gay Time in New York" from hearsay.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

AND while we are setting things straight we want to refer to a letter from Melvin G. Winstock of the People's Amusement Company, Portland, Oregon, who seems to see in a recent appreciation of a very tasteful invitation submitted by him, some lurking and hideous sarcasm. We fail to find the sarcasm alluded to in the notice we wrote; to the contrary, we found Mr. Winstock's offering so much out of the ordinary in the matter of restraint that we spoke in high appreciation. The trouble seems to be that Mr. Winstock remembers the writer from the old hammer-throwing days when he was a dramatic critic. He's in good company. Frank Marion, of the Kalem company, still blames the writer for some stuff written years ago by Shep Friedman against the motion pictures some six months after this writer's connection with the Morning Telegraph was terminated. It's tough to get the name of being a "knocker," but we were not knocking Mr. Winstock for his decidedly creditable effort.

Mr. Winstock sends an eight-page program devoted to the six theaters operated in Portland by his company. The bare program announcement is given where the space might permit a one or two-word elaboration of the conventional "Comedy" or "Dramatic" classification, but the sheet is well-gotten up with a little pertinent reading matter of so good a class that we are sorry more space is not devoted to this.

Self-Supporting Advertising.

Opinion seems to be divided as to the value of foreign advertising in the house announcements of photoplay theaters, many declaring that the use of business announcements of tradesmen cheapens the sheet and detracts from the value of the house advertising. There are arguments to be used on both sides of the question, but the debate seems to favor the intelligent use of outside advertising to make possible the pretentious sheet.

The chief argument of the antis seems to be that it is in poor taste, but ideals are less useful as an asset than a bank account, and no one argues that Charles Frohman displays poor taste in receiving a revenue of several thousand dollars from the program privilege from each of his theaters, nor would one argue that the Steinway piano company showed poor taste in importing Paderewski that the line "The Steinway Piano Used Exclusively" might appear on all programs. With such examples who shall argue that the butcher and baker should not be permitted to have an advertisement in the program of the Gem Theater if the advertisements make the Gem program a possibility? Ideals are all right, but twenty years in amusement enterprises have shown that business hustle is more profitable than altruism.

Here's a Winner.

In this connection we quote from a letter from Joe T. Steed, proprietor of the Belle Theater, Ensley, Ala. He writes:

> Enclosed you will find a program that I got up for The Colleen Bawn. The picture cost me $20 extra and I got $40 worth of advertising out of the program so that I make $20 out of the advertising.
>
> We gave a children's matinee here every week putting a coupon in the Sunday paper, and we always give every kid in town on that day and they all go home and tell their parents about the matinee. Children's day always means about $40 extra on the day and it seems to keep the interest up through the week.

Read that twice, some of you who think that outside advertising does not belong. Mr. Steed shows $20 profit before he brings the reels into the house and the extra attendance and the cumulative advertising that is bound to follow is all building up on that clinched twenty. If the sheriff comes around to the Belle Theater it's to buy a ticket or flash his badge for a pass.

Keen Work.

It's pretty good showmanship all the way around, from Mr. Steed. That children's matinee bears out what we have said time and again, that a full matinee brings a full night house.

Mr. Steed gets 60 square inches of advertising space for himself out of the "Colleen Bawn" advertisement, gets it absolutely free, and gets all the extra business and his program profit. And just to quiet up the attendance he started a guessing contest with a coupon worded as follow. He cuts one of the coupons taken from the boxes and the attendance guess is [illegible] gives a line on the probable business for two days.

? ? FREE GUESSING CONTEST ? ?

THE ONE GUESSING THE **Nearest** TO THE

Attendance TO SEE THE

Great Colleen Bawn Picture

that will be shown at the

BELLE THEATER

Wednesday and Thursday, Nov. 22-23,

Will be given Three Months FREE Admission. To the 2nd nearest guess TWO Months Admission, and the 3rd nearest guess ONE Month's Admission.

Name.....

Your attedance guess.....

Notice—Deposit this Ticket in Box at the Door.

We would suggest that Mr. Steed could have bettered his display in the "Colleen Bawn" by using a job face for the title and playing up the name of the theater, while the cast would have interested many. It's about the only comment we have to offer.

More Good Work.

More adroit work is submitted by Dean R. Magnes, of the Mission Theater, Salt Lake City, who seems to be very much on the job. He encloses a ticket issued by Keith O'Brien, the largest store in the Mormon capital, which is given every purchaser in the "Bargain Basement," whatever that is. The tickets are sold to the merchant at six cents each, cash in advance. A second slip admits two to any matinee and is issued by the Herald-Republican in a scheme to boom the want ads. One thousand of the tickets pay for such advertising as the house obtains that is not given free in connection with this offer.

The scheme is simple and is designed to induce the readers to go through the want advertisements. Somewhere in the want columns the letters forming the name of the house are enclosed in brackets, each in a different advertisement. The readers cut out these advertisements, paste them on a coupon provided in the paper and are given a pass on presentation of the coupon at the business office of the paper. There are no blanks in this scheme. Any person who will present the coupon properly fixed up gets the tickets. Seven of the want ads carry one of the letters forming the word Mission thus: (M). A half-page Sunday advertisement is carried, a part of which is paid for by the coupons.

Other Mission Schemes.

A diamond ring is drawn for each Saturday night, two numbers being drawn. If the holder of the first number does not show up within a week the ring is given to the holder of the second number. The numbers are thrown on the screen at each show, attendance at the drawing not being insisted upon. It's a good scheme where it can be tried, but it would be well to have local legal advice as to whether the scheme is a lottery before proceeding.

Practicable anywhere is a spoon distribution. Each patron is given a lettered coupon. When the various letters spelling the word Mission are obtained they may be redeemed at the box office for a spoon. In such schemes it is customary to limit the distribution by providing only a certain number of one of the essential letters. There may be scores of the other letters in proportion to the "Ms," for example, but the number of "M" coupons will determine the number of spoons given out. In this instance the "M" coupon is printed in the paper as a starter. The coupons are given only on the paid admissions and not on the newspaper or merchandise coupons. The house runs a quarter page daily and a half page on Sunday and all this effort merely backs up four reels of dated stuff.

Hustling in Allentown.

Our own Hugh Hoffman went down to Allentown to lecture "Auld Lang Syne" as a part of the opening of the Noflaw Theater, and brings back the four-page program. There is something more than two and a half pages of reading matter and of this not a page even mentions the theater, being filled with pick-up stuff from this paper and a poem from Puck. Possibly later on some of this space will be sold to outside firms, but just now the house needs the space and uses it to good advantage. The advance stuff is temperately, but attractively worded. One good idea is to have special days. Wednesday, the musical end predominates, Fridays are given over to educational reels, with lectures, and on Saturday particular attention is paid to subjects having a popular appeal. The idea is recommended to others as a business-getter for off days, which may be so built up into the best days of the week through specialization.

Special Complimentaries.

C. T. Smithers, of the Idle Hour circuit, with houses in Aberdeen and Watertown, S. D., says that he would use more Hennegan heralds if he could order in time, but that he has to depend on the local printer because of the short notice given. A house-to-house distribution is made and if the dodger sent is a fair sample of the work, the local printer knows his business.

Mr. Smithers uses complimentary tickets in the most effective way, making lists of persons likely to be interested in specific subjects and sending them tickets when some reel bearing on this topic is to be shown. These people come to see the special reel and develop the habit of coming when there is no such attraction. The tactful catering to fads or specialties is a delicate form of flattery that seldom fails to win out when it is not overdone. It is not a scheme that will bring as large returns as a wide distribution, but it brings to the house a class of persons whose patronage is desirable, particularly in a small town, where the celebrities are known.

Advance Information Essential.

In much the same strain, but in greater detail, Emil Kehlem, Jr., of the Fresno (Calif.) Theater, writes. In part, he says:

Your "Advertising for Exhibitors" always commands my closest attention, hence, the enclosing of some sample Advance Bulletins for our various theaters. They are the result of several years' gradual growth, commencing originally from the little "one-pager." You will see that there is very little advertising, in fact, the Foul Play Bulletin contains more than we usually have. It is true that advertising cuts the cost of printing, but we prefer to stand the extra expense for the sake of a more interesting Bulletin.

My ambition is to have a sixteen-page Bulletin, but (and the following is my constant prayer to the manufacturers, and now, to you), it is ABSOLUTELY NECESSARY that the exhibitor have advance bookings in plenty. He should, at least, receive knowledge of his bookings, say, on the Wednesday preceding the following week. Cuts have to be made, the Moving Picture World, and all advance literature from the manufacturers must be carefully read, proofs read, and what not must needs be tended to, so as to get your advertising in the hands of your Saturday and Sunday crowds.

It may be a little more difficult for the exchange to give the Lyric Theater, in Oakland, much time, as they run three-day-old film, but, here and in Stockton and San Jose, where we have theaters, we should get two weeks' advance notice. Sometimes we do, and sometimes we do not. If you are knocked off your stride in getting out your Bulletins, your business suffers. At present, I am compelled to issue these bulletins under varying degrees of pressure. The three enclosed Bulletins are examples of "great, greater and greatest pressures." "The Black Arrow" was rushed through in half a day, and at that, by telegraph. It can't be done properly that way.

The "Nickelodeon" is a theater now. And, the day is past, or it ought to be, when an earnest exhibitor is compelled to advertise his plays on the very day that he presents them. The uplift of the protoplay is synonymous with advance information, for the exhibitor who desires to get the information to the public. They have to be told what is coming. One of your correspondents complained most bitterly, some months ago, because he "showed" to 180 people with "The Tale of Two Cities!" Think of it. Fortunately, we had time to advertise the same, and we had close to 7,000 in two days. This was at the Lyric, which seats but 400.

Our new theater in Oakland will seat 1,500, and then we will be able to do things.

But please start a campaign in conjunction with the manufacturers, for ADVANCE BOOKINGS TO THE EXHIBITORS, and the photoplays will drive cheap vaudeville into oblivion.

One Remedy for Vaudeville.

There is a lot of meat in that last paragraph in particular. About the only real excuse a photoplay manager ever had for running cheap vaudeville was that it could be depended upon to be in the house at a certain time, giving him something he could talk about. Make it possible for the active manager to properly boom his films and the sort of vaudebille that will play three or more shows a day will be sent back where it belongs, which is most assuredly in company with high-grade pictures.

Ever since the business began managers have sought foreknowledge of their programs. Thus far they have not been successful save where they can afford to contract for specified first runs. Even second and third runs may slip up through express troubles or delay in return, yet the business will never come to its greatest prosperity until this riddle is solved. Frankly, there are but few exchanges that give the matter much thought. The exhibitor must take what is given him and be hanged to him, and so long as the other exchanges are of the same mind there is no hope in sight. The concerted action of the exhibitors would reverse this condition and other evils, but there is a lack of such concerted action. The Moving Picture World has agitated this subject time and again and has given its columns freely to any movement that promised relief to the exhibitor, but the man to work the reform is the man who pays the price and only the constant and concerted action of the exhibitors will be of any avail.

A Matter of Many Angles.

The problem presents many aspects, not the least interesting being the attitude of the average exhibitor. There seems to be a lack of get-together that defeats the efforts of the managers who appreciate the need for radical changes, and at present it would seem that the only real relief will come when the inert manager drops out of the business that has grown beyond him. In some sections of the country circuits are formed to take a set of reels from an exchange and send it over a prescribed route. The bulk business places the members in a position to demand more than a single house can ask, and once the reels are on the circuit advance work is possible save in the early houses; those getting the reels the first three or four days. Mr. Kehlem has several houses in his string, perhaps he can unite with others and not only insure advance information, but effect a saving in the matter of printing by ordering heralds for all the houses at one time with only a chance of perhaps two pages.

Will some of those who are in on such a circuit contribute their experiences for the benefit of others?

The samples shown prove Mr. Kehlem's ability to make much out of very little. It is a pity he is not given broader scope. Those who can help the advance of pictures should be permitted to do so.

IN CORRECTION.

Mr. N. E. Chaney, whose offer to supply any interested exhibitor with a copy of his new self-supporting program on receipt of a two-cent stamp, calls our attention to the fact that his address was incorrectedly stated to be Hillsdale instead of Hillsboro, Ohio. Those who sent to Hillsdale and had their letters returned will please try again, addressing the Orpheum Theater, Hillsboro, Ohio.

ADVERTISING LIKE A CIRCUS.

The above cut illustrates the way Mr. F. W. Peters, manager of the Casino Theater, Galveston, Texas, advertised the Kalem feature production, "Colleen Bawn." The background of the posters is of a light green tint and they form

Casino Theater, Galveston, Texas.

one of the prettiest advertising displays in that city. The house seats 300 and is owned and controlled by E. H. Hulsey, who has moving picture theaters in Oklahoma City, Okla.; Houston, Tex.; Little Rock, Arkansas, and Galveston, Texas.

The moving picture has come to stay. Why not make use of it to educate the children of the land in the good and inspiring things of life?—Kansas City Journal.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

BE A LITTLE COMMERCIAL.

High art is an excellent thing, but it doesn't always bring checks, and it is to be supposed that scenario writers plan stories because they like to see their names on a piece of paper that the banks will respect. This being the case, are you going to write stories to suit yourself or the demand?

It's nice to be able to write what you please, but it doesn't always pay. In a recent letter a scenario writer objects to an objection to certain action, the primary objection being based on the fact that the action would rob the heroine of proper sympathy. Admitting that fact, the author argues that the action is perfectly natural. It is, but it isn't always the perfectly natural action that is wanted. A hero may chew tobacco and still be a hero, but if he goes through 1,000 feet of film with a "quid" in his mouth he isn't going to be popular with the producer nor with the public, should he get that far. Tobacco chewing may be perfectly natural, but it is not essential to the story, so why insist upon it? Probability is necessary, but absolute realism is not always wanted, and if realism detracts from the popularity of a principal character, idealize a little even if it is not "art."

The case in point was a young girl who permitted herself to be kissed by a man not her lover. Lots of young girls are kissed by people not their lovers, but it's out of place in a film where the absence of printed explanation makes the action seem forward to the point of looseness of morals. It's not always the case; not even generally the case, but if it looks bad and doesn't help the heroine any, be commercial and cut such things out. Zola is all right between covers, but he can't always be filmed.

"Use No Hooks."

It doesn't seem as though some such warning should be necessary on manuscript scenarios offered for sale, but there are many studios where the property rights of the author are not only ignored, but where a willfully negligent editorial force seems bent upon destruction.

It is only a couple of weeks ago that the writer's courteous offer to supply the editorial room of a leading independent concern with an apparently much needed cake of soap was declined with thanks, but with a semi-apology for a rejected manuscript that was returned plentifully though not artistically decorated with greasy thumb prints, necessitating a recopying of the first page before it could again be sent out, and in the same week a judge sitting in one of the Maine courts wrote of a Licensed studio: "I have just received from the ———— my scenario. It was creased crosswise and so badly mussed that I am debating whether to throw it away or have it recopied."

These are only two recent instances, but examples could be multiplied a hundredfold without the least trouble. Worse still, the evil seems to be growing and it is time that manufacturers gave positive instructions to their scenario staffs that manuscripts should be returned to the writers in practically the same condition as that in which they were received.

In accordance with custom, the editor is not regarded as being responsible for the safety of a manuscript submitted, but he is supposed to use all reasonable care, and this care is most emphatically not exercised when he creases or marks up a manuscript.

A manuscript does not become the property of a concern until the purchase price is paid, and until then the editor has neither the moral nor the legal right to use the property of another as a memorandum pad, and yet a number of concerns mark up scripts with register numbers, comments, the name of the director who is to read the script and even sketches of the scene plots of other productions. Then the script is found unavailable; it is slapped back into its envelope and it is fired back to the author who either has to recopy the marked pages or the entire script, since the new pages will not match in color the imprint of the ribbon first used and the difference in shade is in itself announcement that the script has been rejected.

Were there any excuse for this, comment would be unnecessary, but there is no excuse save personal uncleanliness and indifference. In the offices of the Munsey publications hundreds of scripts are handled daily; the best of these being read by two or more of the editors and may be in the office a couple of months, and yet the script invariably comes back to the author as crisp and clean as when it was sent out. If you are an author known to them it may be that the final reader will return the script with a comment sheet, which is merely a slip of paper on which the various editors have written their remarks. It's a matter of a moment to slip another half sheet of paper under the clip and make all marks on this, but most of the scenario editors do not take this simple precaution and mark up the scripts with the same wanton disregard for the property of others that leads the unintelligent to deface public property with initials and ribald sentences.

One concern, recently organized, inks in a number on the first page of each script. It aids in keeping the record straight, but why not put this number on the envelope and keep the script in that envelope? It's just as easy, and it does not deface the script. Literally hundreds of scripts are being thus maltreated every week, and practically without protest, since the average writer is afraid that an objection will result in "getting in bad" with that studio. Some time ago it was suggested that an extra sheet of paper front and back would help preserve a script from injury, but this precaution should not be necessary. The editor should be sufficiently intelligent to observe proper precaution.

One source of trouble lies in the studio system of deferring to the producer. The editor is most emphatically a secondary consideration. If he gets a good script he gives it to the producer and if the producer likes it he makes the picture. The stock company manager who produced only the plays he personally liked would not run a job about as long as it took to give him two weeks' notice, but in the studio the producer is an autocrat and a first baby in the home of the grandparents.

The producer has no literary training; he never had his own stuff come back looking as though it had been in a coal mine instead of an editorial office, so he carries the script for a few days or weeks, possibly in his pocket where the paper is worn and crinkled, then he reads it without caring whether his hands have been washed since breakfast or not and finally turns it back to the editor, a limp and filthy thing, to be sent back to the helpless author.

This system is all wrong and is one of the reasons why good scripts are hard to obtain. The bulk of the submissions are made by those who are just starting in and who are thankful to get their copy back in any shape. The experienced writer is apt to fall away or at least stay out of the studios where these practices obtain.

Now and then a script is unavoidably damaged, but in such cases the studio should pay the damages. All scripts are submitted "at owner's risk," but they are also submitted with the tacit understanding that all due care will be observed. This care is not given; on the contrary, the studios are growing increasingly negligent. In self defense manufacturers should require their editors to be responsible for damage and they in turn should be permitted to hold the producers accountable.

(To be continued if necessary.)

Two Cents an Ounce.

The postal rate on scenarios or any other manuscript is two cents for each ounce, the same as any other sealed or unsealed written matter.

Don't smile and say you know it. Figure out if you always pay the postage at the full rate. Ask yourself if you are are careful as you should be. A two cent due stamp is not always the best sort of an introduction to an editor and worse still is the surprisingly common habit of using some twos and a one on a letter. Out of any hundred scripts received by any concern there will be from two to five letters paid in odd cents. A single green stamp on a sealed letter is a shrieking confession that the writer is so inexperienced that even the postal rate is still a mystery. The green stamp yells at the editor "I'm a greeny. Pay me $10 instead of $20 and I'll take it and say thanks, because I know no better." The postage due stamp merely argues the sloven, but neither is a recommendation. If you have no postal scales take the stuff to some branch post office and send it out fully paid. Get it started right no matter what the finish may be.

Keep Posted.

Do you read the Stories of the Films printed in every issue of the Moving Picture World? If you don't, why don't you?

You need to keep posted on the current releases, that you may not duplicate ideas, and you also need to know the style of stories the various companies are releasing. It is the only place where you can find all of the stories of all of the makers, and if you don't keep posted how can you expect to keep abreast of the times?

Do not content yourself with merely "skinning them over." Read and study them. See how new twists are given old situations, how odd effects are obtained, and what each company is doing. It means both time and money to know, for instance, that the Biograph and the Bison do not use the same style of release and that the Imp is releasing a weekly reel of comedy. You wouldn't try to sell shoes to the man who runs a butcher shop, or try to unload a consignment of eggs on some custom tailor. Why try to sell a Biograph story to the American, or waste stamps sending a lurid Western to the A. B.? The stories of the films is your market report. Read it every week.

What Essanay Wants.

Archer McMackin advises contributors that the editorial staff of the Essanay Company does not read scripts intended for production by the Western company, but wants material suitable for production by the Chicago company only. This demand is mostly for comedy.

That's as far as Mr. McMackin's advice goes, but it's safe to add that there will be no use trying to land a story on the Anderson section of the company. The Westerners write all their own stories.

Two Chances.

It's a poor plan to write with any specific player in mind, but if you have a script that should fit a comedy lead like "Bumptious" send it to the Imp. Half reels are best.

The Majestic can take stuff that fits Miss Pickford, who is at her best in slightly rompish ingenue parts.

What of It?

Four complaints have been entered to the effect that a certain company does not appear to read scripts submitted. What of it? It's not necessary to read a script through to determine its value. If the company is oversupplied with scripts or prefers the home-made variety, it is not necessary to read at all. No company is under obligations to read all scripts.

Inquiries

LEONARD L. H.—It is possible that "Grandfather's Violin" was reminiscent of a somewhat similar film released several years ago," but it is more probable that the old story suggested an improved version.

B. F. S.—The Pathe Freres, and others, have operators in South America, but they make scenic and educational films. There is no established photoplay company, if that is what you mean.

V. G. B.—Your question was practically answered recently in the news columns, where Mr. Sautter's success in "Little Miss Fixit" was alluded to in an editorial on page 795. It is probable that he will be back in the pictures when his theatrical tour closes.

CLAUDE M.—Miss C. Taka was the O'San of Thanhouser's "The East and the West."

JINK.—If Jink who recently asked this department for information as to how he might obtain a photograph of Miss Marion Leonard, will send his address to Mr. C. J. Siler, of the New Third Avenue Theater, 96th Street and Third Avenue, New York City, Mr. Siler will very generously present him with one of his. We presume that the Gem Company will presently have some to spare so the rest of you hold back, as Mr. Siler has only one he is willing to let go of.

JOHN A. S.—You say that you're a steady reader of this paper, and then ask us how you can get a position with a picture company, while we've used all the ink on one typewriter ribbon the past couple of months explaining to other inquirers that it cannot be done. The companies are now in a position to obtain all the experienced photoplayers they need, and have a heavy reserve list. Under such circumstances, how do you suppose that you can find a place? It is no longer necessary to run a school of instruction for the education of photoplayers and the dramatic schools professing to teach you how can do you no good. Better give up the idea and save yourself and the directors a lot of worry. One company has more than 1,000 names on its waiting list—and some pretty big names, too.

ANN C. B.—Read the scenario page to keep posted on scenario wants. Meantime, the Lubin, Essanay, Vitagraph, and, we think, the Kalem companies will give you hints on scenario writing, if you will enclose a stamped and addressed envelope with your application.

MRS. M. G. B.—Under the law of 1909, a copyright protects the author for an original term of 28 years, and may then be renewed. If, as your question seems to suggest, you ask the information with a view to using a copyrighted story, on which the original copyright has run out, we would point out that this may have been renewed, and the fact that you are not aware of the renewal will be no defense in any legal action that may follow.

FRANK C.—The Coward, in the Pathe production with the same title, is Mr. Headland. We are not advised as to his first name.

CLARENCE L.—Miss Myrtle Steadman was the girl in Selig's "The New York Cowboy," and Miss Lawrence was the Lubin player for whom you ask.

E. C.—Miss Isabel Rea was King Baggot's wife in the Imp's "Executive Clemency." (2) George L. Tucker and Miss Ethel Grandin had the lead in the same company's "Uncle's Visit." William Robert Daly was the tramp. (3) We know of no company working in Central Ohio, though there is a film company in Cleveland, with a studio elsewhere. (4) We presume that pictures were made of the Yale-Harvard football game, but we have seen no announcement. Possibly they will show up in the Pathe Weekly. (5) C. G. P. C. stands for Compagnie Generale Pathe Cinematographique, and is used by the Pathe Freres to distinguish the European from the American-made product. Many of the exhibitors call it the "C. G. Pathe Company," but this is incorrect. The Pathe and C. G. P. C. use the Pathe release dates interchangeably; that is, there are no specified days for C. G. P. C. film.

L. BICKEL.—The artist's wife in the Thanhouser "Adrift" was Miss Lucile Young. Her woman friend was Miss Katherine Horn. (2) Miss Clara Williams, formerly an Essanay leading woman, was with the Powers company, but she is at present en tour with a dramatic production.

JAMES D.—There are not only motion pictures in Japan, but a very creditable publication devoted to cinematography and printed ideaograph. There are a number of prosperous houses in South China and recently the U. S. Consular and Trade Reports asked for bids for a sectional theater for Eastern Siberia, the sides and roof to be portable and to fit floors of concrete laid down in several seaports.

LUCY B.—The fact that you have beautiful hair might help you with some hair tonic manufacturer, but with wig makers still doing business we imagine that hair alone will not get you into a picture company. It is cheaper to buy an experienced actress some more hair than to spend a half year teaching you to act. See answer to John A. S. above.

ADMIRER.—(Where have we heard that name before?) The very prevalent report as to the death of Miss Mabel Normand is incorrect. There are a lot of self-important young men about the picture houses who cover a lack of knowledge with starling fabrications. Miss Normand changed companies and the report appears to have been given out in many cities that she was dead merely because she is no longer seen with her former associates.

L. M. G.—The Selig production of "Blackbeard" was made on the Pacific coast. Sydney Ayres was the Blackbeard.

CURIOUS.—Under service conditions motion picture film is not explosive. Most machines are so arranged that only a few inches of film can burn while threaded up.

PAUL D.—The photoplay theater in Chinatown, New York, is not now running, but there are three theaters, one Licensed and two Independent, just on the edge of the quarter, that are very liberally patronized by the Chinese. In one of the houses a six-year-old Chinese boy, who speaks both English and Chinese, is brought to the theater each evening to explain the reels to his father in Cantonese.

L. W.—There is no legal bar to your using a news item as a basis for a scenario, but perhaps others have seen the same item and have followed the same course and you may find yourself in confliction with two or three other stories on the same topic. Do not pick up the startling news feature that will be widely copied, but get your inspiration from some obscure paragraph that may be built up.

B. M. M.—If you will turn over a few pages you will find the information you seek in the advertising columns.

W. L. D.—We do not know the present whereabouts of Jack Standing. He has not been with the Lubin company for about three weeks.

T. P. A.—The Vitagraph story printed in the Motion Picture Story Magazine under the title of "The Code of the Hills" was subsequently released as "Beyond the Law," which explains your inability to satisfy your patron's curiosity.

GRACE G.—The reason some theaters charge more for the rear seats is that the picture is seen to greater advantage from a distance. The reason for this will become apparent if you will sit in the front row and then move toward the rear. A picture eight feet wide on the screen is magnified 96 times. One ten feet wide is enlarged 120 times the original size. This results in a rather coarse definition when seen close to, but moving back the slight imperfections cease to be apparent and merge into a softer and more pleasing effect. If you will take a newspaper half-tone and examine it closely you will find the apparent blacks and whites cut up into tiny squares. Move the paper away a few feet and these squares merge into apparently solid masses of color. It's precisely the same idea.

BEN.—Why not send your "popularity" votes direct to the studio? They probably have rubber stamps for filling in the blanks and you can sidestep the labor of hand work.

BENNIE FROM LUBINVILLE.—is thanked for the list of names recently sugested, and this goes double for the stenographer to whom the [illegible] editor is indebted for his Lubin replies and who also sent in a list.

A. LEROY BROWN, LANSING, MICH.

Lansing, Mich., picture theater men are having a controversy with the city authorities over the question of Sunday closing. A city ordinance prohibits any sort of public amusement exhibition on Sunday, but no attempt has been made to enforce it until recently, when Mr. Brown and others were arrested for running picture theaters on Sunday and found guilty by the trial court. It is thought that the case will be appealed.

Mr. Brown, whose likeness is here reproduced, became an exhibitor of pictures when he was but 19 years old. His first attempt was a failure, which he considers as a good experience. Since then he has owned several theaters in Lansing and elsewhere. Recently he disposed of his other interests to give his entire time to his new $12,000 house in Lansing. Mr. Brown is a great admirer of the Moving Picture World and says that it has done more to educate the moving picture exhibitor than any other medium.

THE NET RESULT OF SENSATIONALISM.

The Philadelphia Press, one of the most influential newspapers published in Pennsylvania, makes a specialty of home and educational material and, following up these specialties, calls for a rigid enforcement of the law enacted at the last session of the legislature providing for censorship over all films and slides shown in the State of Pennsylvania. The law has always been a dead letter and it would never have been heard of again but for the proposal to exhibit films showing Beulah Binford and Mrs. Patterson, women who recently figured in sensational murder trials.

COLORADO INSANE ASYLUM ADOPTS MOTION PICTURES.

Dr. Bussey, superintendent of the Colorado Insane Asylum of Pueblo, Colorado, has installed animated pictures for his 1,200 patients, with hopes of obtaining better results for their cure. The manager of the Maze Theater here, Mr. L. C. Shepard, has installed the plant and is giving a show twice each week. Of late, many asylums throughout the United States have realized the value of the motion picture and have adopted it with good results.

Mayor's Picture Theater Committee Reports.

Question of Admission of Children Eliminated—More Specific on Booths—Practically Same in Other Respects.

Mayor Gaynor received the report of his special committee on Moving Pictures and Picture Theaters on Tuesday, Dec. 12. The report, letter in form, reads much as published in The Moving Picture World, page 547 of the issue of Nov. 18, the most important being the elimination of the section relating to the admission of children under the age of sixteen years.

Regarding this matter the Mayor's committee, recognizing the fact that the subject was already regulated by the Penal Code, saw that it would be useless to attempt to regulate the attendance of children by a city ordinance which would be contrary to a State law, so it passed the subject up with the recommendation in a supplementary report to the Mayor suggesting that the State law be amended, and that, in the event of the amendment being adopted, a suitable regulation might then be incorporated in the city ordinance.

Regarding booths, the revised report provides that films may be "rewound and spliced in some other approved fireproof enclosure," and that, "where miniature motion picture machines are employed in connection with private exhibitions, the requirements of the above paragraph may be so modified as to permit instead of the regulation booth an approved fireproof box, unventilated, and of a size only sufficient to enclose the machine." Reference to ventilating the booth in paragraph III of Sub-section "F" is amended to require a vent flue with a cross-sectional area of not less than fifty square inches, and that it shall be fireproof.

This, we are informed, completes the work of the Mayor's committee, and that it will be submitted to the Board of Aldermen as the recommendations of the Mayor for the proper treatment of the motion picture theatre problem. Just what bearing the report will have upon the proposed ordinance now being considered by the Aldermen is problematical. It is reasonable to infer, nevertheless, that Mayor Gaynor will use his influence and his power to secure the adoption of an ordinance framed along lines most satisfactory to him.

It is worthy of note that the report of the Mayor's committee has omitted all reference to the question of censorship as applied to the pictures direct, upon the ground that the authority given the Bureau of Licenses is sufficient to cover that question. This contention seems entirely reasonable and should have the support of the picture interests.

NEW YORK EXHIBITORS FACING TROUBLE.

When we characterized in our columns last week the meeting of the New York Exhibitors' League as a "farce-comedy," we said nothing which we feel in duty bound to retract. The nucleus of that organization is a splendidly loyal and hard-working coterie of gentlemen who have sacrificed much for others of their brethren who are less energetic. There are, however, a few exhibitors who come to meetings of exhibitors in every city with petty grievances to be aired. And these grievances have but one result, which is to confuse the workers who are trying to do something. The Exhibitors' League of New York is a well-founded institution. The officers are doing their work, and doing it well, but they are hampered by unparliamentary actions much too frequently; hence

Will He Wait Till the Horse Is Stolen Before He Locks the Door?

our "farce-comedy" criticism, which applies to a thousand meetings. Here one thing is sure: the exhibitor who is full of intemperance is more loyal than the one who stays away from the meeting.

The principal fuss seems to have been over dues. A few [illegible] to be needed. You will get many New York exhibitors out at [illegible] dollars do not realize it. Some of them [illegible] $5 or $10 a day without thinking that it may cost them thousands of dollars to-morrow. That is as plainly as it can be put. We repeat what we said last week: that there is no room for the New York exhibitors to quibble over $5 or $10 dues. What each exhibitor in Greater New York should do is to walk directly up to the president's table at the next meeting and lay down $100, without question. A man should not require voluminous explanations in making payment in an organization like this. Let them trust their officers and the work will be done. We repeat again: if independence is not worth $100 to any exhibitor, he might as well get out of the business. If he is not making enough money to afford $100 for independence he ought to try some other business. If every exhibitor would come to the front and lay down his money, without any "ifs," "ands" or "whys," in one day there would be $50,000 in the treasury, which would form the foundation of the strongest moving picture exhibitors' association on record.

MISS MARGARET FISHER.

Among the recent additions to the players of the Imp Company will be found Miss Margaret Fisher, recently engaged to play leads and ingenue parts. The engraving is from a photograph of Miss Fisher in the leading part of the Imp subject, "The Girl and the Halfback." Miss Fisher has had considerable experience in pictures, having been a member of the stock photoplayers of the Selig and Essanay companies.

NEW PRINCESS OPENED AT HOPKINSVILLE, KY.

On the evening of November 27 the principal event at Hopkinsville, Ky., was the opening of the new Princess Picture Theater, by George A. Bleich, proprietor. Mayor Meacham, of Hopkinsville, was present, and made an address to the audience, in which he noted the great progress made in the manufacture of motion pictures. The house is described as a paragon of excellence and comfort. The new house, including the site, cost $20,000, and will seat several hundred people. It has a very handsome front and is richly decorated in the interior.

Projection Department

Edited by F. H. RICHARDSON.

INVITATION.—Ye editor is in receipt of an invitation from San Francisco M. O. Operators' Union to attend a midnight matinee tendered the union by the Kinemacolor Company of California; same to be at Alcazar Theater, Friday, Dec. 1. Sorry, gentlemen, but the invite got here too late. Anyhow there is so much snow that walking isn't good. Thanks for the invite, however. Hope you had a good time.

CHASING THEM THROUGH.—The motion picture exhibition business has been afflicted with many and diverse evils, but perhaps the very worst of them all is the practice known to the initiated as "Chasing 'em through," or "Shooting 'em through." Translated into the language of every day citizens this means over-speeding the projection machine.

It is an abuse brought into being by and through the five cent store-room theater, in which the seating capacity was limited. Competition was and is fierce and instead of turning their attention to securing patronage by giving a better, high class show, managers sought to hold and increase it by giving a bill of great length. To such a ridiculous extent was this carried that small five cent houses were running as many as six and seven reels to the show, while four reels and a song was by no means unusual.

Now it would require about seventy-five minutes to run five reels and a song, allowing two minutes to each reel for change, and six for the song, and run them as they should be run. With a five cent house of say 200 seating capacity, paying rental for a four reel, daily change service, it needs no elaborate figuring to prove this to be a financial impossibility. To get around the matter the "manager" instructs the operator to "chase 'em through."

This was not the only cause of the practice but it was, and still is, one of the chief reasons for the introduction of Mr. Chase-'em-through upon the scene. But no matter what may be the excuse advanced by the manager, the practice is nothing short of reprehensible. It is an outrage on the business as a whole. It is a shameful abuse of the films owned by the exchange and it is an injury to every exhibitor who is compelled to run the films thereafter.

The "chase-'em-through" show is a farce. It is an absurdity. It is a travesty on projection, and the manager who allows it in his house, or, worse yet, orders it, is doing his level best to murder the goose that lays the golden egg. It won't be his fault if the butchery is not accomplished either.

Often have I sat in an audience and watched the most beautiful production turned into a ridiculous and totally absurd series of jumping jack pantomime. Back and forth the figures flitted like galvanized dummies. The nurse at the dying child's bed moved around as though she were run by electricity and the wires of her motor had gotten crossed—but you have all seen the wretched, incongruous performance time and again, so why describe it.

"But," says the manager of the "shoot-'em-through" show (Oh yes, it's a show all right; generally a holy show too) "what business it is of yours anyhow. I'm running this house and it seems to me a man ought to have the privilege of running his own business as he sees fit."

Let us examine this claim. In the first place when the manager threw open his doors and invited an audience to pay money to see his "show" he assumed an obligation to put one on; not a rank, silly imitation. The audience is to an extent a partner in the particular performance it attends and the manager has no more moral right to ruin what they have paid to see than he has to go out on the street and rob them of a sum equal to the price of admission at the point of a gun. Morally he is just as much a thief in one case as in the other. But this is not really the worst side of the matter after all. There is a very much worse one and it is high time some one told the chase-'em-through "manager" exactly the truth concerning things.

Aside from the injury such men are doing the business as a whole in the effect their performance has on the public, there is a phase of the matter which even more directly affects every exhibitor and film exchange. The evil effect of Mr. Chase-'em-through does not stop with his own show.

A film is made to be run at a certain speed, approximately sixty feet per minute. Film stock is designed and calculated to withstand the strain of that speed. It will even stand a moderate increase without material damage, but it was not designed and will not, without material injury, stand the speed of the chase-'em-through fiend.

At normal speed of sixty feet of film per minute a section of the film about six inches long, between the upper and lower loops of the machine, must start from dead still, move forward ¾ inch, overcoming the friction of the tension spring, stop and start again sixteen times to every second of time. Sixteen times every second the teeth of the intermittent sprocket must jerk down the piece of film between the loops, using the sides of the sprocket holes of a film about 5-1000 inch in thickness for purchase. Imagine the strain on that thin, delicate substance. It is really amazing that it stands up under such usage, but it does.

Mr. Chase-'em-through, however, increases that speed and runs through a thousand feet of film in ten minutes or less. The intermittent is then jerking the strip of film in excess of 25 times a second, instead of sixteen. Naturally the result is worn, strained sprocket holes, films ripped in two, and general damage. And now we get down to the nub of things. Mr. Chase-'em-through has damaged the films. Possibly he hasn't actually torn a film in two, but he has done far worse for he has, to some extent, injured every sprocket hole in the entire film. A great many exhibitors will have that film as a part of their show thereafter and every single one of them will have to suffer for the abuse Mr. Chase-'em-through has perpetrated. So you see it really isn't altogether "his" business and no one's else, is it?

And still the story of wrong is not finished for there is an exchange which has paid a hundred or more dollars for that film. It has rented it to Mr. Chase-'em-through with the tacit understanding that it would be taken care of and not abused. It has been abused in the worst possible way, and the exchange has been wronged.

Mr. Chase-'em-through also is subjecting his projection machine to usage it was never intended for by its maker. Pretty soon it, being subjected to terrific strain, gets into bad shape. Of course it does. The wonder would be if it didn't. But Mr. Chase-'em-through blames the poor machine. He declares it a swindle. He curses it loud and deep. He makes demand on its manufacturer for free repairs on the grounds that it hasn't lasted "any time at all." He probably swears by all that is good that it has had the very best of treatment and the manufacturer, not knowing the truth, oftimes does repair the machine without cost to the Chase-'em-through exhibitor. In fact the story of over speeding is one of wrong from start to finish. There is not one single redeeming feature in connection with it and not an excuse for it which will stand the light of day.

"But," I think I hear some manager whose fur I have rubbed in the wrong direction and whose corns I have trampled, shout, "my seating capacity is limited and at least on Saturdays I cannot handle the crowds. I must shorten the show when there is a rush or I won't make my salt. What am I to do?"

The answer is plain and simple: shorten the show by cutting out half a split reel, or even a whole reel, if you must, but run what you do run at least slow enough so that the audience can tell whether it is a funeral procession or a horse race they are looking at. In other words cut down the subjects until what is left can be run as they should be run in the time allotted to the programme. If you cannot make money running your show that way then I am sorry to say that the business would be distinctly benefited by your introduction to some other field of human endeavor.

CORRECTION.—Messrs. Brown and Dowell, San Diego, Calif., write: "In regard to our article in the Nov. 25th issue would say that the drop due to resistance was not mentioned by us as this would not come under resistance of ARC. The 10-12 Volt drop covers the resistance of the carbons, carbon-arms and the arc or flame but not the circuit. Of course the greater part of the drop comes from part 3, which we neglected to mention, and equals about 35 volts. You say that the theory that the core reduces arc (flame) resistance is new to you but sounds reasonable. Assuredly it must for, as you can see, if the core volatilizes more readily than the surrounding part, forming more vapor and thus a better conductor for the current, it follows that there must be less resistance. The larger the conductor the less the resistance you know. We shall not discuss other points, until questioned. As to rheostats, we regret to say that we cannot comply with your request, as we are putting these on the market shortly, for a reasonable price. We are, however, willing to co-operate with you in the betterment of projection through the department whenever we can do so without interfering with business."

Without disputing the proposition as stated, I believe the division of resistance is split up too fine for the knowledge of the average operator to deal with understandingly. While theoretically it is well to acquire knowledge along any possible line, still I cannot see any practical benefit to the operator, who has a world of really practical lore still to attain, in knowing that the total drop of from 45 to 50 volts on a D. C. projection arc is divided up into three distinct elements. I mention this, not to criticise you, but to call attention to the fact that at this stage of the game it is heardly advisable to go thus deeply into matters purely technical. It tends rather to puzzle than to teach. We will be glad to have your contributions at any time, but try to avoid technicalities and make things as plain and understandable to "the other fellow" as you can.

WOW! HERE'S TROUBLE.—Brooklyn, N. Y., writes: "I see in the Projection Department that you are in the midst of an exciting discussion as to the practicability of using motor-generator sets in connection with a moving picture are light without the introduction of any resistance other than that of the arc itself. In Washington, where it is required that the machine circuit be connected to the two outside wires of a 3-wire system, thus necessitating the use of 220 volts, primary, motor-generators are in general use without resistance and as I have worked in no less than seven houses under these conditions I can state that while a light may be kept by current supplied in this manner, after a fashion, it is done only by the most heroic and strenuous efforts on the part of the operator. It will be apparent that when the arc is struck a *direct short circuit* takes place and this usually brings down the speed of the "set" to such an extent that it is almost jarred loose from its moorings and you frequently have to try several times before succeeding in getting the arc to form when you separate the carbons. After the generator has recovered from this sudden overload and is running normal you can then take a chance with putting on a picture. If the indicator on the field rheostat is turned so that you are supposed to be getting the maximum amount of light there is great difficulty in getting the arc to burn quietly and without hissing, buzzing, and otherwise showing its displeasure at the situation. On the other hand if you "cut in" more resistance in the field you must keep your left hand on the feed handle as faithfully as you keep the right hand on the crank, for unless the carbons are fed continually and kept at exactly the

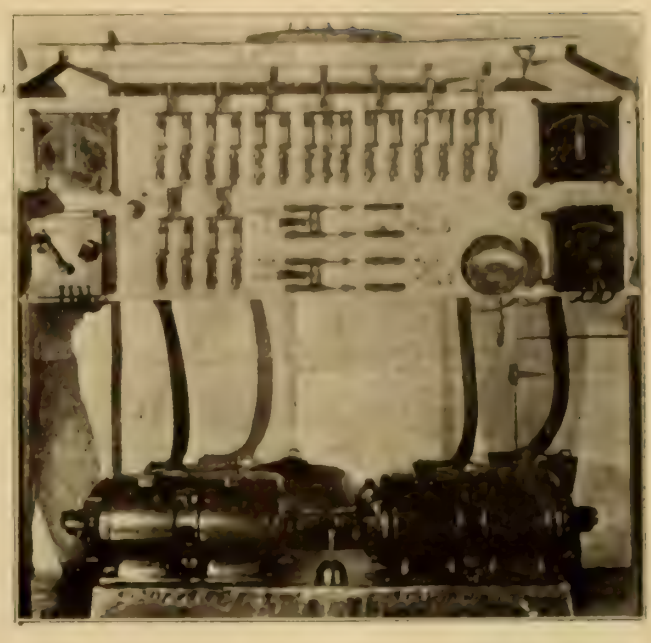
same distance apart the light will go out and the same difficulty as before mentioned is encountered in lighting it again. The distance between the carbons can not, as a rule, be over ⅛ of an inch (for D. C.) and as I said, the slightest change in line voltage, length of arc, or even a slight jar of the lamp house will cause the arc to break without even the warning flaming that usually precedes this occurrence when using a rheostat. I will not go into the electrical or mechanical reasons why the current thus supplied is not satisfactory (from the operator's standpoint, at least), but it does seem that when you are supplied with the exact amount of current needed that you lack the "elasticity" which I think the current should possess in order to adapt itself to any circumstance causing a little more or less load to fall upon the secondary generator. The above is not an effort on my part to "knock" motor generator sets but is actually the difficulty I and many other operators have found in maintaining a light where they are used. If this sounds foolish and a display of ignorance, please destroy it and don't show me up before the many wise ones who I am afraid just wait for an opportunity like this to feast on some poor misguided crank turner's pretentions of knowing something."

The foregoing is from the Washington operator who had us all puzzled over the umbrella some time back. He is not located in Brooklyn, it seems. I have given the letter space because I regard the motor-generator discussion as of great value at this time and I want to see all sides of it set forth, especially by those who have had actual experience with them. From what the brother says I take it the Washington sets are D. C.—that is to say, D. C. motor and D. C. generator. We would be glad to hear from other Washington operators as to their experience with them. We also will welcome anything which will throw added light on the subject. It would seem that the suggestion, offered by a brother last week, of cutting in resistance while the arc is being struck might be of value. However, I can say that I myself have used a D. C. motor-generator set without resistance, the generator being of a type built especially for such work, and had no trouble whatever in striking or handling the arc. The machine was not practical, however, and was taken off the market for the reason that sparking at the brushes was excessive and soon burned out the commutator. I believe Mr. Hallberg might be able to give us some valuable information as to the difficulties set forth by Brooklyn, if he will be so kind, putting it in as plain language as possible.

A SPLENDID OPERATING ROOM.—Mr. Frank Chartrand, chief operator (Harry Birch, assistant operator, and Jas. Paggon, relief), Clune's Broadway Theater, Los Angeles, Calif., writes: "Am constant reader of the World and enjoy the Projection Department very much. It is a great help to the average operator. Attached hereto find photos of our operating room. Have seen several pictures of operating rooms but none equal to our own. It is up to date in every respect. Every convenience possible is employed, even to toilet and wash room. We have two Hallberg motor-generator sets supplying current from 110 volt D. C. circuit, three Motiograph machines, two being in use, alternating to avoid any wait between pictures. We also have dissolver, cyclopticon for rain, snow, fire and cloud effects, color wheel and spot light. Picture is 25 x 22, projected 110 feet. Can pull 30 to 50 amperes, but only use 32 to 35 on account of having a very bright screen. The switchboard shown in one of the pictures was built by Mr. Loper, our manager, who is an electrician of note.

"It is the best of its kind I have seen for some time. We can throw over from generator to rheostat or vice versa, without any stop. We also have a motor re-wind and many other conveniences. Size of room is 18 x 22 by 22 feet in height. House seats about 990, has nine-piece orchestra. Show runs 11 A. M. to 11:30 P. M."

It certainly is a pleasure to look at that room. It is, of course, larger than is really necessary but that's a mighty good fault and one not often found. Lack of space obliged me to trim top and bottom of photo so that realization of the height (22 ft.) is lost. Switchboard is a dandy. I must correct you as to size of picture. If it is 25 feet wide it would be about 18¾ high. Height is approximately ¾ of width, you know. You boys certainly ought to, and no doubt do, deliver the goods on the screen. There would be no excuse for anything less than high class projection with that outfit. Our readers will please note how the wall shutters are supported. In case of fire all shutters would automatically drop by their own weight the instant the master cord burned in two and if there is a large vent pipe from ceiling to open air, to carry off the smoke, the audience would hardly know anything out of the ordinary was happening.



BE CAREFUL, GENTLEMEN.—We have had reports of a number of small operating room fires within the past few weeks. No one was injured and the property loss was in no case large. It, however, points the moral that the operator must be ever on the alert to prevent such a catastrophe. There is no excuse for an operating room fire, or there very seldom is. Nine times in ten it is due to rank carelessness on the part of the operator, though that statement must be qualified in that it is too often primarily the fault of the exhibitor himself for employing a young, inexperienced boy in the operating room, or it may be a cheap man who is old enough but lacks knowledge and experience. The competent, experienced operator seldom or never has a fire. There is no reason why he should, except from pure carelessness. But the danger is ever present and eternal vigilance is the price of safety. All of these small fires have their effect in furnishing the reason for drastic fire laws and high insurance rates.

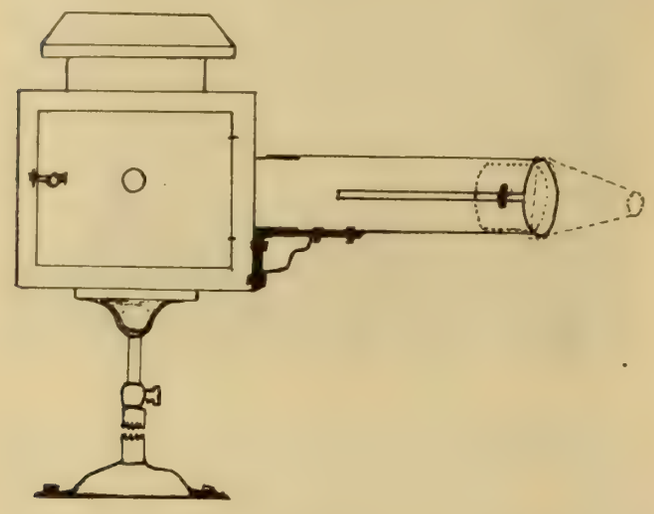
CAMERA WANTED.—Mr. C. Wallace, White Theater, Salinas, Calif., desires to purchase a second hand moving picture camera. Says projection there is excellent, due to study of, and interest taken in the work.

NOT ORGANIZED.—Atlanta, Ga., writes: "The Convention of the American Federation of Labor found only one of the theaters, showing motion pictures exclusively, fully organized. It is to be hoped that this state of affairs will not continue. The Nimo was the [illegible]

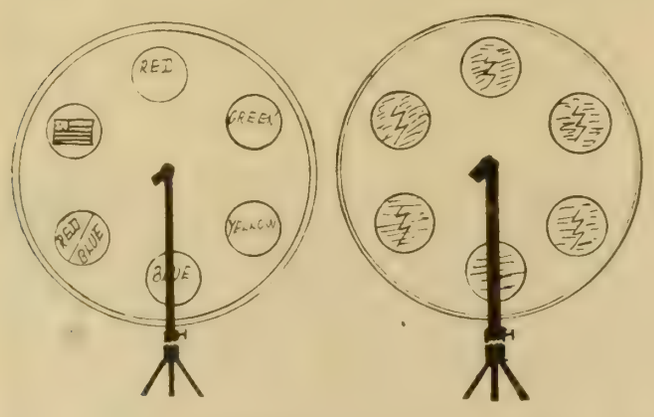
Operating Room, Clune's Broadway Theater, Los Angeles, Cal.

It is a large theater, seating but about 200. Programme consists of [illegible] reversed reels, supplemented by two of the best singers in the city, viz: Mr. James Flynn, tenor, and Mr. Guy Hanis, singing comedian. Orchestra consists of three pieces, piano, violin and drum, all members of A. F. of M. Operating room is well equipped. Has Powers Six, Ft. Wayne motor-generator set, etc. The operators are capable men, both members of the I. A. T. S. E. The house enjoys excellent business, being well managed and up to date in every particular.

NEW STUNTS.—Washington, D. C., writes: "Am on the road most of the time with my Powers Five, hence only occasionally see the World. However, recently caught a copy of the fly and send herewith sketch of my spotlight, in use two years.



The extension is 4½ inch stovepipe. Slot in same is ½ inch to allow wing nut to slide back and forth, carrying lens with it. The stand is an old store counter stool with collar added to admit of raising and lowering. The funnel is an ordinary automobile funnel and with it I get a spot down to one foot in diameter on very short throw, and 4 feet at 45 feet throw. Lamphouse is a Lubin. I also submit sketch showing how I get lightning effect, and one of the color-wheel, made from two ordinary household trays. For supporting these devices I use an ordinary musician's music stand. The lightning effect is made by affixing glass plates, 4 x 4 inches square, in the holes in the metal wheel. These plates are covered with mucilage and lampblack in which the jagged line is scratched; use care to get all alike by laying one over the other to do the scratching. These plates must be set to the lens so as to strike in the same position on stage scene. Then once around quick with the wheel and cut off light until time to repeat.



The color wheel is self explanatory. The holes for gelatine, or colored glass, are 3½ inches in diameter and the glass, if glass is used, 4 x 4 inches square. The flag, if desired, is made of strips of colored tissue paper pasted on the glass with mucilage.

The brother also sends in sketch of cyclone effect he evolved and has used with excellent effect but space obliges us to hold it for later date. He says that, in answer to "Who Knows of a Good Town," there are dozens of them in Canada, 4,000, 5,000 and 8,000 population, having no show. Some of them have current—some none. Will supply names for the asking."

Would suggest that he send in the list, inasmuch as he is on the road and not always reachable. His present address is Geo. W. Orme, 413 2nd St., N. W. Washington, D. C. We are obliged to Brother Orme for the sketches.

INTERESTING LETTER.—Mr. W. B. Martin, Alameda, Calif., writes: "At times, as I read the different queries sent in, I wonder what class of projection is being done in the east, where so many of these questions come from. The trouble with most operators lies in the fact that they are not in sympathy with their work—anything is good as long as they get the salary. I would not have a man in either of my two houses here who was not interested enough in his work to get the best possible results at all times. I believe much of the inferior projection in any place gets by from the fact that the house manager is not a practical operator himself and does not know good from bad work. Every manager, to be successful, should know projection from A to Z. Why not elevate some of the operators to positions of this kind, provided they have the executive ability. Results would then be required, absolutely. As a rule, I think projection is at a very high standard around the Bay, especially in San Francisco. You have received many letters from Local No. 162 of San Francisco, setting forth the high class work that its members turn out, and I, as an outsider, will say that I am satisfied that in no place will you find men any better, if as competent, as members of that union. An incompetent man does not get in and those that are members know their business and produce the results on the screen—what they are paid for. The San Francisco local has a reputation for its members that it may well be proud of. I am heartily in sympathy with your effort to raise the standard of projection. With me, good projection is a hobby. Anything to make it better. If you could see the screen results in my two houses here, I am sure that you'd agree that I have learned some of the rudiments."

Many thanks for your words of appreciation, Friend Martin. You wonder where the queries come from and truthfully say that projection is perhaps at its best in San Francisco. Just let those who read that statement roll the fact over in their minds that projection is better paid for in that city than anywhere in the U. S., if not in the world. Piece that fact together with the fact that projection is at its best there and see if you can't make two out of one and one. The queries you speak of most emphatically don't come from men getting from thirty to forty dollars a week.

Now, Mr. Operator, don't pack up your one screwdriver and pliers and hit the trail for Frisco. It won't do you any good. There's plenty of operators there now and they are *operators*, too. Don't imagine by this that I mean there are no operators outside of Frisco. By no means. What I do mean, however, is that, as I have preached for lo these many years, high salaries mean high class work and high class work means increased box office returns, far out of proportion to the added salary expense. Some of the reports of poor projection come from houses paying an operator as low as $10 per week. What in the name of Heaven do you expect for that sum? What you say regarding house managers is absolutely correct. The manager who knows good projection from bad won't stand for the poor article. You'll see him rooting around for a better operator in a hurry if his picture isn't satisfactory. I heartily commend your letter for the careful perusal of both operators and managers.

CAN'T BE DID.—Pittsburg, Pa., writes: "Have trouble with focus of picture. Have a 65 foot throw and it is at about an angle of 45 degrees with the screen. Picture is out of focus on one side. How can I remedy it. Will I have to have a special lens?"

If you have an angle of 45 degrees on a throw of 65 feet I very much doubt if you can get a clear picture. You did not say what width the picture is and that would have considerable bearing. You might be able to get an extra good lens which would help matters to some extent but a remedy I think is impossible if the angle is that great, particularly if the picture is a large one. Just for an experiment take an ordinary business card, or paper of that sort, and cut a circle out of it just large enough to fit in the front lens mount. Cut a perfectly round hold in it ½ inch less in diameter than the lens. Take out the front combination and unscrew the ring which holds the front lens. Lay the paper ring on the lens and clamp it there with the screw. This will decrease your light somewhat and may not help. Try it anyhow and report. I believe you will have to move the operating room before you get good results, always supposing the angle is as great as you say.

LIKES THE WORLD.—Kenora, Ont., writes: "Enclosed find money for subscription. I find the World to be very interesting and helpful. Have been an electrician for seven years and operator for five. Have used the old Lubin two-pin, the Powers Five and now have Edison Underwriters Model. I must criticise the two-wing outside shutter of this mechanism. It makes a lot of flicker. Can overcome it to some extent by running seventy a minute but with light films it shows even at that speed. Am making a three-wing shutter which I hope will be better. Have you any of the latest books published on various makes of machines, also describing various troubles that may occur such as film running off lower sprocket, picture vibrating or jumping up and down on screen, cause of film buckling over aperture, thus throwing picture in and out of focus?"

The Edison company will furnish you a three-wing shutter for your machine. A two-wing shutter always produces considerable flicker at normal speed. The troubles you speak of have all been described and their remedies given time and again in the Projection Department. The writer is author of a handbook, of which upwards of 5,000 copies have been sold. It has given universal satisfaction. Price, $1.50 by mail. Order it of the M. P. World. Would suggest that you procure the book and also send $3.00 for one year's back numbers of the paper. You will more than receive their value in what you can glean from the department. Beginning next January we will run photographic instructions on all leading machines as fast as possible.

MICA SLIDES.—Princeton, N. J., writes: "I note your request for opinions as to mica stereopticon slides. Will say that I received two sets of mica song slides in regular service recently, same being furnished by a firm in Philadelphia. These slides were bound with tin and I had to handle them with my pliers. They got so hot it was impossible to touch them with the fingers. I blistered mine and then refused to run them any more. They do not show up as well as glass slides. The heat turns the mica brown in course of time."

We are obliged to you, Princeton, for the information. We have never used mica slides but should imagine they would not be equal to glass. Certainly slides bound in tin would be very hard to handle as the metal would get hot very quickly.

ADDRESS WANTED.—Lompoc, Calif., writes: "Your department is certainly a great help to me, as is also the handbook recently purchased. Am after better light. Use two 7½ condensers, 30 ampere fuse plugs, No. 4 and 6 wires, 22½ foot picture on a 90 foot throw; 110 volt, 60 cycle current. Have a 55 ampere Formastat working on its highest contact. Am I getting 55 amperes? Can you supply me with name and address of some operator in Upper or Lower Burlington, B. C.? Wish his assistance in locating a relative supposed to be there. I recently wrote San Francisco M. P. O. Union, seeking admission to that organization. I received a very decent reply (something one don't always get, by the way) from its Presi-

[illegible] and Business Agent Mr. Woods stating that Ernest is not to associate with operators. I went to get in some large place where I can secure position as second man and study the business. Drummers from Ernest tell me my work compares favorably with that of Ernest men, but I am not satisfied and wish to improve. I find that by cutting out the slides in my M. P. World, placing them in frames where the public can read them it has increased the interest of the public in the show. Many come regularly who did not do so until I started that stunt. We use 19 reels per week and I arrange to have one particularly interesting subject every evening. We have a six-piece orchestra and the house is making money, being the only one in town. It is the opera house. Mr. J. O. Welling the proprietor, however, wishes to locate in some large place where his children can attend a conservatory of music. He, therefore, wishes to sell the house. Good chance here for a live man."

If your Dynamat is a 110 volt, 35 ampere machine you should by getting that amperage, but you must not expect anything very swell in the way of light when projecting a 20 foot picture with 35 amperes. A. C. You would have to put about 70 amperes, using 35 carbons, to get really good illumination on such a picture with A. C. As to the address of an operator in Burlington, B. C., our books do not show any subscriber at that point. All we could suggest is that you address a chance letter addressed "Operator, Moving Picture Theater, Burlington, B. C.," placing return address on the envelope.

In not being satisfied with your own work you are on the right track toward good projection. The self satisfied man never gets ahead. Possibly you might get a chance as second man in Los Angeles, I do not know what the condition is there. The only thing I can suggest as to your light is to watch the lamp heads inside the lamphouse closely. Using heavy amperage they burn very quickly. You will do well to cut off the wires back as far as they have turned brown possibly as often as once a week, depending on how many hours a day they are used. Also keep the carbon contacts clean. Wires are large enough and everything else seems to be O. K. The San Francisco union is run on a strictly business basis, as all unions should be, therefore a "decent reply" to a business communication may, of course, be expected.

TROUBLE.—New York City writes: "(1) We had four clusters of incandescent lamps on ceiling, working independently and handled by four switches in operating room. Exit lights were also on separate switch. Manager wanted all house lights and exit lights to light from downstairs and from one switch. I connected the cluster circuits in operating room by connecting all wires on one side (positives) and all wires on other side (negatives) together with a jumper and then run to switch below, bringing [illegible] wires up from basement to [illegible] and to screw. I also connected exit lights to same switch, which placed all wiring on the one system. I also placed snap switch on exit light circuit. They work all right but here is the trouble. When I am ready to operating room with [illegible] 18 to 20, all is well, and when I use [illegible] lights, and everything is O. K., but if I close both switches at same time it is heavy strain which blows a 60 ampere fuse. Where is the trouble? (2) How many lights in operating room, when fuse is blown to protect motor. Full 25 amperes through rheostat. What size is fuse that should protect those from basement to upper cutout? (3) Why [illegible] wires [illegible] do they deliver amperes or only voltage? Do the carbons make the current flow?"

(1) You cannot have started the proposition correctly. As you describe it the wiring is all right, except merely as being unnecessarily heavy. However, it is evident your lamp connections are [illegible] the polarity crossed somewhere. However, the proposition of having all lights, including exit lights, handled from one switch is very bad, indeed, and, unless I am in error is directly contrary to the rules of the Department of Water Supply, Gas and Electricity. Better look out. If an inspector sees that job I imagine you will get into very serious trouble. Your questions 2 and 3 show your knowledge of electrical action to be very weak, indeed, therefore, if for no other reason, you ought not to have attempted to do wiring. My advice is to get an electrician to straighten out that wiring and do it quick. (2) Twenty-five amperes, of course, provided only your lamp is on that circuit and the rheostat delivers that volume of current. (3) Really, my boy, I don't feel like answering such foolish questions. For the love of Heaven have you got a New York license? If you propose to stay operating you had better buckle down to some good, hard study and do it real quick, too. I like to be of assistance but with your present knowledge, or rather almost total lack of it, I am compelled to say that you have no business whatever in an operating room. Were you an operator in a small town it would be different. You are not. You are operating in a city, presumably under license by the authorities, and it is certainly not at all to their credit that you hold a license.

In anticipation of the holiday season, Thomas E. Lawrence and Carey Wilson are rushing to completion their new Criterion Theater to replace the present house with the same name at Rutherford, N. J. The new house will have a seating capacity of 700 and will be devoted to vaudeville and pictures.

CUP PRESENTATION BY THE BISON STOCK CO. TO MR. J. FRED BALSHOFER, AT LOS ANGELES.

Mr. Fred J. Balshofer, General Manager of the Bison Company and Vice President of the New York Motion Picture Company, was tendered the [illegible] recent at a banquet held at [illegible] given by the members of the Bison Company on the evening November 2, 1911. The [illegible] the following engraved inscription: "Presented to Fred J. Balshofer, General Manager by the members of the Bison Motion Picture Company, on the occasion of his birthday, November 2, 1911." J. B. Sharry, Wilfred Lucas, Raymond B. West, Gertrude Astor, Frank Opperman, Alfred Vosburgh, Robert Newhard, Anna Little, Phyllis Gordon, Evelyn Graham, Anna Cappelman, Louis Morrell, Gertrude Hoffman, Paul Hurst, Hobart Bosworth, Howard Davies, George Gebhart, Stanton Heck, William A. Carroll, Marion Brooks, William Quirk, Jay C. Brodie, A. D. Allen, Roy Pedley, Elmer L. Matthew, Arthur Ortego, J. J. Hoar, Edward Wells, Wil [illegible] Morgan, Sally Phipps, Wm. J. Mong, Dave Hilliard, Pat Hartigan, Harry Davis.

Comments on the Films

Licensed.

"APRIL FOOL" (Selig), December 11.—From the opening of this picture, one expects a more or less flat ending, but the audience is completely "taken in" and finds itself most surprisingly fooled. The very flatness of the opening scenes, after the two hall room boys see the offer, made by a paper, of $200 for the best April Fool joke, was necessary and gives to the end an astonishing punch that puts the picture over in fine shape. The boys dress up as women, but no one is likely to recognize them. The men who follow them into the editorial office and the editor whom they ask for protection, doesn't picture amazement when they take off their wigs any more truly than do the spectators.

"THE CHIEF'S DAUGHTER" (Selig), December 11.—A picture with a plot that is very pleasing, although slight; it tells how a friendship between the white women of a settlement and the cherished daughter of a chief was the means of bringing peace out of war. Because of it, the hatchets were buried. Especially beautiful is the devotion of the chief's daughter. She is in the fort. Her tribe is attacking. She proposes to the leader of the settlers that he take her to the top of the wooden palisade and threaten the chief that he will kill her unless peace is made. The natural scenes among which it is set are extremely beautiful. The acting is pleasing. The conduct of the picture is praiseworthy.

"A GIRLISH IMPULSE" (Lubin), December 11.—Lubin art at its best, conduct, setting and acting, makes this picture a pleasing contribution, but one can't help seeing that the scenario behind it is not very strong. Its chief short-coming is the fact that nothing very important is at stake. The girl (Miss Lawrence) had written in a letter to a former lover, with whom she had broken her engagement, because he proved undesirable, that she considered another man "a stuttering, big-eared gawk." But that very man, the stutterer, afterward became her fiancé. The other man, a lightweight villain, tried to make trouble with it, but failed. Aside from this not very vital theme, the picture is very good indeed. It has humor and humanity and a very pleasing atmosphere. Mr. Johnson plays the stuttering man.

"MOLLY PITCHER" (Kalem), December 11.—No one needs to tell frequenters of motion picture halls that this is a military picture of 1776 and Revolutionary times. Its greatest asset is Molly herself, who is a good actress as well as charming to look at. In the first scene she showed herself a better soldier than the wounded actor she displaced at the cannon. Aside from its pretty scenes, including a battle, the picture makes no deep impression. The rescue of Molly's sweetheart, for instance, from the British-Hessian prison, was not at all convincing. As shown, there was no n d of rescuing him; he could have walked out. However, Revolutionary pictures are popular. This will be liked too.

"SAVED FROM HIMSELF" (Biograph), December 11.—A well-acted story for the most part, especially by the man who played the young clerk in the hotel who was saved in temptation by his sweetheart's argument and his mother's prayer. He had been speculating and had lost his all unless he could get $2,000 at once. The money was in the safe. He took it. The girl, a stenographer in the hotel, became suspicious and saved him just in time. It is dramatically pictured and very well set. It is very acceptable.

"WAR" (Vitagraph), December 8.—This stirring picture has been reviewed at length on page 800. Dec. 9 issue.

"TOO MUCH REALISM" (Kalem), December 8.—Considerable life is injected into this picture by a girl who decides to give some motion picture actors a taste of realism that will make their film lively. Accordingly she secures the assistance of a number of other girls. They get themselves up regardless and break into the picture. To on-lookers it seems a part of the drama, but when the manager explains the situation the girls speedily find themselves "on the inside looking out." They are game, though, and decide that it is all a huge joke.

"THE HEART OF NICHETTE" (Edison), December 8.—There is a certain degree of novelty in this picture, although it seems built along the general lines of a Vitagraph story of a clown and small boy. A famous dancer in it takes her ballet to a dingy garret and performs for a fever-crazed child lying upon her pallet of straw. The doctor and the dancer had been interested in each other once, but separated because the dancer would not leave the stage. The sick child was the agency for bringing them together again. The situations are dramatic and there is a certain appeal in the helplessness of the child which touches the heart, even though the one who sees it knows that the scene is only pictured. The players, as soon as they begin the dance, succeed in making it real, through its emotional appeal.

"GETTING EVEN WITH EMILY" (Essanay), December 8.—The husband was set aside for the poodle; he had to sleep on the settle. He retaliates by bringing a goat to the house. The goat makes it so unpleasant for the wife that she shortly recommends that both pets be disposed of. There is fun in it and the audience was in sympathy with it.

"STRAY BULLETS" (Essanay), December 8.—A chase and knock-over picture along formal lines. The irrepressible small boy makes such excellent headway with his rifle, by stray shots through windows, that he seriously disturbs an entire apartment building. The tenants give chase and after some difficulty the boy is captured and what comes to him need not be described. It is probably quite safe to assume that he didn't use his rifle any more in that vicinity.

"THE PLUMBER" (Selig), December 8.—This picture is a delightfully exaggerated illustration of what is commonly attributed to plumbers. A water pipe bursts under Bridget's rolling pin and the day is taken up by the plumber's helper with frivolous matters while on his way and the water constantly grows deeper in the house. Late in the morning the plumber arrives, but has to go back for his tools. The gentleman of the house arrives. The plumber's reception is cordial and warm enough when he comes back.

"A DAY WITH A CIRCUS" (Selig), December 8.—A series of scenes picturing unfamiliar events connected with a large circus. It consists mainly of incidents connected with the daily routine. It is good.

"THE TEAMSTER" (Lubin), December 9.—This picture tells a story of sentiment in which a lowly and despised character loves from a distance and, in a great emergency, does a heroic deed and dies with the kiss of the lady on his lips. It doesn't come up to "Tony, the Greaser" on any count. Its greatest fault is that the woman he asks to kiss him is married and her husband is standing beside. This is not pleasant and no heroism, self-sacrifice or mighty deed of valor on the lowly one's part can sweeten it or make it palatable. It is a military story. The picture is full of men and horses, a troop of the 15th Cavalry.

"THE MAID AT THE HELM" (Selig), December 7.—A sea yarn, in which Mr. Bosworth plays the part of a maniac who gets control of a whaling vessel after its captain has taken most of the crew out in the boats with him to capture a whale. His object was a crazy notion that a girl, whom the ship had picked up from a wreck, would be his if he could get the captain out of the way. He gains control of those left on board at the point of the only gun left on board. The girl, however, outwits him and shoots him and has him locked in the cabin. She then, at the helm, herself steers the ship back to where the captain and crew are in the small boats. It is competently constructed and very well acted. The sea scenes are realistic and very praiseworthy. But the story seems a little brutal. It would have been pleasanter if the part the girl took hadn't been so hard and ruthless. She did what a man ought to have done.

"THE FRONTIER DOCTOR" (Essanay), December 9.—There is a very pleasing child's part in this love story of a widower, a frontier doctor. The child is his daughter and consoles him when he lost the woman who had engaged herself to him. A younger man won her away from him. This man was hurt a little later. The doctor knows that he could have killed him, but cured him nevertheless. His latter theme has been used several times and it isn't pleasing in itself. A new player takes the part of the young woman. She is, herself, pleasing, but does not have a great faculty for the expression that makes a picture effective. Perhaps she has come from the stage where the voice is depended upon and experience will teach her the difference, for she shows intelligence. The doctor and his little girl were put over in fine shape.

"THE DAISY COWBOYS" (Edison), December 9.—This picture exists for the sake of a novel incident from which it takes its name and which comes at the end of the film. The girl from the East captured all the cowboys' hearts, but one of them (Gumption) was more in love than the rest. He asked the girl, by letter, to meet him at the spring. He didn't sign. She was to leave an answer on a plant just outside her window. She wrote that she would be at the spring and directed her unknown admirer to wear a daisy. Two of the boys got it by mistake. All the boys came with daisies, except Gumption, who sat in sorrow, contemplating suicide. She escaped from the others and found him and consoled him. The best scenes in the pictures are lovely. There are two in which the lighting is very pretty indeed; one is the light through a window, the other fire light.

"IMPORTANT SCENES IN PARIS" (Gaumont), December 9.—These tinted pictures of boulevards, buildings and streets and of the Seine are very acceptable.

"CAMOENS" (Gaumont), December 9.—A beautifully painted picture, with a romantic story about a man named Camoens, who wrote poems. This man is shown to be a Portugese and the picture shows him as living and dying in Lisbon about the time of the great epic poet Camoens, but the hard-luck story of this man is not very similar to the hard-luck story of the great Camoens, adventurer, soldier and poet. It is not historical, but it is interesting.

"ONE TOUCH OF NATURE" (Vitagraph), December 11.—"And a Little Child Shall Lead Them," is the theme of this picture. After separation, because of a marriage of their son and daughter, which was objected to because of differences in religion, the two elder men are brought together again by seeing the little grandchild. The remainder of the story details the difficulties and misunderstandings which brought about the estrangement. The reunion and the grandchild are the important features and are properly emphasized.

"THE FIRST MAN" (Essanay), December 12.—A comedy built of improbabilities, but pleasing because it is not permitted to drag; the players are pleasant and intelligent and the photography good. The girl, by her father's will, had to be kept secluded and away from all men until she was of age. Two maiden aunts saw to her bringing up. The story got about and a reporter was sent to write her up. He managed to get the

interview and was "the first man" she had ever met. He proved was a very shrewd one, but Cupid seems to have made good use of it. A sentiment accident at the gate brings the man back to the house as an invited fellow guest, whom the two aunts cannot turn away. Love knows no bars. The girl was eighteen, she supposed she had to wait until she was twenty-one before she came of age, but the young man taught her and the aunts that this wasn't necessary.

"BUCKSKIN JACK, THE EARL OF GLENMORE" (Edison), December [illegible]. The backgrounds of this romantic story are happily in keeping. It contains some exquisite scenes and pictures around a magnificent dwelling which passes very well as the home of the Earl of Glenmore. It is not a very convincing story as conducted, but there is a sterling quality in it; it is like a good apple with a knotty coat. The earl was "discovered." He was a cowboy and was flabbergasted when he learned that he was the earl and had three cousins to look after. He appears at the ancestral home. He is dressed in a dignified way, but as a cowboy. He wore a soft hat, frock coat, flowing tie, boots and a revolver. The English girls and men didn't like his manners, which was strange, seeing he was an earl. The old English butler seemed also to show contempt for his manners, which was still stranger. He, although greatly misunderstood, manages to save one of his distant cousins from a bad man. She sees through it in time and with her sister tries to make up. At the end, the sister and the earl seem to be in love.

"A ROMANCE OF THE RIO GRANDE" (Selig), December 12.—About the only weakness of this well-ridden Western romance is the confusing looseness of its beginning. Care wasn't taken to set the characters out in their proper, unmistakable places, so that we might know who they were and where they belonged. It is a chase and rescue picture. The girl is the daughter of a settler passing through the country in a prairie schooner. The danger comes from Indians and the rescuers are cowboys, led by the hero, who has fallen in love with the girl. The picture's quality comes from well-photographed, desert scenes and Rio Grande scenes, and also from good riding and a well-managed accident to the prairie schooner. It also has a conventional Indian fight around the overturned wagon.

"ARABIAN CUSTOMS" (Gaumont), December 12.—A very welcome picture. The Arabs are in the public eye just at present. They are a primitive people, far behind Europeans in civilization. One would take these scenes of Arabian life as biblical pictures. It is very well colored.

"HEROISM" (Gaumont), December 12.—While not artistic in any strict sense, this slight picture of a human story is effective, because it shows human emotions truthfully. The external events pictured are not convincing, but that doesn't matter greatly. The father of a French family has two sons. One had just come back from Africa with a wound and a medal of honor. The younger brother felt a little jealous, but later a fire breaks out. The younger son risks his life to save a woman and is badly injured. An officer who has witnessed it decorates him before he dies.

"THE MILITARY AIR SCOUT" (Vitagraph), December 12.—This picture furnishes a new thrill and gets it over with remarkable effect. It shows an airship sailing out over a fleet. Then, through binoculars, we see what the air scout did to the fleet; we see angry, dynamite-lashed waters and the hostile ships go down. It isn't realistic; it didn't need to be. But it makes the audience think it dreams. A slight, but very acceptable love story sets this incident off and gives it a place in life. It surely is a picture worth seeing.

"LOVE'S LABOR LOST" (Lubin), December [illegible]. Is a modern comedy that is not very amusing. The audience looked at it in silence except at two instances, when a messenger in a hurry slipped skilfully while going down some steps, and again when the same man took a plainly premeditated header down a bank. It was conducted with not much skill, but there are some very pretty pictorial effects in it. Two men chance to meet at the same girl's. They quarrel; the girl leaves the room; the maid brings their hats. Each at his own club excites much sympathy. A challenge is accepted; about ten men in tile hats arrive at the dueling place, but none among them knows how to conduct a duel, so they toss up to see who shall choose the weapons. This gives time for the messenger from the girl to arrive with the news that she is going to marry a third man. The way the girl got news of the duel was not at all realistic; it hardly could have happened as shown.

"THE LONG STRIKE" (Essanay), December 7.—The opening scene of this picture, an immense factory on Chicago's water front, gave promise of big things that wasn't fulfilled. It is a strike melodrama and it was conducted and acted according to old-fashioned standards, which kept it from being very effective. It also has peculiarities that weaken it. The hero, son of the president of the company and sent to the scene by his father to handle the expected strike, had to ask the heroine, who was on her way with her father's pail, how to get to the works; he carried the pail for her as they walked ahead. This man's course all through the story is more or less unconvincing and in the end he is discredited. The girl went back to her old lover and gave him the cold shoulder after she had got his father to go over his head and end the strike. The object of such a melodrama is to demonstrate that love is stronger than all other ties, and to show the complicated and winding path it has to take to accomplish its ends amid the forces that a strike sets going. It ought not to be hard to do this. But the threads of such a picture must be [illegible] we find it unsubstantial.

"THE FAILURE" (Biograph), December 7.—The failure do not always make a success, however. Where the two are man and woman, but they must unwittingly put under a handicap of this picture. This fact is [illegible] at failure is [illegible] from the first. It has a far more human and [illegible] way of regarding it. The picture has the same very fault, as in part its oldest gags, is highly commendable. But, after the situation has been stated, it becomes a bit obscure for a few scenes. It seemed unnecessarily timid in stating the reason for the hero and heroine's being found at the dance hall. The man seemed to be making what he could by singing there; she seemed to be there with other street girls. He had been a failure, losing job after job, until his sweetheart gave him up. She, it seems, had been deserted by a man and [illegible]. The player who portrayed the scene, creditable from every point of view, did remarkably well. The failures meet at the dance hall. A human heart leads the girl to encourage the man; but he is always failing. He gets a chance to break away from the city and make good on a farm, but has no car fare. She pawns her rings for him. He won't accept the money from the street girl. By a ruse, she manages to make him take the money. At first it seems as though he were about to go away toward the light and leave her there in darkness; but the ending is very good.

"MR AND MRS SUSPICIOUS" (Lubin), December [illegible]. Each suspected the other and each determined to assume a disguise and follow the suspected party. He put on a woman's dress. She donned man's apparel. A highwayman held her up, suggesting her to be a man. A [illegible] woman rushed to the victim's assistance and administered such telling blows that the robber was only too glad to retreat. The woman picked up the insensible man and hurried to a nearby cafe. There mutual recognition occurred. Mr. Suspicious picked up his wife and hurried home, where mutual explanations resulted in mutual forgiveness.

"QUICK! A PLUMBER" (Lubin), December [illegible]. A comedy on the rough and tumble order. The gentleman in driving a nail to hang a picture punctures a waterpipe in the partition. His wild, but vain attempts to stop the stream are funny. Then away he rushes for a plumber. On his way back he oversets everything and everybody in his path. The kitchen has become a lake in which the cook is wading, vainly endeavoring to stop the flood. Eventually the plumber arrives. Without an iota of excitement or disturbance he turns off the water and the excitement and flood subside together.

"THE VENTRILOQUIST'S TRUNK" (Vitagraph), December 13.—A comedy in which a traveling ventriloquist and his puppets play important parts. The boarders at the hotel pretend to suspect something and so frighten the professor that he drops his trunk from the window and it hits the constable in its fall. He manages to get it loaded into a passing wagon and they drive away at breakneck speed. The scatteration process begins, and ultimately the trunk follows the miscellaneous articles. The professor is forced to open his trunk and discloses his puppets, whereupon there are fainting spells and other amusing difficulties to close a very lively film.

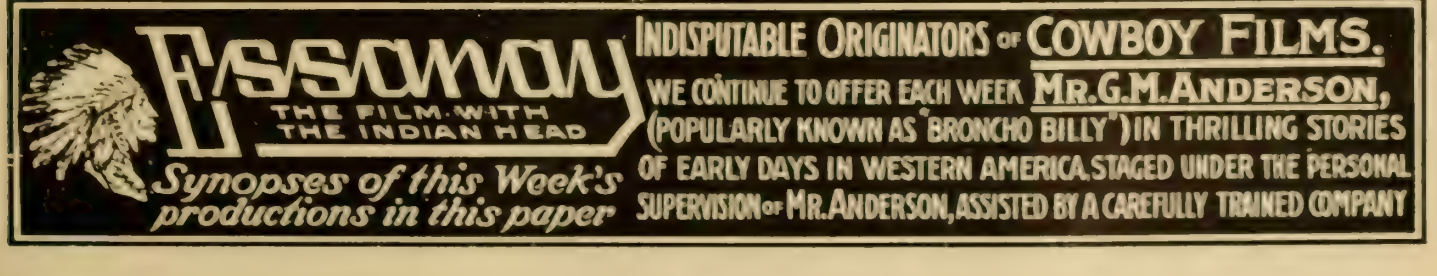
"THE FLOWER GIRL OF LAS PALMAS" (Pathe), December 13.—A story of love and jealousy. A Mexican living apart from his wife falls in love with a flower girl. [illegible] and his own wife appears to join in the fracas. However, the flower girl herself succeeds in effecting a reconciliation and all seems well.

"THE TRAGEDY OF OLD AGE" (Eclipse), December 13.—The turning of this old man out because his days of usefulness are over is a disagreeable beginning. When the child looks for and finds him, eyes become suspiciously moist. And when he has rescued the child from danger the audience is ready to applaud the family's decision to take him back and give him a good home.

"HARBOR OF MARSEILLES, FRANCE" (Eclipse), December 13.—A series of views giving an excellent impression of the great harbor and its manifold shipping. Other important points of interest, like Château d'If, the prison of the Count of Monte Cristo, are shown. The photography is admirable.

"ESKIMOS IN LABRADOR" (Edison), December 12.—The first scene is desolate enough. It is a mission station and bears the highly euphonious name of Hopedale. Following this are various scenes in Eskimo life, including a family at their meal. The close is an Eskimo woman in full dress and exhibits with considerable accuracy the details of Eskimo full dress. The contrast with women of our own country is startling.

Much apprehension is being felt over the sudden disappearance of citizen F. P. Shaw, of Los Angeles, Cal. He was principal of the How-to-become-a-moving-picture-actor school and succeeded nicely for three weeks, with a popular $10 course of three weeks training. When last seen he was leaving his office to deposit a satchel full of money. Foul play is suspected.


ESSANAY
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
(POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES
OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL
SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

Independent.

"ONLY AN ICEMAN" (Nestor), December 11.—A little, heart interest romance, full of pleasant comedy and as delightful human nature. It tells how John Mayfield, rich man and weary of idleness, took a job as iceman for the fun there was in it. He mistook for a cook a daughter of a fairly well-to-do family and fell in love with her. She mistook him for an iceman, yet fell in love with him. John got fired at the end of the first day; he had given away too much ice. He had to buy the wagon in order to see Miss Violet again. Her mamma discovered him courting her and he had to become the rich Mr. Mayfield to win his bride. It is very pleasing indeed. There are good photographs of interesting and very pretty scenes and there is good acting.

"THE LAW OF THE RANGE" (Nestor), December 13.—It might have been called "A Kindness Returned," for the despised half-breed, who was cared for by the hero, was later the means of saving his benefactor from suspicion of being a highwayman and after no slight exhibition of heroism. The picture is filled with struggles of all kinds. There is a chase by a hard-riding posse; there are two wrestling matches in which men grapple for a pistol and an attack by a posse on a hut in which the innocent hero had taken refuge. There is also a good hold-up scene in it. The story is interesting, but the photographs are not very good.

"IN THE EARLY DAYS" (Nestor), December 16.—A melodrama along shop-worn lines and played simply to get the situation over. The Indians attack a stage in which are a mother and two children. The mother, wounded in the head, loses her memory. She jumps from the stage and is lost with her baby. The father, who is waiting, is told the news. Fourteen years later there's a chance meeting and a mutual recognition.

"MUTT AND JEFF MAKE THE FEATHERS FLY" (Nestor), December 16.—On the same reel with the above is this last installment of the Mutt and Jeff series; it is the end of them. They have been much more funny than in this picture; yet it has something of the quality common to the others. Mutt stole a chicken and Jeff ate it and then Mutt got arrested.

"THE MAN-HUNT" (American), December 11.—With odds five to one against him, the fugitive makes a safe escape from the posse following on horses and shooting; but the country is very rocky. The hunted man is hidden by the heroine, who makes him swear to lead a straight life. A year later, this fugitive, now a sheriff, saves the girl, who is very romantic, from eloping with an outlaw. The picture has the usual stirring action, the same grand backgrounds and is fairly well acted. But although there is some novelty in the situation, it doesn't bite very deeply into life. It is undoubtedly interesting.

"MOBILIZATION OF THE PACIFIC FLEET AT SAN DIEGO" (American), December 14.—At the same time that the Atlantic fleet gathered recently on the Hudson, at New York City, the Pacific fleet gathered at San Diego, California. The "American" Company has furnished us with very good views of the big ships, one by one, and of the fleet as a whole.

"SANTA CATALINA, THE MAGIC ISLE OF THE PACIFIC" (American), December 14.—Besides showing many interesting views of the famous island resort, the picture has some marvelous views of submarine plants and also some good pictures of seals. The film has been reviewed on page 729 and needs no further notice here.

"THE LOGGING INDUSTRY OF THE NORTHWEST" (Rex), December 14.—Extremely beautiful pictures of forest life in logging camps. It shows lumbermen who work with marvelous skill, in felling immense trees. It shows how the logs are handled. It has pictures of a forest fire, and closes with scenes where lumber-jacks are enjoying what is called "burling," making some great log turn in the water under their feet. A team of six men make one log spin.

"BILL AND HIS CHUM TIRE OF MARRIED LIFE" (Lux), December 15.—Bill is shown as occupying one apartment with his wife; his chum's apartment is on the other side of the wall. Both are tired of married life. Both try to drown and then help each other out. They also try other means of shuffling off this mortal soil, but take good care that no harm comes to them. Their wives have grown anxious and swear to be kinder. There is amusement in all of it.

"MISTAKEN FOR THE CULPRIT" (Lux), December 15.—A comedy of errors, in which red paint is thought to be blood and an artist is accused of murdering himself. He got red paint on his shirt and went in swimming, leaving his clothes on shore where a tramp stole all but shirt and shoes. The shirt was found, and the artist, dressed from a cornfield hat rack, accused of murdering the artist. The tramp later is also arrested. He had taken a retainer to paint a portrait, and then skipped. The artist confronts the tramp and all is cleared.

"THE LITTLE STOCKING" (Imp), December 14.—Baby's little stocking got among her father's things when he was packing to go out to the gold fields. He found it and wrote promising to bring it back filled with gold. He and his partner are lost in the desert. He dies; his partner is saved. He tells the story of the little stocking to the boys in the saloon, and they almost fill it with nuggets and send the partner to the East to deliver it to the widow. She has become very poor; the landlord demands the rent, which she can't pay. Outside, the snow on the trees, seen through the window, tells us that it is winter. The partner arrives the day before Christmas and peeping through the window, sees the situation and goes to get Christmas toys. The woman is being dispossessed when he returns with a big basket full of playthings for the little girl. It is a Christmas picture that will please, and probably please highly.

"JUST IN TIME FOR DINNER" (Comet), December 15.—An unusually good and realistic picture of a leave-taking of a soldier from his family is given in the first part of this picture, when Captain Bartlett starts for Cuba. It is not, however, a war picture, but a human and heart-touching picture of village life. The characters are well contrasted and clearly brought out. The picture shows technical skill, care and wisdom, and the scenes [illegible] and very pretty. The captain, before leaving, paid off the mortgage on the farm and trusted the lawyer to deliver the papers to his wife. News comes that the captain has been killed. The lawyer burns the papers, but falls in love with the supposed widow. The family are in dufficulties. The captain returns just at Christmas to confound the law shark. It is not a perfect picture, but commendable as very interesting and pleasing.

"THE UPS AND DOWNS OF RAFFERTY" (Comet), December 11.—Rafferty was a hod carrier, but loses his job in the first scene. He then becomes a barkeeper, shows that he knows the business, but is arrested for "tapping the till." A political friend gets him out of the scrape and makes him a policeman. He lets a burglar "put one over on him" and has to go back to his bricks and mortar. There is both human nature and fun it it. It is a very fair light comedy.

"FOOTBALL GAME," Carlyle Indians vs. Johns Hopkins (Comet), December 11.—Some of the exciting moments in the game are shown; but it is hard to distinguish the players or to get much idea of the progress of the game. Morton's brilliant run and touch-down are shown, however.

"BUNGALOW BURGLARS" (Imp), December 16.—Bungalows are usually a long way from the station. Mr. Ford had invited a man friend to spend the holidays in his bungalow. He came, missed the automobile and had to walk, consequently looked disheartened, far more so than he need have looked. Mrs. Ford had invited a girl friend. She caught the car and was there when the man arrived; but both the Fords were away. Each of the friends suppose the other to be a burglar. Both act very suspiciously in the sight of the other. When the Fords come the misunderstanding is cleared. There is a good deal of amusement in the situation and the picture seems to make the best of it.

"BILLY'S SEANCE" (Imp), December 16.—A very funny picture. Billy becomes interested in spiritualism and is enthusiastic enough to study it openly at the club. The boys play a trick on him. To get even, he employs the electrician to help him make an electrical connection with the table. He then gets his friends to put forth their hands on it and gives his accomplice the sign. The camera then speeds up and the antics of the electrified friends are very amusing. Two policemen attempt to arrest Billy. When last seen, they, too, were under control.

"WHY THE CHECK WAS GOOD" (Imp), December 11.—The story explaining why the check was good was told by a business man to a bank president. The business man's name was on it, but it looked like a forgery. The poor old man who had presented it was kept waiting and the signer was asked to come to the bank. He found an old friend and benefactor in the old man and after he had had the teller cash the check, he tells the story. It is a very human and interesting story and, for the most part, is clear and well drawn. Just why the check came into being was not clear to his reviewer. The maker of it had been, it seems, the business man's father, of same name perhaps, and had handed it to his son when he cast him adrift for playing pool. The son went through a year of very hard luck, but never cashed the check. He was caught stealing by a shoe man, who when he heard his story clothed and fed him. Before he left the shoe man, he slipped the check in his pocket. He became a successful man. The shoe man became very poor. At length, remembering the check, he changed it in some way and tried to cash it in. This brought the business man to the bank where he meets his old friend. There is something about the check not explained, but enough is told to be interesting.

"BAR Z'S NEW COOK" (Bison), December 12.—A comedy, formal in outline, but with some freshness in its conduct. The early scenes, both as to the sets and the business, were so like a recent Bison picture that opens with the same situation, a drunken Chinese cook, that the reviewer was under the impression that he had already seen the picture. After the foreman started out to find a new cook, the situation took a new turn. A pretty young woman (Miss Grandin, a new Bison surprise, plays the part) after a quarrel with her husband is shown looking for a job in an intelligence office. The foreman engages her and takes her to the ranch. The boys get a glimpse of her and all rush to tidy up. She is embarrassed, and decidedly over-seasons the stew, about a pound of pepper went into it. One of her admirers makes the outfit eat their grub at the pistol's point, whether they like it or not. They then hurry out to Dr. Green's. The boss had to eat his grub with the others. He wanted to fire the new cook, but the boys wouldn't have it. Meanwhile, the girl's husband has learned her whereabouts and arrives at the ranch after supper, when the whole crowd is out singing. When she runs to her husband's arms, there's a sorry looking bunch of punchers. At the end they sing "No Wedding Bells." It's a good comedy, but Bison has done better.

"DEACON DEBBS" (Thanhouser), December 15.—The situation developed here has been seen once or twice before; but there's enough freshness in it to keep it alive, as a picture if not as a comic story. Besides, there's a good series of views of the recent Coney Island carnival included, and they are very interesting. Deacon Debbs was Jack's uncle. He was on his way to pay Jack and his wife a visit. Mother had wired ahead to let them know and had told them to give him a good time. When the telegram came there was a great hiding of decanters and cigars. Poor Deacon Debbs had a dull time. They took him to a lecture on "The Esoteric Nature of Prehistoric Fish" and then, by a ruse, slipped away to the Merry Isle for a lark. Uncle wrote a note, after he had packed his grip, telling them that he was going to leave his money to some one who would know how to spend it. As he was slipping out, he came on Jack having a quiet drink and smoke and relieved him of cigar and glass. Then he began to enjoy himself. There's fun it it, but it isn't the best comedy Thanhouser has turned out.

"THE LADY FROM THE SEA" (Thanhouser), December 12.—This picture was reviewed at length on page 705; it needs no further comment here.

"THE MARQUIS OF LANTENAC" (Ambrosio), December 13.—A story of the royalist uprising known as the Vendee of Brittany. It was just after the French Revolution. The republicans offered a large reward for the marquis, the leader of the royalist band. The royalists make a dash and capture three republican children. They retreat to a tower, but are surrounded. The children are offered for the life of the band, but the offer is refused. The royalists find a secret passage out, but leave the children to be burned. The marquis with fine noblesse oblige risks and loses his liberty to free the children. The story is well told and very romantic. It will be acceptable.

"LAUNCHING OF TWO ITALIAN TORPEDO BOATS" (Ambrosio), December 11.—A film that shows the preliminaries and ceremonies at the launching of these modern battleships. It is a very commonplace affair indeed.

"THE MUSICIAN'S DAUGHTER" (Eclair), American), December 11.—The old musician and teacher is seen. Before it was prepared by tragedy very poor. Lost fortune, his great work was pirated by unscrupulous publishers, wife died. The daughter inherits the music of composers, but the old man has lost his talent and has been taken to the asylum. The daughter has to carry the burden and to the sacred library and also becomes a big-hatted person. But one of her pupils endears her to the audience. Her struggle was a real one and very true. Her father got well and gave her his blessing. The audience seems to have taken to the story and the characters and loses the impression created now and then. The scenic settings gave the audience an opportunity to see the old musician's home. Also the abstract was good and not to be believed, but was not clear and complete.

"HER ONE DAY'S DREAM—SCENES FROM JAPANESE LIFE" (Eclair, Japan), December 14.—This unusually entertaining and instructive picture, posed in Japan by Japanese players, tells the story of a Japanese woman's brief joy for one day, between a Japanese girl, she was married, and a French painter. The girl's husband saves the painter's life by stabbing the tiger. The dramatic element is all right. The girl is devoted to her husband, however, as other part can be very trying and consume usually in a theatrical big hand.

"TICKLE BRIDGET" (Vitagraph), December 14.—A farce in which a drunken cook is left a fortune. She is courted by three rivals, one a French count, who challenges the others. They capture the count and it might have gone hard with him if the third man had suspected the second. The duel really takes place in Bridget's parlor and the count wins the blushing bride. It, except the ending incident, isn't very original and the first part isn't pleasant. There is some good comedy in the ending scene; but the whole situation was framed only as a farce.

"GREECE" (Gaumont Natural), December 16.—Very interesting views of the classic land of Greece. A few more "leaders" telling the names of places shown would have helped. As it is, it needs a lecturer to make it understood. But the pictures will surely be appreciated and it is very commendable.

"HIS FIRST MONOCLE" (Great Northern), December 16.—A comedy and is all it claims to be and is well carried. The young dandy wanted to appear distinguished but his first effort made him insufferable and he had to glue the monocle on. The consequence was that one eye was closed tight and he couldn't see out of the other. At an afternoon reception, he caused much amusement by his blunders. It is very laughable.

"THE TRAITOR ON THE STAFF" (Champion), December 11.—A war [illegible] but it offers great temptations to those who like to guy pictures.

"THE TAMING OF DAN" (Lubin), December [illegible] saving; he was an ugly brute. He was maltreating one of the ranch horses when the owner's daughter [illegible] later, to get even with her, he captured her while out in the lonely woods, and made her go a long distance with him. They [illegible] and the girl begins to pray. A man [illegible] member his mother and converted him. The leader says that the wolf became a wife a very strong pack he was. Lubin and the boys rescued the girl and [illegible]. They had the two interesting and [illegible]. But to [illegible] the girl's [illegible] probably be guyed in some localities. Yet it has interest.

"A LITTLE CHAPERON" (Pathe), December [illegible] weak points, like the letter incident, this is a very pleasing comedy. One of its strongest points is the [illegible] The little chaperon herself is especially pleasing. She got [illegible] first-class [illegible] although the producer's directions to her [illegible] her efforts at times. A burglar still in [illegible] She was a [illegible] the little [illegible] so the young people [illegible] that [illegible] left the [illegible] for a minute and the [illegible] the young man.

"A GLIMPSE OF GENOA, ITALY" (Gaumont), December [illegible] picture of a [illegible] It is one of the [illegible] interesting drawings this [illegible] but the [illegible] some of the views are crinkly.

"THE FOREMAN'S COURAGE" (Essanay), December 11.—In the Western, after the often-approved formula, Dick, the foreman, was the sweetheart of Hazel, the bandit's sister. Dick was at her house when the bandit [illegible] the bandit's duster and rode away. The sheriff saw the duster and followed. This gave the bandit a chance to escape. It is not long before the sheriff brings down the foreman and they ride back, past the bandit's cabin, where the girl is able to supply evidence that exonerates her lover. Later, there's a Western wedding. Bob was there in disguise. The picture has no particular strength; parts of it are interesting, but it is not always kept absolutely clear.

CLASSIFIED ADVERTISEMENTS

[Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

AT LIBERTY—A-1 operator, five years' experience; sober and reliable; can furnish references. W. K. RICHARDS, 807 Cherry St., Findlay, Ohio.

FIRST-CLASS DEVELOPER, several years' experience on rack system, and foreman over two years of the developing department, wants position. Address letters, EDGAR MITCHELL, Gen. Del., Passyunk Station, Philadelphia, Pa.

COMPETENT OPERATOR desires position anywhere outside of Greater New York. $12.00. Have had experience all makes machines. OPERATOR, care Moving Picture World, New York City.

LICENSED OPERATOR willing to go out of town. Capable and reliable. EDWARD SCHWARTZ, 811 East 35th St., Brooklyn, N. Y.

If you want a manager who will increase the box-office receipts, one who isn't afraid of work, a booking machine man, one with plenty of ideas and pass them every day and can furnish the best of references and will go any place on earth, address D. E. S., care Moving Picture World, New York City.

CHARACTER SINGER. Week engagement on northwest side of Chicago only. Reasonable and investigate. Address B. B., care Moving Picture World, Chicago, Ill.

THEATERS FOR SALE.

FOR SALE—Picture and vaudeville theater seating 1,200, ground floor. City 40,000. Will sell whole or partners. MANAGER, Happyland, Auburn, N. Y.

Moving Picture Theater Agency List
Box 485, Madison Square P. O., New York City.

Lot 4-a.—Southern California, new theater in 1,500 population, together with two houses one block from theater. $8,000.

LOT 7-a.—Connecticut, a bargain to quick buyer, will stand fullest investigation. Capacity 468, rare chance. $3,500.

LOT 13-a.—Indiana, house new and strictly fireproof, best ventilation and equipment possible. 368 seats. Cheap for prompt action.

Lot 15-a—Kansas, exceptionally fine house, running 540. Equipment best that money can buy and appointments first class in every respect. $12,000.

Lot 29-a.—Northern New Jersey, house that has lacked proper management, can be improved, little opposition. $3,500.

LOT 30-a.—New York, capacity 600. Population 35,000. Cost $19,000 to build. 50x100. Within easy distance New York City. Ten years' lease $10,000, or can buy out property within three years for $9,000 additional.

Do you want to buy, sell or rent a moving picture theater anywhere? Address, MOVING PICTURE THEATER AGENCY, Box 485, Madison Square P. O., New York City.

FOR IMMEDIATE SALE.—$16,000 buys the best line of motion picture houses in Illinois. For full information, address, E. M. B., care Moving Picture World, Chicago, Ill.

FOR SALE.—Moving Picture Theater, 250 opera chairs, two machines, piano, newly decorated and painted. City 30,000. Doing good business. E. & D., care Moving Picture World, New York City.

FOR SALE.—Moving Picture Show in Indiana town of 1,200, seats one hundred, standard equipment, everything in good condition; reasons for selling, other business; right place for man with time. Price [illegible]. Write for particulars. A. L., care Moving Picture World, New York City.

HALL FOR RENT.

FOR RENT—Hall 35 x 70, with good stage and anterooms. Seating capacity about 400. In live town of 45,000 near Boston. Suitable for moving picture theater. Address, T. W. CARTER, 40 Kilby St., Boston, Mass.

EQUIPMENT FOR SALE.

FOR SALE OR EXCHANGE—Complete moving picture machine outfit. Never been used. What do you offer or what have you for a trade. L. WORDEN, 52 Cedar Street, Oshkosh, Wis.

FOR SALE—Moving picture machine outfit, cheap. Write quick. Machine is complete and was used only a week. L. WORDEN, 52 Cedar Street, Oshkosh, Wis.

FOR SALE—1 Standard Automatic Moving Picture [illegible] Write for particulars. L. F., care Moving Picture World, New York City.

THEATERS WANTED.

Moving Picture Theater Agency List
P. O. Box 485, Madison Square, New York City.

WANTED—Picture theater in Missouri, Kansas, Arkansas or Oklahoma. Seating not less than 700, prefer 1,000. Refer No. 1-w.

WANTED—Picture theater, no vaudeville, 299 seats, Greater New York, full particulars. Refer No. 2-w.

WANTED—Picture theater in Middle West, must be paying proposition. Refer No. 3-w.

WANTED—Picture house, central Georgia, vicinity of Pensacola, Fla., or Los Angeles or vicinity. Must be paying. Refer No. 4-w.

Do you want to buy, sell or rent a moving picture theater anywhere? Address, MOVING PICTURE THEATER AGENCY, Box 485, Madison Square P. O., New York City.

MISCELLANEOUS

WANTED to [illegible] in the Middle West. Also some singers and singers wanted. Write. PRINCESS THEATER CIRCUIT CO., INC., St. Cloud, Minn.

WANTED—[illegible] Announcement," "Good Night" and "Hats Off" film. Must be [illegible]. Also some good [illegible] PEERLESS MOVING PICTURE THEATER Supply [illegible], N. Y.

FREE—[illegible] Will [illegible] Our address. You need [illegible] to patrons. No hitch. [illegible] Address E. B., care Moving Picture World, Chicago, Ill.

WANTED—[illegible] Moving Picture Theaters to [illegible] LOUDSPEAKING PANE RESISTING PANEL BOARD for [illegible]. Must [illegible] CHARLES S. BROWN & COMPANY, [illegible] Pearl St., Jersey, Mass.

EXCHANGE—[illegible] W. J. CREED, Southampton, L. I., N. Y.

FOR SALE.—Feature film attraction, reels, lithos, [illegible] OTTO [illegible].

GOLD MINE FOR SALE—[illegible] Two reels. Posters (exclusive state right). Latest creation. Virgin territory. LESLIE PERRING, Abilene, Kansas.

Manufacturers Advance Notes

"THE LITTLE STOCKING" (Imp).

Following their usual custom, the Imp Company are going to make a little Christmas present to the trade and incidentally the public. To that end they have prepared a unique and original Christmas story entitled "The Little Stocking." A word of credit is due the Imp Company for the extra pains taken with this Christmas release, for it is quite evident that they have concentrated their best efforts to make a picture far above the usual run of Imps. It is the best Imp Christmas story that we have ever seen. The story itself is original and entirely out of conventional lines. It tells a story of family separation that ends in eleventh-hour happiness on the day before Christmas. Some of the scenes are laid in the West and there are portrayals of rugged manliness that will appeal to all hearts.

As the story opens, an Eastern man in straitened circumstances is bidding good-bye to his wife and little daughter on the day of his departure for the West to seek his fortune among the gold fields. In his valise is a pair of white stockings intended as a present for the little girl. He bids her put them on; but before one stocking has been put on by the little girl he hears the whistle of the train and departs hastily, carrying the other white stocking away with him in his valise.

Scene from "The Little Stocking" (Imp).

We see him next upon his arrival at the Western camp where he forms a partnership with one of the miners and they share a cabin together. In unpacking his grip he comes across the little white stocking and laughingly explains to his partner how he came away from home with it in his grip. The Easterner then writes a letter to his wife saying that he has discovered the white stocking among his effects and that some day he will return it, but only when he is able to bring it back filled with golden nuggets. The two partners start out to prospect and soon come to the edge of the great American desert where a sign-board warns them to be plentifully supplied with water before starting across. The men continue on their journey through the desert, but before they get across their water supply runs out and their suffering is intense. They are finally reduced to a hopeless condition for lack of water and fall perishing upon the sands. A party on horseback finds them there, scarcely alive. The Eastern man soon dies, but his partner is revived and taken back to the camp where in time he recovers.

Christmas is drawing near and there comes a letter from the East, telling a tale of destitution and begging for assistance from a hand that is now dead. In going through the effects of his unfortunate partner, the honest, rugged Western miner comes across a letter referring to the little stocking and remembers what his dead partner wrote about its being some day filled with gold. Acting upon the thought the good man gets the little stocking and goes with it to the camp saloon where the miners are enjoying themselves. There he tells to these rough men the story of his partner's game, but luckless struggle with fate, reading them also the letter of appeal from the East. Upon his suggestion the miners stuff golden nuggests into the little stocking until it is filled. With the stocking in his possession the miner takes a train for the East arriving there just in time to save his partner's wife from eviction on Christmas day.

The Western scenes are particularly well selected. The story is strong and the acting is unusually good. That it will fulfill its mission as a Christmas picture there can be no doubt.

"THE TENDERFOOT FOREMAN" (Essanay).

Edna Fisher, the charming little leading lady with the Essanay Western players, is now well on the road to recovery and will again soon be seen in the Essanay productions.

Just prior to the making of Broncho Billy's Christmas dinner, in which she was thrown from a stage-coach, Mr. Anderson had just completed "The Tenderfoot Foreman," a rousing cowboy drama, in which he and Miss Fisher appear in the principal parts. The story is characteristic of the best of Mr. Anderson's work and with the capable Miss Fisher is sure to be a hit.

The story tells of a young Western woman, daughter of a ranchman, who has just died and who has just made the request in his will that she do not attempt actual management of her estate. However, Jane (Miss Fisher) feels thoroughly capable to run the big "Double K" and refuses to heed her lawyer's advice that she turn the ranch over to the management of a capable ranch foreman.

A week as proprietress however, finds her feeling certain vague regrets that she had not heeded her father's and her lawyer's advices. The boys of the "Double K" are a rather bad lot and under the supervision of Buck Bradley, a surly puncher, take her instructions grumblingly and perform their duties with a carelessness and indifference born of their dislike of taking their instructions from a woman.

Argument or kindly treatment of her "boys" prove of no avail. On the other hand their grumblings increase. Dissatisfied with the food at their meals they grouchily leave the table with the food half untasted or roar out their displeasure to Sally, the kitchen maid. One day, Jane, herself, enters the dining room to get at the bottom of the thing. Buck Bradley, bullyingly thrusts a plate of meat and the coffee pot at her and tells her that that sort "of stuff ain't fit fer hard-workin' men." The perfectly good food is left on the table and the boys, muttering threats against her, leave the room.

Jane is in a quandary what to do. She must have another foreman and finally resolves to secure a new manager and advertises for one.

A few days later the advertisement is answered. The applicant, dressed in the "store clothes" of a tenderfoot, appears and makes known his desire to be her foreman. She looks at him for a moment and laughs.

"But you are a tenderfoot and these men are rough," she explains.

"Just give me the chance," laughs Jack Reed (G. M. Anderson).

So, rather doubtfully, Jack is employed. He straightway makes it plain that he means business when one of Buck's lanky cowboys gruffly addresses Jane. Jack seizes the man's hat, pulls it from his head and reminds him that he is in the presence of a lady. The cowboy starts for his gun, but a clean uppercut from Jack lays him sprawling on the ground. The whipped bully picks himself up and muttering a threat slips away. The girl looks at her new foreman admiringly, but with an anxious look in her eyes.

"You'd better come in the house and get my daddy's .44," she says, "I'm afraid you're going to need it."

It is an hour later that Jack, now in the proper outfit, and wearing "artillery," is visited by a committee of puncher's

headed by Buck Bradley. The conversation is short but to the point.

"Anyhow," Buck concludes, "don't yuh come to dinner, fer if yuh do yuh'll eat bullets."

The serious thing happens when Jack, in self defense, shoots Buck Bradley. The band of bullies, with their leader now decapitated, plan to waylay Jack and get even. He is easily led into the trap, a rope is thrown about his neck and he is appointed to make his peace with his Maker in mighty short order.

Jane, in the meantime, has learned of the threatening lynching and has ridden for the sheriff. On the return the girl enters the house, after having directed the sheriff and his men to the probable scene of the lynching, and falls on her knees and prays for the life of her hero-foreman.

Twenty dreary minutes creep by like twenty years to the girl, when the door bursts open and Jack appears on the threshold.

"It's all right, girlie," he cries, "I was freed." And Jane, with a cry of delight, runs to his arms.

"LITTLE RED RIDING HOOD" (Majestic).

Sheer merit compels us to again notice the product of the Majestic Motion Picture Company. This time it is the "Little Red Riding Hood" picture released by that company this week. The story is familiar to all. Mary Pickford is a delightful "Red Riding Hood" and all the other parts are well cast, even the wolf who, in this instance, was a most intelligent dog and gave a better representation of the part than could possibly have been given by a masquerade wolf.

Scene from "Little Red Riding Hood" (Majestic).

Most notable in this picture are the beautiful views obtained. The picture was taken on the estate owned by Ernest Thompson Seton at Cos Cob, Conn. Some of the scenes are entrancing and the photographic effects are unusually lovely.

This picture will delight the hearts of Independent exhibitors, who will appreciate the good photoplay and good acting the Majestic Company is giving them.

"TAMING A HUSBAND" (Majestic).

If Independent exhibitors are looking for good comedy, they will find it in the releases of the Majestic Company. One scheduled for early release is entitled "Taming a Husband" and is quite as wholesome as the most prudish could desire, while it is full of fun and laughs. Hubby finds fault with his wife's cooking and tells her to go and learn how from his mother. She goes and, with mother's assistance, puts up a job on hubby. What the wife and mother cook up for his lunch would never find a place in Mrs. Rorer's cook book. Hubby chases them both off to the matinee and tries to cook something fit to eat, but is not a success. Then he remembers that his stenographer claims to be a good cook, so he calls her in and, between them, a good dinner is prepared in time for the return of the wife and mother, who compliment him on his ability.

It begins to look as though Hubby was going to get away with his little game, but the stenographer, who had to leave as soon as the dinner was cooked, forgot her umbrella and came back for it just in time to run into the wife. Of course she had to tell how she happened to be there and then the wife has an inspiration. As a result hubby gets into a terrible mess and is thoroughly tamed when he comes out of it alive. Get the picture and you will agree with us that it is especially good.

"WHAT'S IN A FACE?"

Ask Mr. Lee Beggs, New Character Comedian of the Solax Company, Who Plays the Leading Role in "His Musical Soul."

Some forty years ago, away out in that part of the country where the folks are skeptical and ask to be shown, the rotund and corpulent Lee Beggs was born. Mr. Beggs has ever since his birth been a living argument for the "fat men." Everybody loves the "fat man" around the Solax Studio, with the possible exception of little Magda Foy, the Solax Kid; but then little Magda has a little heart and she can only love "one" at a time. Sh! hush!—her love affair is a secret!

When Mr. Beggs was not yet above the spanking age he decided that there was more fun in being an actor than in studying geography. So one day Mr. Beggs begged himself into the theatrical business. His first responsibilities were the onerous labors

Mr. Lee Beggs.

of a "prop" boy. His salary consisted of free admission to the show. The beggarly existence of a "prop" boy didn't satisfy Lee Beggs for long. He had higher aims. His manly heart, palpitating in a body weighing two hundred pounds, was set on becoming a real actor. That he became a real actor is evidenced by his twenty-five years of continuous engagements in vaudeville and the legitimate. He played with Julia Marlowe, and had many engagements in stock in various sections of the country. He was stage director and manager on a number of occasions.

In all, Mr. Beggs believes he has played anywhere between 500 and 1,000 parts. He is a newcomer in motion pictures and is a great believer in the future of the silent drama. He has his own ideas on what constitutes the requirements of a good moving picture actor. Mr. Beggs doesn't have to use many words to express himself. His face speaks for him before he opens his mouth, and that is saying a good deal. Mr. Beggs appeared with success in "The Interrupted Elopement," "Fickle Bridget," "A Troublesome Picture," "The Will of Providence" and "His Musical Soul."

WILL IMPORT FEATURE FILMS.

The Feature Film Company, of 108 East 12th Street, New York, announces that it is importing a large number of exceptionally good feature pictures, not handled by any other agency. It will make a specialty of subjects of from 2,000 to 5,000 feet in length and will supply posters without charge. This company will also handle feature domestic subjects.

"DRIVING HOME THE COWS" (Kalem).

A little classic in pictures has just been produced by the Kalem Company, based upon a war-time poem by Katherine P. Osgood, which appeared in a periodical in 1865 under the title given. The story told in the poem has been so faithfully portrayed in the picture that no better description can be given than is contained in the verse itself, which is here reproduced:

Out of the clover and blue-eyed grass
He turned them into the river lane;
One after another he let them pass,
Then fastened the meadow bars again.

Under the willows and over the hill
He patiently followed their sober pace;
The merry whistle for once was still,
And something shadowed the sunny face.

Only a boy, and his father had said
He never could let his youngest go.
Two already were lying dead,
Under the feet of the trampling foe.

But after the evening work was done
And the frogs were loud in the meadow swamp,
Over his shoulder he slung his gun
And stealthily followed the footpath damp.

Scene from "Driving Home the Cows" (Kalem).

Across the clover and through the wheat,
With resolute heart and purpose grim,
Though cold was the dew on his hurrying feet
And blind bats flitting startled him.

Thrice since then had the lanes been white
And the orchards sweet with apple bloom,
And now when the cows came back at night
The feeble father drove them home.

For news had come to the lonely farm
That three were lying where one had lain,
And the old man's tremulous, palsied arm
Could never lean on a son's again.

The summer day grew cold and late;
He went for the cows when the work was done.
But down the lane, as he opened the gate,
He saw them coming one by one.

Brindle, Ebony, Speckle and Bess,
Shaking their horns in the evening wind,
Cropping the buttercups out of the grass—
But who was it following close behind?

Loosely swung in the quiet air
The empty sleeve of the army blue,
And worn and pale from the crisping hair
Looked out a face that the father knew.

The great tears sprang to their meeting eyes,
For the heart must speak when the lips are dumb.
And under the silent evening skies
Together they followed the cattle home.

This picture was made at the Jacksonville studio, amid typical Southern scenery, and these are most beautiful. The work of the players reveals careful thought and a high conception of the subject, and the portrayal is dignified and touching. Altogether it is one of the best things the Kalem players have done in some time.

"CHRISTMAS PRESENTS" (Solax).

The people in Flushing one day crowded around a five and ten cent store on Main Street and watched with curiosity a burly cop arrest a little girl for breaking the plate glass window, because, as she later explained, she couldn't get the nice Christmas things displayed.

The breaking of the glass was her protest to society. The little girl felt that nature had conspired against her. In her little breast there surged a spirit of revolt against existing conditions. The child's story was exploited in the Flushing and the Brooklyn papers. The Solax scenario editor got on the job. He worked up a story around the incident and the child. The result is a Christmas story with Santa Claus hovering over the characters and instilling them with a new faith and love for humanity.

The sacred character of the story makes it a fine Sunday

Scene from "Christmas Presents" (Solax).

release. In fact, the Solax Company thought so much of it that it decided to make "Christmas Presents" its first release on the three-a-week program. The public will have an opportunity to see it for the first time Sunday, December 24.

The story revolves about a widow who is "up against it" and her little child, who suffer quietly the restrictions of poverty. The mother gets into trouble because of the mistakes of others. She is befriended by a police sergeant.

Her little daughter, like more little girls, wanders off to see the big Christmas displays in the shop windows. While gazing with hungry and envious eyes upon dolls and houses and toys, she makes the acquaintance of a benevolent woman of wealth. This woman is moved by the child's longing glances and so buys for her a big French doll.

The plot is complicated by a dull-headed policeman who arrests the child, but it all turns out happily at the widow's humble home on Christmas Eve, for Santa Claus is the harbinger of hope and love besides material gifts.

IMP SCENARIO CONTEST.

The I. M. P. Company desires to announce that the scenario contest which it has been conducting will close on Dec. 31, 1911. This contest is for comedy subjects, and the prizes offered are: $100, first prize; $75, second; $60, third; $50, fourth. So far a large number of high-class comedies have been submitted, but there is still time for further entries.

CHAMPION AVIATION PICTURES.

Champion is about to release two pictures featuring Miss Blanch Scott, the woman aviator, who takes a prominent part in the story which includes a flight in an aeroplane. The titles are "The Aviator's Success" and "Aviator and Autoist Race for a Bride."

Robert C. Fowler, accompanied by a Champion camera man, is now making flights in the Southwest, taking areoplane views of cities.

The Champion Company has moved to its new offices in 145 West 45th Street, room 801 of the Exchange Building, and is now settled and ready for business in the new location.

SUPPLY AND DEMAND.

In the evolution of the business will the supply of educational pictures create the demand, or will the demand spur the manufacturers to more and greater efforts in this direction? It seems to us that the latter condition prevails. We hear constantly from exhibitors who desire but who have difficulty in procuring educational films, even to the extent of gratifying their ambition to advertise an educational program one day each week. The exhibitors of Independent films are the chief complainants, and we are pleased to record the fact that they are now getting more attention from the manufacturers. Looking back over the Sales Company's program for the past few weeks, one can pick out from every manufacturer on the list one or more reels of an educational nature. They may not have been prepared or issued as strictly educational reels, but there are enough of sufficient educational value to make up several very good programs. And the percentage is on the increase. Almost all of the other foreign makers issue almost every week one educational reel or half-reel. Among the Imps we found three in two weeks' releases, and almost every one of the American members of the Sales Company have one or more to their credit, while the youngest of the group, the "Republic," shows a tendency to specialize in this field.

This week we call attention elsewhere to an educational reel by the American Film Manufacturing Company, and in an interview with the president, Mr. S. S. Hutchinson, he assured us that more of the same class were in preparation. But, most encouraging of all, we are told by the manager of the Eclair Company that a scientific department has for some time been in operation at their Paris plant. This department has been specially equipped for educational and scientific work and is under the direction of an eminent French scientist. Powerful microscopes are here used in connection with the camera, and it is the intention of the Eclair Company to work along definite lines in the preparation of a series of educational films for use in schools and colleges. We have seen the first two subjects. One shows how the common housefly is a serious menace to health. The work of the microscope is here shown to perfection. The pictures are marvelous in their clearness, of absorbing interest, and convincing beyond question. The other reel shows how bees gather their honey, how they are hived and handled, how the honey is extracted from the combs and prepared for the market. These are two educational subjects of the highest order of merit that will be added to the Independent program early in January, and the Eclair Company are prepared to issue one each week if they meet with encouragement. We hope that they will.

LEVI SPOT-LIGHT SLIDES.

Fred A. Apfelbaum, secretary of The Levi Co., Inc., inventor of spot-light song slides, patent No. 1,010,214, received his papers from Washington last week. The patent has been assigned to The Levi Co., Inc., 1560 Broadway, New York, who will manufacture them exclusively in the United States and Canada.

Considerable difficulty was found at first in getting the spot light so that it would fit every theatre, due to the different size houses and screens. After experimenting some time they announce that their efforts have been crowned with success and that the new improved spot-light song slide can be used in any vaudeville or moving picture theatre.

The idea has been favorably commented on by almost everyone in the profession, and now that it is a practical success, it will, no doubt, be a valuable asset to this enterprising company.

SIMPSON'S ADVERTISING SLIDES.

Mr. Alfred L. Simpson, the maker of Simpson's celebrated slides, informs us that the new department recently organized for the manufacture of slides for advertising and scientific purposes is making great progress. Mr. Simpson wishes to announce the fact that only poses from life will be used for these slides. In view of the fact that A. L. Simpson, Inc., enjoys an envious reputation for manufacturing slides of the "worth while" kind, and have as customers some of the largest colleges in this country, we are pleased to note the large and fertile field for operation, to reward Mr. Simpson for his efforts in this direction.

VANCOUVER EXHIBITORS ORGANIZE.

At a recent meeting of the motion picture theater exhibitors of Vancouver, B. C., an organization was formed and the following officers were elected for the ensuing year: J. R. Muir, president; Charles Schuberg, secretary-treasurer; W. P. Dewees, vice-president; William Brown and W. Armstrong, directors. The organization will be known as the Vancouver Moving Picture Exhibitors' Association.

BOOMING FEATURE FILMS.

F. Mandelbaum, president of the Feature and Educational Film Company, returned last week to the general offices of the company at Cleveland, after a trip through the Central States in the interests of the two new F. & E. features, "Love and Sacrifice" and "Quincy Adams Sawyer." Mr. Mandelbaum reports that these two productions at the exhibitors' conventions held at Indianapolis and Chicago proved the best features that have been placed on the market to date. He also visited the Chicago and Detroit branches of the F. & E. Company, where bookings were booming, and disposed of several state rights on his trip.

HALLBERG INSTALLS MERCURY ARC RECTIFIERS.

In many of the up-to-date moving picture theaters operating on alternating current circuits, especially those having vaudeville and such where the elimination of noise from the alternating arc is desired, Mercury Arc Rectifiers are being installed to change the alternating current into direct current at the arc. Mr. J. H. Hallberg, "The Economizer Man," reports that he has recently installed 40-ampere Rectifiers for G. A. Robinson, Colonial Theatre, W. Hoboken, N. J., and Carl Michelfelder, Star Theater, Fall River, Mass. Also 30-ampere Rectifiers for A. A. Jackson, St. Ann's Ave., The Bronx, N. Y. City; Temple Theater, St. Mary's, Pa.; Palatka Gas & Fuel Co., Palatka, Fla., and Montgomery Amusement Co., Jacksonville, Fla.

"IMP" CHANGES CORPORATE NAME.

Notice is given by the Independent Moving Pictures Company of America that it has asked permission of the courts to change its corporate name to "The Imp Films Company." The reason given for the change is that the company is better known by the proposed shorter title and that it is used generally in addressing the company in preference to the longer and original title.

METCALF OUT OF CINCINNATI-BUCKEYE FILM CO.

McMahan & Jackson, of the Cincinnati Buckeye Film Company, Cincinnati, Ohio, announce that C. K. Metcalf, in the shipping department of the company, is no longer in their employ.

THOSE "MAINE" PICTURES.

In last week's issue announcement was made that the Solax Company had some pictures of "Raising the Maine" which would be exhibited at Herald Square Theater, New York. This was an error; can't explain how it happened, but it did. The truth of the matter is that the pictures referred to belonged to the "Raising the Maine Company" and were exhibited under their direction. These pictures are being handled by the latter company on the State rights plan. Address them at 145 West 45th Street, New York.

RUSH & ANDREWS' NEW HOUSE.

Rush & Andrews, proprietors of the "Wauwanda" at Haines Falls, N. Y., last summer, are comfortably established in their winter "Wauwanda" at Woodridge, N. J. Their present quarters are in what was formerly the Masonic Hall. "Uncle John" will put on his "local happenings" as usual

Scene from "The Tie That Binds" (Comet).

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, DECEMBER 18th, 1911.

BIOGRAPH—As in a Looking Glass (Dramatic) .....
KALEM—He Who Laughs Last (Comedy) 1000
LUBIN—Love Decides (Dr.) 1000
PATHE—Pathe's Weekly No. 51 (Topical) 1000
SELIG—Evangeline (Dramatic) 1000
VITAGRAPH—Vitagraph Monthly of Current Events (Topical) 1000

TUESDAY, DECEMBER 19th, 1911.

EDISON—Santa Claus and the Clubman (Dramatic) ..1000
ESSANAY—The Three Bears (Juvenile) 1000
GAUMONT—Through the Enemy's Lines (War. Dr.) 985
C. G. P. C.—Princess Charming (Juvenile) .....
C. G. P. C.—Landscapes in Japan (Scenic) .....
SELIG—For His Pal's Sake (Dramatic) 1000
VITAGRAPH—Vanity Fair (Three Reels) (Dr.) ...3000

WEDNESDAY, DECEMBER 20th, 1911.

EDISON—The Sign of the Three Labels (Comedy) 1000
ECLIPSE—The Miracle (Dramatic) 1040
PATHE—The Fatal Posing (Am. Dr.) 1000
KALEM—The Flash in the Night (Dr.).....1000
LUBIN—Art versus Music (Com. Dr.) 1000
VITAGRAPH—Fires of Driftwood (Dramatic) 1000

THURSDAY, DECEMBER 21st, 1911.

BIOGRAPH—A Terrible Discovery (Dramatic) .....
ESSANAY—Winning an Heiress (Com. Dr.) 300
ESSANAY—The Foiling of Red Dugan (Dramatic) ... 700
LUBIN—Kiddies' Christmas (Two Reels, Xmas Dr.)..1800
MELIES—The Mission Father (Dramatic) 1000
PATHE—Dad's Smash-Up (Am. Dr.) 1000
SELIG—Brown of Harvard (Dramatic) 1000

FRIDAY, DECEMBER 22nd, 1911.

EDISON—How Sir Andrew Lost His Vote (Comedy).1000
ESSANAY—The Millionaire Barber (Comedy) 1000
KALEM—Between Father and Son (Dramatic) 1000
C. G. P. C.—Providential Bread (Dramatic) .....
C. G. P. C.—In Japan—Nara (Scenic) .....
SELIG—The Little Widow (Dramatic) 1000
VITAGRAPH—A Reformed Santa Claus (Dramatic) .1000

SATURDAY, DECEMBER 23rd, 1911.

EDISON—Pat Clancy's Adventure (Comedy) 1000
ESSANAY—Broncho Billy's Christmas Dinner (Dr.)..1000
GAUMONT—The Maid of Argos (Dramatic) 1000
LUBIN—The Sergeant's White Peril (Mil. Dr.) 1000
PATHE—Actor's Heart (Am. Dr.) 1000
VITAGRAPH—The Old Doll (Dramatic) 1000

ADVANCE RELEASES.

MONDAY, DECEMBER 25th, 1911.

BIOGRAPH—Caught with the Goods (Comedy) .....
BIOGRAPH—A Mix-Up in Raincoats (Comedy) .....
KALEM—The "Revenue and the Girl (Dramatic) 1000
LUBIN—One Way to Win (Comedy) 1000
PATHE—Pathe's Weekly No. 52 (Topical) 1000
SELIG—A Modern Trip (Dramatic) 1000
VITAGRAPH—Some Good in All (Xmas Dr.) 1000

TUESDAY, DECEMBER 26th, 1911.

EDISON—Papa's Sweetheart (Dramatic) 625
EDISON—Modern Weapons for Fighting Fire, New York City (Vocational) 375
ESSANAY—A Story of the West (Dramatic) 1000
GAUMONT—From Pity to Love (Dramatic) 826
GAUMONT—Scenes of the Coast of North Africa (Sc.) 124
C. G. P. C.—The Burglar's Hard Luck (Comedy) .....
C. G. P. C.—Aboard a French Battleship (Naval) .....
C. G. P. C.—The Kromats (Acrobatic).....
SELIG—The Bully of Bingo Gulch (Com.-Dr.) 1000
VITAGRAPH—The Younger Brother (Mil. Dr.) 1000

WEDNESDAY, DECEMBER 27th, 1911.

EDISON—The Stuff That Dreams Are Made of (Com.) 1000
ECLIPSE—The Stolen Treasure (Dramatic) 680
ECLIPSE—Fair Exchange Is No Robbery (Com.) ... 322
PATHE—Mother-in-Law Raises —— (Com.) 1000
LUBIN—The American Girl.....1000
VITAGRAPH—Testing His Courage (Dr.) 1000

THURSDAY, DECEMBER 28th, 1911.

BIOGRAPH—The Voice of the Child (Dramatic) .....
ESSANAY—For Memory's Sake (Dramatic) 1000
LUBIN—The Soldier's Return (Dr.) 1000
MELIES—The Ranchman's Debt of Honor (Dr.) 1000
PATHE—His Daughter's Bracelet (American Dr.) 1000
C. G. P. C.—Mushroom Culture (Edu.) .....
SELIG—Paid Back (Dr.) 1000

FRIDAY, DECEMBER 29th, 1911.

EDISON—A Romance of the Cliff Dwellers (Dr.) 1000
ESSANAY—A Bird in the Hand (Comedy) 1000
KALEM—The Maid's Double (Dramatic) 1000
PATHE—Yann, the Troubadour (Dr.) 950
SELIG—Their Last Chance (Comedy) 1000
VITAGRAPH—A Doubly Desired Orphan (Dr.) 1000

SATURDAY, DECEMBER 30th, 1911.

EDISON—Uncle Hiram's List (Com.) 1000
ESSANAY—Broncho Billy's Adventure (West. Dr.) ..1000
GAUMONT—Curing a Reckless Student (Dr.) 1010
LUBIN—Father and the Girls.....
PATHE— The Doll (American Drama) .....
VITAGRAPH—In the Clutches of a Vapor Bath (Com.) 1000

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Calendar of Independent Releases.

MONDAY, DECEMBER 18th, 1911.

AMERICAN—The Last Notch (Dramatic) 1000
CHAMPION—The Coward's Flute (Dramatic) 950
COMET—A Game of Bridge (Dramatic) 1000
IMP—The Girl and the Hair Back (Dramatic) 1000
NESTOR—The Love Chase (Comedy) .....

TUESDAY, DECEMBER 19th, 1911.

BISON—Cowgirl's Pranks (Comedy Drama) .....
ECLAIR—A Tragic Joke (Am. Dr.) .....
POWERS—Cupid's Big Sister (Com. Dr.) .....
POWERS—Touring Brussels (Scenic) .....
THANHOUSER—The Tomboy (Com. Dr.) .....

WEDNESDAY, DECEMBER 20th, 1911.

AMBROSIO—Tweedledum Marries an American Girl (Com.) .....
AMBROSIO—The War in Tripoli (War) .....
CHAMPION—By Decree of Fate (Dramatic) 950
NESTOR—The New Ranch Owner (West. Com.) .....
RELIANCE—Locked in the Vaults (Dr.) .....
SOLAX—Love, Whiskers and Letters (Com.) .....

THURSDAY, DECEMBER 21st, 1911.

AMERICAN—The Gold Lust (Dr.) 1000
ECLAIR—A Heart Bowed Down (Dr.) .....
IMP—The Professor (Dr.) 1000
REX—The Martyr (Dr.) .....

FRIDAY, DECEMBER 22nd, 1911.

BISON—An Indian Martyr (Dr.) .....
COMET—The Man with the Camera (Dr.) 985
LUX—A Japanese Love Story (Dr.) 977
SOLAX—The Violin Maker of Nuremberg (Dr.) .....
THANHOUSER—Cinderella (Juvenile) .....

SATURDAY, DECEMBER 23rd, 1911.

GREAT NORTHERN—The Twins (Com.) .....
GREAT NORTHERN—From Ostersund to Storlien (Scenic) .....
ITALA—Foolshead's Christmas (Com.) .....
IMP—A Pair of Gloves (Com.) 600
IMP—Niagara Falls Celebration (Topical) 400
NESTOR—Desperate Desmond Foiled by Claude Eclaire (Com.-Dr) .....
POWERS—Hearts of Italy (Dr.) .....
RELIANCE—The Doctor's Dilemma (Dr.) .....
RELIANCE—A Pair of Shoes (Com.) .....

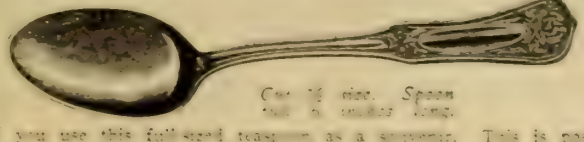
SUNDAY, DECEMBER 24th, 1911.

MAJESTIC—The Actress (Dr.) 1000
REPUBLIC—Before Yorktown (His. Dr.) .....
SOLAX—Christmas Presents (Dr.) .....

NEW PICTURE THEATER AT NORTHAMPTON, MASS.

The Hampton Hotel property in Northampton, Mass., has been leased to the Theater Amusement Company, of Springfield, Ohio, which will build a picture theater on the site. Nathan Goldstein, president of the Amusement Company, announces that work will be commenced at once and that the theater will be ready for business about February 15th, 1912. A modern building will be erected for stores and offices and the theater will have a seating capacity of 1,600.

You Will Have to Turn Them Away



Cut ½ size. Spoon is 6 inches long.

If you use this full-sized teaspoon as a souvenir. This is positively the biggest value ever offered on silverware. Made by Wm. A. Rogers and absolutely GUARANTEED TO LAST FOREVER. Not cheap silver-plated, but made of nickeled silver, which will outlast the best plated ware made. Do not confuse it with the cheap silver-plated brass ware offered in competition; there is absolutely no comparison.

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A THRILLER. HAIR-RAISING RIDING. A SPLENDID FEATURE THAT YOU WILL REPEAT.

NEW YORK MOTION PICTURE CO.

1 UNION SQ. N. Y. CITY

Correspondence

NEW ENGLAND.

Messrs. McCue and Cahill, the well known moving picture men of Brockton, Mass., will direct the exhibition of moving pictures of the Brockton Fair. The pictures will be exhibited at the Commercial Club of Brockton. The Brockton Fair is the event of its kind in New England.

A ten year lease has been signed by a Boston theatrical syndicate, for the theater in the new brick block to be erected on Main Street, Melrose, Mass. The location is just in the center of the city. The contracts for the erection of the building call for its completion within a period of 60 working days. Vaudeville and pictures are to be presented.

Chief of Police Whitney suspended the license of the Mahaine Theater, all day November 21. It seems that the theater is only allowed to hold 934 people, by the terms of its license. Manager W. C. Howitt found business so good that a few in exces of the 934 allowed were permitted to enter the auditorium. After the license was suspended Manager Howitt told Chief Whitney that the reason for this was due to the fact that many of his audience had come from long distances. Rather than disappoint these people the house had been over filled. Under these circumstances, the license was re issued by the Chief. The Mahaine Theater is in Great Barrington, Mass.

The city of Montpelier, Vt., has granted to J. E. Leland and others, a permit to run a photo play exhibition on Monday and Saturday nights in the Auditorium of the City Hall. The program must be kept up to an unusually high standard of quality, and no advertising will be permitted on the outside of the hall.

John McMurray and Ralph Pinkham have jointly taken over Boulevard Hall, Saratoga, Street, East Boston, Mass. After the hall has been renovated, the house will open with 4 reels of Licensed pictures and illustrated songs. Both these men are conversant with their business, and should make a success. Mr. Pinkham was a member of the General Film Company's staff until recently.

The situation in Pawtucket, R. I., is peculiar, to say the least, as the whole theatrical situation is in the hands of one man, as told last week. A strike of union musicians was averted, because their demands were acceded to at the last moment. It seems that all the musicians at the Bijou, Star and Munsic Hall theaters were given notice to leave. Upon learning this a general strike was threatened, but the union was placated by the "combine."

A new photoplay theater is promised for North Abbington, Mass., as Mr. James Lydon has decided to build on North Avenue.

It is stated on the best authority that the new vaudeville and picture house now being built on Washington Street, Boston, is to be one of the famous "Olympia" theaters of New England. The house is contracted to open March 1, 1912, and will be one of the most expensive and finest in the country.

Mr. George T. Rock, sixth vice-president of the International Alliance of Theatrical Stage Employes, is meeting with good success in Boston. Mr. Rock's mission is to persuade exhibitors to sign the new wage scale for union operators of Boston—Local 182. No trouble is being anticipated just now, as Mr. Rock declares the local managers are all very willing to do their share toward helping along the new wage scale.

The Broadway Theater, Lawrence, Mass., is closed and the reopening has not as yet been announced by Manager W. C. Fleming.

Manager Arthur E. Lord is certainly packing them into the Olympia and Pastime theaters, Lynn, Mass. The Olympia is a large house, and the Pastime a small one, but both are doing big business.

Manager E. L. Knight, of the Bijou Theater, Springfield, Mass., is doing very well this season with a bill of vaudeville, pictures and illustrated songs.

Mr. F. C. Morgan, of the Music Hall, Milford, Mass., finds business good and expects to acquire an interest in a Chelsea, Mass., theater.

The Theatrical Stage Employes of Hartford, Conn., are now completing the arrangements for their annual ball and entertainment which will probably be held December 15. A big time is expected.

The Star Theater, Dover, N. H., after being closed some time, because of poor business, again opened its doors on November 25, and offers vaudeville and pictures. The house is managed by Mr. James E. Townsend.

The McCue & Cahill Amusement Company has just been incorporated for $5,000. Those incorporating were: John W. McCue, John J. Cahill, Emily J. Gurney and William B. Cross. Messrs. McCue and Cahill are among the most prominent New England firms devoted to this line of business, owning and controlling a score of houses.

Messrs. Contos and Zevitas have leased their theater, Zenicon Temple, Roxbury, Mass, to a local moving picture concern. Both Mr. Contos and Mr. Zevitas have extensive interests in the confectionery business and sold out on this account. Zenicon Temple is situated in a thickly populated district and is a winner. Vaudeville and Licensed pictures are offered. HENRY.

PHILADELPHIA.

Two steep runways leading to emergency exits in Lubin's Palace mark the stage ends of the two side aisles, where once scores of standees paid an extra dime for the privilege of having a handicap advantage for vacated reserved seats. Now the runways serve to use up the standing room with resulting direct loss, and to emphasize the perils of fire and panic netting still further loss. The story of these runways, better than any other argument, serves to demonstrate the value of enforcing uniform courtesy in moving picture houses. It seems that the Palace was unusually crowded one night when a political leader happened in with his daughter. They were very early and gained first row seats without trouble. Later the place filled up quickly and a crowd formed in front of the first row, obstructing the view of the stage. The unthinking help, overplaying the proposition, began packing standees in the aisles in violation of both a State law and a City Ordinance. This move shut off the stage to all in the first two rows, near the aisle, and a polite protest was made to the special officer by the policeman, who knew the law, and the police regulations. The protest brought forth nothing but contemptuous silence from one source and impudence from another. Two days later the Department of Public Safety, with strong pressure behind, got busy and the runways were ordered in and more or less unpleasant surveillance has been maintained ever since. A courteous answer and diplomatic rearrangement of the overflow would not only have saved the situation, but made friends for the house in powerful company. Thus it appears that even the least important of the subordinates in a moving picture house can cause a great loss to the owner and create trouble where none is necessary.

Mr. Walter R. Linn, of Carlisle, Pa., one of the best known dramatic writers in the country, has retired from the newspaper business, and will devote himself to developing scenarios for moving picture films and to play writing.

At all of the sessions of the Child Welfare Congress, under the auspices of the City of Philadelphia, one or another of the orators took a slap at the moving picture business as a whole, without emphasizing the tremendous value of the educational work being carried on by film makers. Finally, Superintendent Brumbaugh, of the Public School System, directed attention to the fact that all of the travel and scene pictures used in nearly all the houses at one time or another, had a definite educational value, and he proposed that

Penn Square Theatre, Cleveland, Ohio.

This handsome structure is the Penn Theater, located at Euclid Avenue and East 55th Street, Cleveland, Ohio. It is a remarkably elaborate temple of photodrama, both inside and out. At present the auditorium seats 650, but plans have already been made for an additional 350, to be placed in a balcony which is soon to be built. The appointments at the Penn Square Theater are sumptuous and insure the comfort of every patron.

Particular attention is paid at the Penn Square to the matter of projection, and there are numerous ingenious electrical devices, which have been built for the better presentation of the picture upon the screen. The operating room is a veritable jungle of electrical apparatus, and resembles an electrical laboratory which, in fact, it is. There are several different voltages of electricity coming into the building, all of which pass through special apparatus for improving illumination. Needless to say that an operator who can hold this job at the Penn Square Theater, can make good anywhere.

The manager is Mr. Emil C. Meyer, who ably conducts the establishment. The Penn Square people are putting up another theater at Woodland Avenue and 38th Street, which will have a seating capacity of 1,600. This new theater will also be managed by Mr. Meyer.

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HERE IS SURE MONEY!!

"REMEMBER THE MAINE"

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"THE MYSTERY OF THE MAINE"

THE NEW YORK TIMES

MAINE IN MOTION PICTURES.

Views Taken in Havana Harbor Shown at Herald Square Theatre.

The first public showing of motion pictures taken in Havana harbor during the work of uncovering the wreck of the battleship Maine took place at the Herald Square Theatre yesterday afternoon. Some of the films were exhibited before the Maine Monument Committee several weeks ago, but the present reels contain later views.

The series began with the building of the caissons, showed the gradual lowering of the water inside the coffer dam, and the cleaning of the parts of the wreck as they were exposed. The pictures showed clearly the force of the explosion that destroyed the ship and the present condition of the vessel.

Preceding the wreck pictures there was a series of views of the recent fleet motion in the Hudson River and another series showing Admiral Togo on

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RAISING-THE-MAINE FILM COMPANY

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P. S.—We have just received a request for a private exhibition to the Department of the Navy, at Washington, D. C.

some plan be devised to induce house managers to make more frequent use of this character of pictures.

An unverified report places another Nixon & Zimmerman theater with pictures in the Diamond Street district of the city, close to the proposed new station of the Pennsylvania Railroad, and the Ridge Avenue car lines.

The contract has been let for the construction of a one-story moving picture parlor for Mr. George H. Chapman, at Orthodox and Tacony Streets. The work will be started immediately.

The Erie Avenue Amusement Company have opened a moving picture parlor at Erie Avenue and Marshall Streets.

Messrs. Lasher & Freeman will open a moving picture parlor shortly at Fifth and Reed Streets, to be called the Mirror Theater. Title will be taken in the name of the Mirror Theater Company.

Mr. V. R. Carrick, of the Philadelphia Projection Film Company, No. 44 North Ninth Street, is in Atlanta, Ga., on a business trip.

The Montgomery Theater, at No. 600 East Girard Avenue, will be opened in about ten days. Seating capacity will be 500.

The Twentieth Century Theater, of Manyunk, is to be enlarged and many new alterations will be made.

The Wilmington Theater Company has been incorporated in Dover, Delaware, to conduct theaters and amusement places of all kinds, capital, $20,000. The incorporators are: William E. Harris, William G. Shaw and Casper T. Toppin, all of Wilmington, Del.

The Noflaw Theater opened with an elaborate vaudeville and moving picture bill at Allentown, Pa. The house has a seating capacity of 1,600. The American Seating Company furnished the chairs.

Mr. George W. Benatham will open a new moving picture house in Allentown, Pa., in about ten days, seating capacity, 700.

The Operators' Union is rapidly gaining strength here, new members are being admitted at every meeting, and the outlook for the year has been very good.

Mr. Morris Spiers has opened a new house at No. 2716 Girard Avenue. Seating capacity, 500.

Director George D. Porter took charge of the Department of Public Safety on Monday last, and when asked to define his position on the moving picture business, said:

"The questions of safety and decency in moving picture establishments ought to concern the immediate managers more than the police officials. It is poor business to maintain a firetrap, and worse to pander to the depraved tastes of the few. If the place be unsafe, it soon becomes a matter of common knowledge, and the patrons worth having go elsewhere. If the pictures are questionable, only the low attend and their very presence drives all the desirables away, so that in the end the question regulates itself.

"I have been interested in the Boy Scout movement ever since it was inaugurated, and I think I know something about boys. The moving picture parlor keeps boys away from worse places and the adroit manager knows that boys are his best advertisers. It is not the policy of this administration to transform the police into a band of mean spies, but every police regulation looking to safety and decency will be enforced to the letter and with the least possible injury to the theater owner.

"These gentlemen ought to get into harmony and close relationship with Superintendent Taylor, of the Bureau of Police, and anticipate trouble by avoiding it.

"There will be no drastic proceedings against any theatrical venture conducted within the bounds of reasonable decency. In all subjects of complaint, the accused will have his day in court, so long as I have aught to do with the policy of the Department of Public Safety. My office shall always be open to the theatrical managers who come to explain as well as to the private citizen who shall come to complain."

Superintendent Taylor, of the Bureau of Police, has been in the Department many years, but during the past four years he has been shorn of his power, and was merely a clerk working under his subordinate, the Assistant Superintendent of Police, "Tim" O'Leary. O'Leary went out with the Reyburn administration, and Taylor was put in supreme command of the police by Director Porter. Superintendent Taylor is a very religious man and one who is inclined to take a narrow view of matters, to which he cannot give his unqualified indorsement. Director Porter, however, has the heart of a boy, and the brains of two ordinary men. He is clean all through and cannot be "reached" in any way except by simple logic and the truth. Only a smart alec will try to put anything over on the new Director, who would not hesitate a second to personally arrest all offenders, and close the place up instanter, in the face of gross abuse of privilege. The wise manager will get into line with the views of the new Director, and thus enjoy four years of undisturbed peace.

Mr. George Werner has opened a new moving picture parlor at Twenty-seventh and Girard Avenue. It has a balcony and seats 100 people.

The Mirror Amusement Company, of 1332 South Fifth Street, which has just recently opened, have purchased, from the Calehuff Supply Company, a large mirror screen, 12 by 16, at a cost of $645.

The Fulton Theater is again open, under the management of Howard Rogers, at Chester, Pa. This house was formerly run by colored people, for colored people, but since it has changed hands, it will be open to the white population of the town.

The largest theater in the State of Pennsylvania devoted exclusively to moving pictures, has been opened at Eighteenth and Ridge Avenue. It is called the Ridge Avenue Theater, and seats 1,800 people. It was erected at the cost of $45,000, and is a masterpiece in construction.

The Nixon Theater presented one of the heaviest acts ever seen on a vaudeville stage. The act consists of four huge Indian elephants, the combined weight of which is 16,000 pounds. This huge mass of bone and muscle is controlled by one delicate woman, professionally known as Madame Arnold.

The new Peoples' Settlement Building, in Wilmington, Delaware, is to be equipped with a motion picture plant, the gift of Mrs. Dexter A. Hall, of Boston, Mass. It is expected to make educational use of the gift, in connection with instruction and training of the settlement children.

Mr. M. Spiers has opened his new Royal Palace, Twenty-seventh Street and Girard Avenue. His equipment consists of a mirror screen, 11 x 14' 8", and two model B Edison machines, with two economy Edison transformers. He also has a mirror screen and two Edison Model B's in his other parlor, the Girard Palace.

The singing of a popular ragtime song by two members of the audience quieted a crowd of almost 500 persons in the Majestic Theater, No. 2424 Kensington Avenue, when a reel of films took fire from a nearby light. The house was crowded to its capacity when the scare occurred. Charles Maryms, operator of the machine, was changing films, when the tag on one of them became ignited. Two boys in the front of the house started to sing, and the piano player furnished an accompaniment with much vigor. Mr. Joseph Burger, manager of the house, said the loss would be less than fifty dollars.

Mr. George Bennathim's New Hippodrome, Allentown, Pa., will open shortly with two Model B Edison machines and economy transformers.

Mr. Wilmer Stewart, of Indiana, Pa., and Wallace Cunningham, of Jacksonville, have started a Nickelodeon in Latrobe, Pa.

Articles of incorporation have been filed for the Century Amusement Company, under the laws of Pennsylvania, to produce and exhibit vaudeville and motion pictures, plays and to conduct any and every form of amusement and entertainment. The incorporators are: Abraham Ginsburg, Benjamin Kaplan and Abraham Winderman.

Mr. Joseph M. Sweet, of the Calehuff Supply Company, has started on a Southern trip, and expects to be gone several months. Mr. Sweet is well known to the trade in that section, and expects to burn the wires with orders.

Ambitious to perfect and patent a highly specialized device for handling slides in a moving picture machine, Joseph Leopold, the police of Bethlehem charge, stole 156 pounds of brass from the plant of the Bethlehem Steel Company. John Hookas was arrested with Leopold as an accessory. Leopold made a confession, in the course of which he outlined his moving picture improvement to the Chief of Police, who declined to divulge it, because he believed, with Leopold, that it has merit. The idea is to show song slides in conjunction with ordinary reels.

CLEMENT H. CONGDON.

LOUISVILLE.

The Princess Amusement Company, which operates several photo theaters in Louisville, has installed adjustable electric signs in front of each. The name of the principal film is flashed to the public every night. Abundant use of electricity has helped them as it has other businesses.

The management of the Royal Theater, at Eighteenth and Broadway, has announced that it will put up 20 turkeys for the public on Christmas day. Every patron receives a numbered coupon as he enters the theater. The turkeys will be raffled off on the appointed days, the holders of the winning coupons being entitled to the birds. The scheme was unusually successful at Thanksgiving time, and the theater was crowded to its capacity every day.

The finishing touches are being put on the Majestic Theater on Fourth Avenue, near Chestnut Street, and will be open to the public about Christmas. The exterior work has been completed, as has most of that on the inside. The Majestic will be the largest show house of its kind in the South, having a seating capacity of 1,500. The front of the building was converted into stores, which readily rented. In point of appearance, the Majestic compares favorably with any in Louisville, photoplay or otherwise. The interior decorations will be luxurious, no expense being spared. L. J. Dittmar is proprietor of the place.

It is reported that the Talbott Syndicate, of St. Louis, is planning to enter the Louisville moving picture and vaudeville field. It is stated that a new theater with a seating capacity of 3,000, will be erected in the Gateway city. The same reports include Toledo, Ohio, in the invasion.

The Hippodrome, located on the southeast corner of Second and Market streets, Louisville, has been completed and has held its formal opening. The management indulged in a two-column advertisement in a daily paper, inviting the public to inspect the new place. Every woman patron was presented with a souvenir in the shape of flowers. A feature of the new building is its excellent provisions for fire. Exits leading to both Second and Market streets are available in this case. Perfect ventilation is provided through a modern ventilating system. Comfort is also insured by the size of the seats, which are 20 inches in width and 32 inches from back to back.

The theater is exceptional from an artistic standpoint. The interior is finished in soft pastel shades of old rose and ivory, beginning with the deeper shades and gradually blending into soft and delicate tones. The lobby is finished in marble, bevelled mirror and walls of green and ivory. There are over 500 Tungsten lights in the lobby alone. The decorative illuminations in both the lobby and auditorium are of Venetian designs in lantern effects.

The operating room is built according to approved methods, and the machines are late models, being Powers No. 6. The labor unions have been met with the promise that none but union operators and musicians will be employed. Only first-run pictures will be shown, three of these being shown each day.

Following a small fire in the Hippodrome Theater, of Lexington, Ky., Manager L. H. Ramsey announced that fireproof operating booths had been ordered, and would be used both at the Hoppodrome and the Lexington Opera House. The Board of Public Works issued an ultimatum after the fire, stating that the booths must be installed or the theaters closed. The fire did little damage. It was caused by an electric light coming in contact with the films. The crowd was kept under control and the flames were soon extinguished.

John H. Stamper, formerly manager of the Star Theater, of Lexington, Ky., has made arrangements to lease the corner of the Phoenix Hotel, of Lexington, for use as a moving picture theater. The hotel is to be remodeled in the near future, plans having been prepared.

The Princess Theater, of Hopkinsville, Ky., has opened to the public. It is the most modern in the smaller towns of the State. A feature is the use of a solid wall instead of a curtain for the showing of pictures. A dressing room for ladies also is provided, and this has proven popular with the gentler sex. The house has a seating capacity for 700 people. Its cost was $20,000. A balcony also is a feature out of the ordinary. This is for both white people and negroes, the latter having a separate entrance to the house. L. H. Davis erected the theater, G. A. Bleich being the lessee.

The Lyric, a new motion picture house, was opened in Winchester, Ky., on December 6. It is up-to-date in every respect. H. H. Phillips will manage the place, Woodson Moss also being interested.

Clark & Drollinger have taken charge of the Odeon Theater of Earlington, Ky. The house will henceforth be known as the "Imp." The price of admission has been reduced to five cents.

The Hippodrome Theater, Jackson, Ky., has been improved with a steam heating plant, the public demonstrating their appreciation by patronizing the house extensively.

The Crescent Amusement Company, which operates two moving picture theaters in Bowling Green, Ky., will invade the Nashville field in the near future. Owner Masters has been looking over the ground in the Southern city. The location has not yet been determined.

R. L. Jones, formerly connected with the Majestic Theater, of Louisville, has joined the force of the Manring Theater, at Middlesboro, Ky. Mr. Jones will have charge of the operating department and has ordered a No. 6 arc lamp.

The Memphis Deaf Mutes' Association has practically completed arrangements to stage a moving picture show. Instead of having their play photographed in the regulation way, however, the company will appear in their proper persons before the audience, enacting by the aid of facial play and gesticulation, a moving picture play. The Association has been given a scenario of a play by the firm of Thomas Edison. "Beulah Was Won," is the title of the play, which is an adaptation from one of Dickens' novels. The company also has promised to send a farce comedy to be acted by the mutes. Between the two performances, real moving pictures will be projected on the screen, showing the deaf cadets of the New York School for the Deaf, taking part in the drills and reviews. The purpose of the entertainment is to raise a fund for the erection of a church for the benefit of the deaf mutes of Memphis.

Nashville will have another photoplay theater, the latest being at 320 Church Street. Tony Sudekum has leased the place, which is to be remodeled. A handsome front will be installed

G. D. CRAIN, JR.

PITTSBURGH.

Mr. Harry Warner, of Youngstown, Ohio, was in town recently, and reported that business is all to the good at the Rex Theater. Mr. Warner, although a young man in years, has had a very broad experience in the moving picture field. He was one of the owners of the erstwhile Duquesne Amusement & Supply Co., a licensed exchange that has been taken over by the General Film Co.

Mr. F. R. Allison, of The Feature Amusement Co., of this city, is feeling justly proud of producing some wonderful moving pictures of the Austin flood and disaster, which can be termed for their value in authenticity and interest, as a production second to none. The opening scene shows the dam as it was before the break—then

MOTION PICTURE PATENTS COMPANY

NOTICE

THE Edison patent (Re-issued No. 12037) relating to motion picture cameras was re-issued on December 5, 1911, as No. 13329, to the undersigned. The patent contains the following claims:

1. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a continuously-rotating shutter operated by said shaft for exposing successive portions of the film during the periods of rest, substantially as set forth.

3. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; a shutter exposing successive portions of the film during the periods of rest; and a reel revolved by said shaft with variable speed for winding the film thereon after exposure, substantially as set forth.

4. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion, said feeding devices comprising means proportioned to cause the devices to so advance the film that its periods of rest shall exceed its periods of motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

5. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized perforated tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices provided with teeth engaging the perforations of such intermediate section of the film and moving it across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

MOTION PICTURE PATENTS COMPANY.

some the scenes of the awful rent and yawning open-rage in the dam. Next a scene of Mr Harry Davis as he scans of the news and culls up various [illegible], as well as The Pittsburgh Co., [illegible] team of the disaster. Next we see the brave [illegible] operator through whose cool-headedness and admirable bravery so many lives were saved. Last come pictures of the ruins on Main Street with the piles of debris and wreckage the site of the paper mills the remains of a half buried automobile two wrecked typewriters from one of the paper mills—the army of laborers clearing the debris—the removal of the dead engineer from the overturned locomotive—miles of wreckage from both fire and water, and many other features which undoubtedly tend to make this film a valuable historical and feature production.

Messrs. Warner & Lande, of The Pittsburgh Photoplay Co., at 412 Ferry Street, have blown themselves to a brand new, neat, little Cadillac gas buggy.

The Rowland Theater, in Wilkinsburg, was opened to an enthusiastic attendance on Nov. 23rd. This house was built at a cost of $114,000, and it is one of the most elaborate playhouses in the country. Mr. A. R. Rowland is the manager and owner.

Mr. Frank Ellis, the owner-manager of the Pastime Theater, at 623 Herron Ave., prides himself in having one of the best regulated little houses in the neighborhood. The seating capacity of this theater is about 300. The projection is exceptionally good, to which due thanks should be given to the operator, Dan Calverly. Dan knows his business, and shows it, too. The house is equipped with a special silvered screen and uses two Edisons on duty. The throw is about 56 feet on a 12 by 14 curtain. Licensed films are used.

The Empire Theater, under the able management of Mr. A. A. McTigh, did better last season than it had ever done before. Situated on Collins Ave., E. E., in the very heart of a high-class district, this theater had changed hands quite often. It was opened with legitimate about fifteen years ago, and it was not until Mr. McTigh changed the entire policy that it began to come up above the deficit column. The house seats 2,500, and uses Independent film from the Pgh. Photoplay Co. Three performances a day are given to an admission of five, ten and twenty-five cents. A good illustrated song by a real singer is also used. The projection at this theater is excellent. The projection equipment consists of a No. 6 Power's Cameragraph in a portable asbestos booth. Milton Baily is responsible for the extra good projection.

An entire change in the shipping department has taken place at the Independent Film Exchange. Messrs. Ted Loulinger and Frank Guckert, formerly the day shippers, will after this answer to the roll call as night shippers, while Messrs. Leigh Hunt and Jos. Ferguson will be responsible for the day shipments.

Mr. Lee Jack Warner, of the Pittsburgh Photoplay Co., was in New York recently.

Representatives of the Vitagraph Co., the Pathe Co., the Selig Co., and the Powers Co. were visitors at the Smoky City on Halloween Day, and many feet of negative were taken of the doings of the country's chief executive in this little burg.

Mr. Maurice Costello, Vitagraph's leading man, and one of the foremost actors of the silent drama in the world, was around town recently. This is Mr. Costello's home town.

EDDIE WHEELER.

INDIANAPOLIS.

On December 12 the Indiana Exhibitors' League, a branch of the Moving Picture League of America, held its first annual convention in this city, the sessions were held in the Claypool Hotel. Delegates from all parts of the state were in attendance. Officers of the league are: President, H. S. Dickson, Winchester; secretary-treasurer, F. J. Rembusch, Shelbyville; executive committee, the officers, and H. F. Prentice, Terre Haute; Joseph Bommerstein, Fort Wayne; D. S. Haynes, Evansville; Earl Rife, Logansport; and Edward Hornung, Michigan City.

A thorough discussion of moving pictures in relation to school purposes will be held by the Principals' Club of the Indianapolis public schools at a meeting of the club, to be held in Shortridge High School on the evening of December 19. Miss Neil Green will read a paper on "The Educational Possibilities of Moving Pictures," which is to be followed by an exhibition of moving pictures suited to school purposes by the H. Lieber Company.

The Motioscope Company, of this city, which has been in business several months, has been reorganized and incorporated with an authorized capitalization of $25,000. The company in the future is to make a specialty of making motion pictures in automobile factories, showing the process of manufacture all of the way through. It is planned to use these films for advertising purposes and to also lease them to moving picture theaters for entertainment. Those interested in the company are L. R. Scriensky, A. Wolfson and M. N. Simon.

Benjamin Barton and Charles Olson, interested in several moving picture theaters in this city, have closed a deal for a lease of the Grand Theater, at Newcastle.

A theater exclusively for colored people, the first of its kind in the city, is under construction in Indiana avenue, running back to Senate avenue. It is to make a specialty of pictures and light vaudeville. The theater is to be a one-story brick structure, absolutely fireproof, finished in mahogany, and costing about $15,000. It will be known as the Walker Theater. It will seat 1,500 persons. The Walker Amusement Company has been organized and incorporated to conduct the theater. This company has an authorized capitalization of $10,000, the directors being E. H. Reed, E. T. Walker and Charles Alcon. Earl Walker, until recently manager of the Crown Moving Picture Theater in this city and formerly manager of the New Grand Theater, in Chicago, is to be manager of the new theater. William Haueisen is owner of the building.

The Family Theater, running pictures and light vaudeville, has begun extensive remodeling. A balcony seating 800 persons is being built and the interior is being remodeled generally. The improvements are to cost $5,000.

The Indianapolis board of health has lifted its order excluding children from moving picture theaters and other public gatherings. The order was made on account of the diphtheria epidemic. The board has issued a statement complimenting moving picture theater owners for their strict compliance with the order.

Fire caused about $1,000 damage in the Cozy Theater, in Anderson, on the night of November 14. Necessary repairs are to be made at once. An explosion in the machine operating booth caused the fire.

Dennis Laughlin and Ernest Bouillet have purchased the Princess Theater, at Elwood, from Charles Mahan and Allen Mason.

C. L. CUMMINS.

HARRISBURG.

When it comes down to exhibitors selling a five-cent ticket for one of the leading theaters to which there is a coupon attached, entitling the holder thereof, to admission to either of two other theaters on the same street, it is naturally time for the other exhibitors of this city to take up the matter with the Motion Picture Patents Company, which they have done.

These business-killing managers who are making a specialty of giving two admissions for five cents, have lately added a special feature of giving carnations to each patron of their theater on Saturday, and Dame Rumor has it now that commencing next week, they will sell a five-cent admission ticket for any one of their three theaters, which will entitle the holder thereof to free admission to both of their other theaters.

Aside from these suicidal actions on the part of those managers who seem to have adopted the motto of "Rule or Ruin," the moving picture industry is running along the regular line. All managers enjoying fair patronage, while the projection in general is far above that which your correspondent has seen in other cities.

Mr. Jacob Silverman, of Altoona, Pa., has been in Harrisburg during the past two weeks looking after the interests of the Pastime Photoplay, during his brother, Ike Silverman's, absence.

J. A. Farrah, traveling representative of the General Film Company of Wilkes Barre, Pa., was in the city recently, in conference with the other exhibitors, relative to the two-for-five and three-for-five admission inaugurated by the management of the Victoria, Lyric and Star Theaters.

MAXWELL H. HITE.

IN THE SOUTHWEST.

Loss of $1,800 was caused to Nichols' moving picture theater show in Bartlett, Tex., by fire recently.

Carson and Company are constructing a one-story brick building on Main Street, Colgate, Okla., which will be used for a moving picture show.

Ten cases against managers of moving shows in Fort Worth, Tex., growing out of the alleged violation of the Sunday law by having their photoplay houses open on Sunday, were tried and resulted in acquittals.

Moving pictures on practical farming subjects and slides are used by the poultry, live stock and domestic science and special training which is sent out by the Agricultural & Mechanical college through Oklahoma.

Rev. Robert Gordon, who recently went to Topeka, Kan., uses moving pictures as the principal part of his sermons, but astonished the residents by his first advertisement—two columns in heavy black type.

One of the two ordinances prohibiting the operation of theaters and moving picture shows on Sunday has been repealed by the city commission at Fort Worth, Texas. This leaves the city with an ordinance conforming to the state statute.

G. E. Ward, Box 127, Lampasas, Texas, has announced that he wishes capital to patent, in at least five leading countries, an electric device which will positively control the talking machine in true unison with the subjects as they appear upon the screen. He declares it would be applied to all Kinetoscopes without radical changes. It is not complicated and is of few parts.

The James G. Glass Construction Company of New York, is building a new Opera House at San Marcos, Texas.

Business men of various Texas towns who saw the moving picture show given in connection with the public health exhibition of the United Charities at Dallas, were sufficiently interested to make arrangements to have these films shown in their home cities.

Rabbi George Fox of the Tempel Beth El, at Fort Worth, Texas, has declared in favor of the properly censored Sunday shows. "If ever there was a time when men need recreation it is now. We work at a fearful rate of speed. The machinery of social life is very complex: the men and the women who toil in the stores and factories strain themselves almost to their very souls, for competition is keen, and the human body and mind must work fast and think fast so that the next one shall not overtop. The millions of wheels, turning billions of times, shatter nervous systems; the countless rows of figures, conned by the thousands of workers, fag the brain, and the men in the executive positions who stretch every nerve to discover something that the competitor has not, strain their minds. And from all of this men need a rest. Life is strenuous and we love to live. Cost of living is high and many now have cut off their luxuries. Five and a half or six days of incessant body-destroying toil force men to seek an altogether different kind of life during the few hours of respite from work, and the human brain and body are so constructed that that which is most easily digested mentally or that which needs least thought or that which pleases the sense most, is just what is needed for recreation. There ought to be time enough for those who wish it to indulge themselves in whatever innocent pleasures they desire, when they are not at work. And if this opportunity is not given them, our city will loose its working men. Many of those who cannot indulge in innocent amusement because of the law, take to harmful ones where the law will not reach them; those who are able, leave the city and stay away Sunday, and those who make their headquarters here not only stay away and spend their money elsewhere, but what is more harmful, they speak of the city in a slighting way."

H. C. Stolp has sold his interest in the Deandt Theater, at Amarillo, Tex., to Anding & Berger, who are now constructing a $20,000 theater at Childress and opening a picture and vaudeville house at Wichita Falls.

F. H. M.

IN THE NORTHWEST.

Press dispatches blame the death of five-year-old Sinclair Chissus, of Redford, Michigan, to a film showing Halowe'n bobgoblins and witches in a Detroit moving picture show, instead of heart disease, with which the boy was ailing.

B. B. Jackson, assistant superintendent of the Minneapolis public schools, returned from a convention of the Social Center Association of America at Madison, Wis., firmly impressed with the idea that public school buildings of the city should be used for motion picture shows of historical and educational value. Nearly all moving picture shows of Minneapolis promised to aid Tag Day campaign in that city by exhibiting slides which show the results of Tag Day by brightening lives of poor children and caring for sick persons. One manager offered to devote fifty per cent of his proceeds to the purpose.

The Washington State Association for the Prevention and relief of Tuberculois has adopted moving pictures to help the cause and three films were recently exhibited to students and teachers at the State University at Spokane.

Following the action of the Lansing, Mich., city council,, in rescinding a resolution providing for submitting to the people the question as to whether moving picture shows should be allowed to remain open on Sunday, warrants for four managers, charged with violating the "Closed-Sunday" ordinance were secured by the city attorney.

The Silver City Amusement Company will erect a $14,000 theater at Twentieth and National Avenue, in Milwaukee, Wis. The Crowley Realty Company has let contract for a $10,000 theater at National and Thirtieth Avenues. This makes five new amusement houses for the south side of Milwaukee in the course of a year.

Rev. Perley P. Womer, pastor of Park Congregational church of St. Paul, has adopted moving pictures as a part of the regular Sunday service. "David and Goliath, or the Battle Between Brain and Brawn," was the first film shown.

The New Majestic Theater Company of La Crosse, Wis., has purchased the Orpheum Theater, at La Crosse, Wis.

WASHINGTON, D. C.

Ned E. Depinet, for several years traveling solicitor for the General Film Co., New Orleans office, has tendered his resignation to that company, to join the ranks with the Consolidated Film & Supply Co. of New Orleans. Mr. Depinet leaves with the best wishes of the manager and the goodwill of his former employers.

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G!

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"Bamboo Land"—Pub. by J. H. Antlerbrede & Co., Indianapolis, Ind.
"Oh, You Little Rascal"—Pub. by Geo. N. Meyer Music Company.
"Tell Me, Sweet Rose"—Pub. by F. B. Haviland Co.
"Moontime Is Spoontime (When You're with the Girl You Love)"—Pub. by J. H. Antlerbrede & Co.
"Drifting in Dreams with You"—Pub. by J. H. Antlerbrede & Co., Indianapolis, Ind.

Levi Co.

"That Baboon Baby Dance"—Pub. by Shapiro.
"It's Lonesome on Broadway"—Pub. by Shapiro.
"They Don't Speak to One Another Now"—Pub. by Shapiro.

Excelsior Slide Co.

"Snowtime, Deary"—Pub. by Blood-Kuehler Co.
"Baby Is Calling"—Pub. by J. W. Wieneckson Co., Hammond, Ind.
"Cindy"—Pub. by Kendis & Paley, New York.
"Alabama"—Pub. by Newton B. Heims Co.
"Rose of Erin"—Pub. by G. Taylor.

DeWitt C. Wheeler.

"By the Light of the Jungle Moon"—Pub. by J. H. Remick & Co.
"I Think of Home and Mother When It's Christmas Time"—Pub. by J. H. Remick & Co.

The [illegible] Where Lincoln Went"—[illegible] Pub. Co., Boston.

Niagara Slide Co.

"I Love"—Pub. by Berlin.
"Knight of the Road"—Pub. by Berlin.

Scott & Van Altena.

"Take Me Back to the Garden of Love"—Pub. by Ted Snyder.
"Come Over, Joe"—Pub. by Jeff T. Branen.
"I Never Had a Man to Love Me Like You"—Pub. by Harry Von Tilzer.
"In Dear Old Ireland Where the River Kenmare Flows"—Pub. by Will Rossiter.
"Nobody Bothers About Me"—Pub. by Fred Heberlein Co.
"Chicken Rag"—Pub. by J. Fred Helf Co.
"My Bombay Maid"—Pub. by F. B. Haviland.
"She Never Was in Ireland But She's Irish Just the Same"—Pub. by Fred Heberlein Co.

FILMS OF NEW YORK.

With fifteen manufacturers of motion pictures actively engaged in business in New York, it remained for a Philadelphia concern to send a troupe to the city to photograph bits of New York scenes in response to the demand from the out-of-town exhibitors. New York sights are so familiar to New Yorkers that they fail to realize that the man in Grand Island, Neb., never has seen the famous sky line or the East River bridges, so the troupe from Philadelphia is just now adding comedy to the sights, to the huge delight of the small boys, who are quick to recognize their friends from the "movies" in flesh and blood.—Times, Pekin, Ill.

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LICENSED Film Stories

MELIES.

A WOMAN'S GRATITUDE (Jan. 4).—Pedro, a half-breed, crazed with drink, is brutally choking his wife when Tom Brown, a middle-aged prospector, happens along and rushes to her rescue, dealing Pedro many a hard blow, which he does not soon forget. This is evidenced by the half-breed's immediate determination to have revenge at any price.

Tom continues his way to the Assay Office, where his specimens of ore indicate that he has struck a rich copper vein. The good news spreads like fire and does not miss the ears of Pedro. The latter follows Tom to the place of his claim, struggles with him and throws him over the cliff. Then Pedro tears Tom's claim to pieces and places his own upon the stake in its stead.

Scene from "A Woman's Gratitude" (Melies.)

Meanwhile Pedro's wife, who had seen the two pass her house, scents a plot, and follows on foot the tracks left by their horses, arriving just in time to discover Pedro's dastardly work. In vain she looks for the man who had once saved her life, but he was not to be found. At the foot of the cliff, injured and wounded, he tears a bit of his flannel shirt and with it flags the express train.

The grateful woman, meantime, pieced Tom's claim together and rides to the Register's office, where she exposes Pedro's crime. At the same time there comes a telegram telling of finding Tom Brown, assaulted by one Pedro.

The latter is thrown in jail, but Tom, when he recovers, pays the half-breed's fine on his wife's account, and by his noble action inspires reconciliation and happiness into the home of Pedro, where it had never existed before.

KALEM.

THE "REVENUE" AND THE GIRL (Dec. 25).—The revenue officers plan to attack an illicit still located in the Blue Ridge Mountains of Kentucky. Martin is sent ahead to reconnoitre. While on his way he meets a daughter of the hills, who, suspecting his design, sets him on the wrong trail. Riding on a short distance he learns he is going the wrong way and turns back. Taking up the trail of the girl, he follows her to the still and is captured by the lookout. In the meantime the revenue officers, becoming anxious, search the hills with powerful glasses. From the side of a far-away hill they see three or four men apparently coming out of the earth. Noting the location, they come upon the moonshiners and effect a capture. Returning to the place where they saw the men come out they find the entrance to a natural cave. Entering, they capture the balance of the moonshiners and set fire to the still. Bess, who has been away, returns to the still after the capture, and finds the cave filled with smoke. Knowing that Martin, the revenue officer, is confined in an inner room, she, at the risk of her life, enters, cuts the revenue man's bonds and drags him to air and freedom. In the meantime, the revenue officers have taken the moonshiners to their nearby home preparatory to taking them to the nearest county seat for trial. Bess and Martin arriving at the house, Martin tells of his rescue by the brave girl. While Martin is describing his capture and rescue, Bess learns that her father and brothers are bound and prisoners in the adjoining room. A plan to free them quickly enters her head. Turning to the revenue men she says, You'all must try our mountain water before you go." Taking the bucket she starts out for the well. Quickly changing her course, she runs around a corner of the house, crawls in a window of the room where the captives are held prisoners. Cutting the cords that bind them they rapidly make their escape.

Returning to the house Bess gives each of the revenue men a drink of water and engages them in conversation in order to give time for the prisoners to get a good start. A few minutes later, however, their escape is discovered and they are about to arrest Bess on suspicion of aiding them. One of the revenue men picks up a note in the room recently occupied by the prisoners, reading: "Give you our word never to cross with the law again. You will find your horses at the Spider Creek Bridge. We mean to play the game square. Don't touch the little girl. Remember she saved Martin's life.

"The Gormands of Kentucky."

The "Revenues" decide to take the matter philosophically and start off on foot for their horses.

THE HIGHER TOLL (Dec. 27).—Just before her father's death, Helen made him a promise that she would care for her young sister, Dorothy, and this promise she fulfilled to the letter.

Two years later Dorothy meets Edgar and becomes interested in him. Edgar is presented to Helen, and they appear to be mutually attached to one another. Shortly afterward Dorothy, with innocent modesty, confesses to Helen that she is in love with Edgar. This fills Helen with consternation, but she determines to sacrifice herself that Dorothy may be happy.

The general foreman of the girls' ranch is very much in love with Dorothy and tries to force his attentions upon her, this eventually causing his discharge. In his mean, low way he blames Edgar for his dismissal, and determines to wreak vengeance upon the newcomer, but is unsuccessful, and his bad actions react only upon himself.

Edgar, while apparently at first is strongly attracted to Helen, learns that he really loves the younger sister, Dorothy.

Helen at her father's grave, renews her pledge, and thus pays "The Higher Toll."

THE MAID'S DOUBLE (Dec. 29).—This story deals with two girls who were exact doubles, the one an unscrupulous maid, and the other, Jane, a young lady of high social standing. The maid takes a valuable necklace from her mistress and leaves for the railroad station. Jane, who has just returned from a long visit abroad, receives a note from her fiance's mother, inviting her to pay them a visit. She arrives at the station at the same time the maid appears in her flight.

The loss of the necklace is discovered and a detective engaged by the owner. In the maid's room he finds clues which establish a suspicion already formed, and he hastens to the station to arrest her.

The maid and Jane meet. The former's confederate comes in and informs her of the approaching officer, and she then notices the striking resemblance between herself and Jane. In her haste to seclude herself, she picks up Jane's hand-bag instead of her own. The detective arrives and arrests the protesting Jane, who does not know what to make of the proceeding, but the officer is doubly sure that he is right when he picks up a hand-bag and discovers the missing jewelry.

While Jane is being led off to prison, her sweetheart, Jack, hastens into the station. The maid has just read Jane's note, found in the hand-bag, when Jack rushes in and takes her in his arms, thinking she is Jane. The maid, anxious to lose her identity, keeps up the illusion and accompanies Jack to his home.

At police headquarters Jane implores the sergeant to take her to Jack's home for identification. To this the officer finally consents, and a detective is sent with the unfortunate young lady. The maid's treachery is disclosed and she is taken to prison, while Jane receives a belated welcome from Jack and his mother.

ECLIPSE.

THE STOLEN TREASURE (Dec. 27).—Tommy and his sister Mary, two beggar children, are invited into the house of a kind-hearted lady, where they receive food and money. Unfortunately, however, they happen to catch sight of a jewel box which is lying upon the desk.

Returning home, after delivering their gain, they innocently tell of the treasure. The wicked father finds out from them the exact location of the box, and soon afterwards sneaks out and secures it.

His actions are watched by the children, however, who after recovering the booty, return it to the rightful owners.

For this they are rewarded bountifully, whereby proving again the old adage: "Honesty is the best policy."

FAIR EXCHANGE IS NO ROBBERY (Dec. 27).—Mrs. Brown trades her costume for a pair of bloomers, and parading the streets, causes no little amusement. When the crowd of admirers increases, she manages to make her escape in a taxicab.

GAUMONT.

FROM PITY TO LOVE (Dec. 26).—Count Henry, learning that he is a leper, seeks seclusion in a tenant's cottage. There he is told that the only known cure for the dread malady requires the heart's blood of a young girl.

Louisa, the tenant's daughter, pities the count greatly, and decides to go to the physician to offer herself for sacrifice.

The count will not allow the deed, however, and reaches the cottage just in time to prevent it.

Learning that the doctor's diagnosis was wrong, and deeply touched by the girl's devotion, Henry resolves to ask Louisa to change her pity to love.

SCENES OFF THE COAST OF NORTH AFRICA (Dec. 26).—Showing the curious customs and dwellings of the inhabitants of some of the Canary Islands.

CURING A RECKLESS STUDENT (Dec. 30).—Charlie is a general favorite at college, and although he neglects his studies, he does not fail to indulge in all the college pastimes, including gambling.

This gay life soon reduces his supply of funds, and he is forced to write home for more.

To raise the required sum, his doting father decides to sell his body to the university. In attempting to carry out this purpose, he unintentionally relates the whole story to the head master. The latter is greatly incensed and summoning the class for a lecture on anatomy, with the aid of the boy's father, teaches Charlie a lesson that he will never forget.

ESSANAY.

A STORY OF THE WEST (Dec. 26).—Jim Griggs, an outlaw, being transported from the scene of his arrest to the county jail in a neighboring town, knocks out the sheriff and escapes through the car window when the train is going at a good speed. He is pursued, but finds a hiding place in the garret of a prospector's cabin. The prospector a few minutes later is wounded by an explosion of dynamite, his arms being completely paralyzed. The man-hunters arrive, searching for Griggs, but when they leave the prospector's wife, in an effort to give courage and strength to her husband, asks him to imagine that they are about to be robbed of their savings, bringing out at the same time, several bags of nuggets. The outlaw, above, sees this, and biding his time, soon sees an opportunity to make away with the gold. The wife, however, discovers him and a fight between the two results. The prospector hears the noise, and with superhuman strength rushes out and aids his wife. The strength in his arms returns and the outlaw is soon overpowered and turned over to the sheriff and posse.

FOR MEMORY'S SAKE (Dec. 28).—Jim and Helen are lovers and until the small fortune of Helen and her family are swept away, the future seems roseate for the happy couple. Helen now refuses to accept Jim's proposal of marriage, and obtains employment on the stage. Fifteen years later, Jim's little sister, now grown to young womanhood, follows in the footsteps of her brother's sweetheart. By an odd coincidence they are employed in the same company. Not until Helen shields the girl from the insults of the stage manager, which results in their both being discharged, does she learn that Leone is Jim's sister.

ESSANAY
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper

INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

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for you? I'm ready now to send you gifts all through next year, but I want to send you something useful—something that will help **your** business, because I know that if **your** business is good, **mine** will be, too. So I want to boost yours **first.** Meanwhile, I'm satisfied to know that my

DUPLEX STUDIO IS WORKING

along lines that will make me worthy of your enthusiastic support. The very first pictures my new staff gave me made my heart leap for joy. I'd be a fool to go into big advertising if my present product did not back up the statements I make here. I'd only fool you **once,** then you'd point to me as the biggest fakir in the business. **And I wouldn't blame you,** BUT I'm not going to give you the chance. I'm going to do things so that when you read that I pronounce a film good, it's no "bunk." You will learn to bank on my word and trust in me. I'm now in complete personal charge of my business, and when I tell you something it's because I know it's so. The only possible excuse I'll have for **deceiving you** is when my expensive staff is **deceiving me;** but am I paying them money to do **that?** Answer it yourself.

Now you've got it from me in person, and I want you to chew on what I've said until you get it down. Wait until you catch me in bad faith, and then fire it into me for all you're worth,—but not **until then!**

Released Tuesday, Dec. 26th.

"THE SIGN OF THE HELMET"

AND

"WHERE STEEL MEETS CLOUD"

Released Saturday, Dec. 30th.

"A MAIL BAG ROMANCE"

A full reel feature

Read the synopses, in this issue, and see if they don't even SOUND *different from the ordinary run of pictures. Then get 'em!*

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gets Her persuades Helen to return home with her where she meets Jim and consents to be his wife.

A BIRD IN THE HAND (Dec. 29).—It is New Year's Day and Jim and his wife are despondent because they have no turkey for the dinner. Jim confesses his wife that he will get a turkey, by fair means or foul, and leaves the house. Unsuccessful in a turkey raffle he decides to pawn his suit, which he sells for five dollars. In the meantime, his wife pawns the other suit and the two find that they have two turkeys, while Dick has no suit. Unbeknownst to Jim the wife gives her turkey to the Salvation army, while Jim gives his to the janitor. The loss is discovered and the two are in hysterics when a box, containing pies and a turkey, arrives from mother. This turkey is pulled to the table, while Jim, with a rusty musket, parades the room on guard.

BRONCHO BILLY'S ADVENTURE (Dec. 30).—Broncho Billy, on a pilgrimage, pulls up at a small tavern and takes a room there for the night. The pretty daughter of the tavern-keeper has many sweethearts, but the father, fearing he will lose his daughter, starts a row with them, wounding one seriously. Broncho Billy takes the wounded man's part and makes the tavern-keeper provide a bed for him, while the doctor is sent for. The others are determined to lynch the tavern-keeper, but are prevented from doing so by Broncho Billy, who, however, declares that if the girl's sweetheart dies, he will turn her father over to the wounded man's pals. Luckily, the young man recovers and the old tavern-keeper is persuaded to give the young couple his blessing.

EDISON.

PAPA'S SWEETHEART (Dec. 26).—In the first scene we see a group of children at a window watching for the arrival of their father. Following this we learn that the little family lacks a mother.

The next scene brings us to a theater-box party. The father of the little family meets another woman. It soon becomes evident that he intends to marry again and at last he brings this other woman to the house. While he is present, she seems to be fond of the children, but once he is out of the room we see that her fondness is hardly skin-deep. Soon the mother's picture is removed from over the fireplace and evidently the new wedding will take place. Little Margaret, taking care of the children, finds them hard to amuse one day, and going up into the garret, finds some old clothes, in which they all dress.

By chance she puts on the very costume which was used when her mother posed for the big portrait, now absent from its place over the mantel, and so it happens that when the father comes home at night, there comes down the stairs into the light, apparently a vision of the little wife he loved. We can almost feel with him the sudden awakening and realization that she was his only love, and that her daughter need be his only sweetheart now.

MODERN WEAPONS FOR FIGHTING FIRE, NEW YORK CITY (Dec. 26).—The shipping and water-front buildings are safeguarded by a fleet of nine fireboats, which for speed and power are unequaled. When called upon, these boats can throw from sixteen to twenty-five powerful streams.

The high pressure system installed has been wonderfully successful. Pumping stations have been built in the downtown district, where the turning in of an alarm puts their powerful pumps into action, which immediately throws a pressure upwards of one hundred and fifty pounds into the mains.

Another feature is the gradual replacing of horse drawn by motor driven apparatus.

The superiority of motor apparatus is proven in long runs. While the horses probably out-distance the motor in a short dash, it is the motor that will lead in a run of any great length.

Steam pumping engines are being replaced by gasoline pumping engines, which not only throw a more powerful stream, but reach the fire and get into action in a much shorter space of time.

THE STUFF THAT DREAMS ARE MADE OF (Dec. 27).—Nell was poor, but pretty, and was loved by a poor country boy. Nellie's father had a farm, and the aforesaid farm had a mortgage, and, of course, that mortgage was about to be closed by a rich old man, who had a proud young daughter who smiled on the poor country lad. And little Nellie's heart beat fast and hard, until she fell asleep looking at the firelight. And when next we see [illegible] Nellie Brown again she has become Nellie, the poor typewriter, in a great city. Neille is loved by Mr. Villain. Her brave young lover knocks Mr. Villain down, and therefore enters Miss Heavywoman, who at once falls in love with the poor young man. Nell is locked in a safe and hurled down from the thirty-third floor of a sky-scraper. But ere she reaches terra firma, our young hero catches the safe in his arms and releases poor Nellie, only to fall into the hands of Mr. Villain, disguised as a detective, and taken to prison for robbing the safe. What hero was ever cast into prison who was not rescued by Miss Heroine? This was no exception to the rule, and consequently, Miss Heavywoman was foiled. Then poor Nellie Brown awakes and wonders at the queer stuff dreams are made of.

A ROMANCE OF THE CLIFF DWELLERS (Dec. 29).—The story itself deals with the primitive instinct of mankind—to desire was to take at strength of arms, and thus one of the chiefs chose for his own a maiden fair who was loved in turn by a young brave, and whose admiration she returned. But like unto the dark ages, whenever a man desired a maid he took her with or without her leave. Thus far did the chief go, but her lover decides to match his strength of arms for so fair a bride, and they fight upon the cliff's edge. But here the maid takes up the bow of fate and sends an arrow into the heart of her captor. Thus the two forest lovers are united, but a life for a life is the law of their race and the lover is brought to the council chamber and tried before his kinsmen. To shield the woman he loves he remains silent. He is tortured at the council fire, but still he will not speak until his groans of agony and despair reach the ears of the maiden, who, braving all the members of her race, confesses and is condemned to take the awful plunge over the falls into the black pool at dawn. The man and maid are permitted to watch the coming of the day together. Then they are parted and she goes forth to meet her death alone. Placed in a canoe, and covered with pine boughs, she is lashed in and slowly left to drift onward to her fate. An awe-inspiring moment, and the frail bark plunges downward into the dark depths below.

UNCLE HIRAM'S LIST (Dec. 30).—Uncle Hiram is the oldest resident of the village, and has appointed himself public censor. To this end he institutes the "skunk list," to which he adds from day to day the names of those who trespass beyond his ideas of the lines of proper decorum.

One day Jimmie Long is playing marbles, when a boy considerably older attempts to take them from him. Jimmie resents this and in the fight that follows, he lays his opponent low by striking him with a club. Uncle Hiram seeing this, though not knowing the cause, p[illegible] Jimmie on the skunk list as a coward. All pleas are in vain, and when his sweetheart scorns him, Jimmie is heart-broken. He can't eat and at night his bed is surrounded by goblins who jeer at him in fiendish glee for being a coward. Jimmie resolves to redeem his good name and to this end proceeds to lick most of the boys in the village. But Uncle Hiram refuses to erase his name. Jimmie rescues a puppy, which a man is about to drown. Again Uncle Hiram refuses. Finally Jimmie is pasing Jones' barn, when some boys rush out, telling him the barn is on fire, and that one of their number was unable to escape. Jimmie goes into the burning barn, finds the boy, but is unable to drag him out and is also overcome. He is rescued in the nick of time and carried home, seriously burned. Through all his pain he has but one thought, he must see Uncle Hiram. Uncle Hiram is brought from the fire, where he is directing the volunteer department, to Jimmie's bedside, and Jimmie repeats his plea to have his name erased. This time Uncle Hiram relents and not only takes Jimmie's name from the skunk list, but adds it to the list of heroes, such as George Washington and Abraham Lincoln.

VITAGRAPH.

SOME GOOD IN ALL (Dec. 25).—John Lane is a prosperous business man, a widower, who lives in a large house with his seven-year-old daughter Betty. Lane has an enemy, one Ben Hartley, who, by the aid of some forged papers, threatens to expose Lane and put his in prison. The night of the story opens with Lane receiving a letter from Hartley, who demands $10,000, to be paid at midnight, that night. Lane has not that much ready money in the house, and no way to get it. He thinks it all out and decides to commit suicide. He stands before a mirror and is about to pull the trigger, when Bill, the burglar, steps into the room, stopping him.

Bill has broken into the house, and is going through it, enters the room occupied by little Betty. His heart is touched by the beauty and innocence of the sleeping child, and he is about to leave the house when he witnesses the preparation of Lane's suicide. He pleads with Lane not to do it, leading him upstairs and showing him the sleeping child, and calling upon the father to consider his duty and responsibility to her. Lane shows Bill the letter, but the latter waves it aside, still playing on the father's love for his daughter. While they are talking, the door bell rings. Hartley is coming for his blackmail. Bill tells Lane that he will look after Mr. Hartley; Lane admits Hartley to the house and they enter the library. Bill steps from behind a screen, holding both of them up; he forces them into a closet, first relieving Hartley of the wallet containing the evidence against Lane. He gives the papers to Lane, after which he puts them both into the closet. They finally get out; Lane destroys the fictitious papers and orders Hartley from the house. The child, awakened by the noise, rushes down to her father, who smothers her with kisses. Bill the burglar, is seen looking in a window.

THE YOUNGER BROTHER (Dec. 28).—When the two Werner brothers are called to the front it is not strange that the mother is very solitous about the younger brother and enjoins the older boy to care for and defend him at all hazards. The English army is transported to the Soudan and is now encamped in the midst of the activities of the campaign. A messenger arrives and announces that the Arabs and the Dervishes are preparing to attack the encampment.

The younger of the two brothers is directed to act as an out-post on the border of the desert. He had scarcely taken up his position on picket duty when he is dragged away to an Arabian village and imprisoned. A messenger rides into camp and informs the older boy that his brother is taken captive. He reaches the Arabian village and learns that his brother is soon to be put to death. The older brother overpowers a Deverish priest and dons his robes. He approaches the executioner and declares that Allah refuses the young man put to death. He is released, but before the two brothers reach a place of safety, the real priest who had been bound rushes to the Arabian camp, explains what has happened and together with a number of Arabs go in pursuit of the brothers. Just as they are captured a company of English Fusileers and Scotch Kilties come to their rescue and put the Arabs to flight.

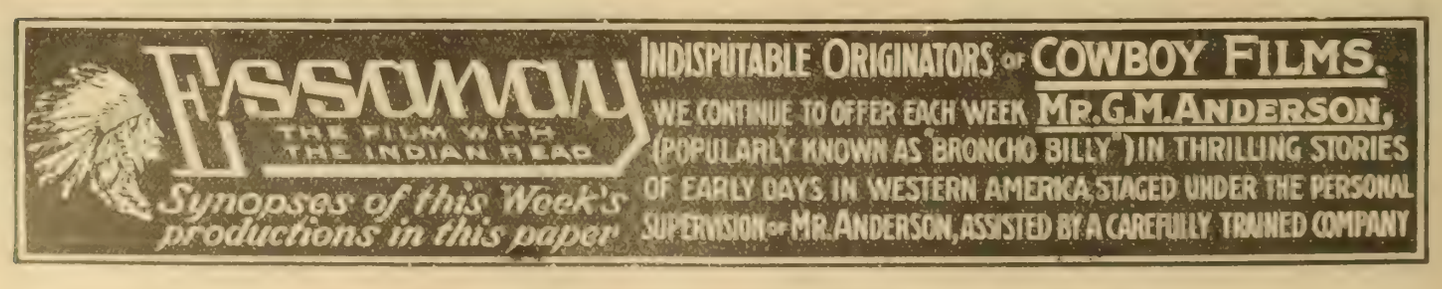
At the close of the war, the brothers are received with open arms by their parents.

TESTING HIS COURAGE (Dec. 27).—On his first visit to the West Robert Marsden is looked upon as a tenderfoot. The ranchers, to fill him with a fear and dread of the dangers of the Wild West, tell him of the celebrated bandit and terror of the country, "Red Mask." Marsden, in conversation with Evelyn, the ranch owner's daughter, at whose home he is staying, tells her that he is not at all disturbed by these terrible tales, and that he would not go out of his way to avoid meeting the man-killer. Evelyn makes up her mind to test his courage.

Dressing herself as a cowboy, she takes up a position at the corner of the roads where she knows that Bob will have to pass on his way to town. She falls in her own trap, however. "Red Mask" passes that way and holds her up at the point of his revolver. The keen eye of the outlaw at once detects that she is a woman, and stripping the mask from her face, indulges in a hearty laugh.

At this moment Bob Marsden appears upon the scene and commands "Red Mask" to throw up his hands. He dare not refuse when he sees that Bob has the drop on him. Evelyn comes to Bob's assistance, and between the two he succeeds in taking the bandit to the sheriff, securing the reward. On his return home Bob offers the reward to Evelyn, to whom he says it rightfully belongs. She refuses to take it. He tells her that there is only one reward for him. She asks him what it is and he replies, it is she. She pays it by consenting to become his wife. As a man of nerve and courage Bob Marsden is [illegible] to none.

A DOUBLY DESIRED ORPHAN (Dec. 29).—Mrs. Johnson, a widow, and Mr. Brown, widower, childless and alone, are very unhappy and long for the companionship of home and family. By a strange coincidence, both hit upon the same idea, of adopting an orphan and bringing it up as their own. Mrs. Johnson visits the Hills[illegible] Orphan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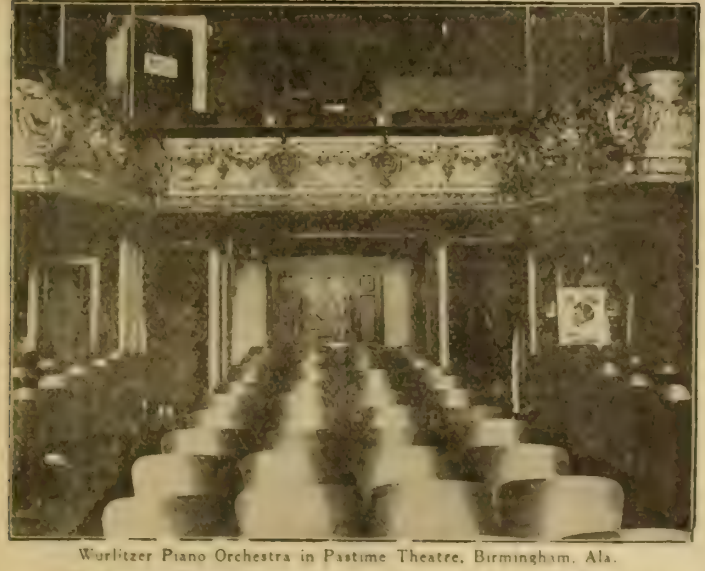

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Asylum, and after inspecting the many little inmates, selects as her choice, Helen, a pretty little miss about ten years of age.

Mr. Brown, shortly after Mrs. Johnson has left, comes to the asylum and makes the same choice. They both ask the other to withdraw in favor of the other. The head nurse suggests that Mrs. Johnson and Mr. Brown marry each other, and then they both can have the child for their own. They therefore repair to a minister, are married, and return to the asylum for Helen, whom they take to their hearts, and smilingly accept each other with that happiness and contentment of mind which makes the two one, and the three a complete and happy family.

IN THE CLUTCHES OF A VAPOR BATH (Dec. 30).—Too fat for comfort, and fearing an increase in avoirdupois, Bunny purchases a Vapor Bath, guaranteed to make the fat thin and do the trick with neatness.

In his anxiety to make a trial of the bath he forgets to lock the library door. He places a newspaper on top of the enclosure, and with his head protruding like a turtle, he tries to read the news of the day while he is taking off weight. The door blows open and the draft sweeps the newspaper off the top of the bath. In his efforts to secure it and his fear of the maid entering the room he finds himself in a pretty fix. He is moving about like a sandwich man when a sneak thief enters, and finding our fat friend helpless, proceeds to help himself to Bunny's clothing, containing his coin and jewelry. Giving Bunny the laugh, and gracefully bidding him a fond farewell, he closes the door and leaves.

The thief had scarcely taken his departure, when Fatty's wife, with two lady friends, enter the room and once more he finds himself an object of ridicule and laughter in the eyes of the visiting ladies, very much to the embarrassment of his wife. Finally escaping from his predicament, he proceeds to make junk of the vapor bath, consigning it to the wood pile.

SELIG.

A MODERN RIP (Dec. 25).—Rip, through his inability to say "no" to a proffered drink, has become the ne'er-do-well of the village. Too shiftless to work and care for his wife and little daughter, Rip spends his time fishing. And selling his catch of the day, buys candy for the children instead of taking the money home to his family.

His daughter reproaches him, laughingly, and starts home with him, but Rip meets an old friend, who invites him to have a drink. Despite his daughter's pleadings, Rip goes into the saloon, where he remains until he has spent all his money and is intoxicated.

On the way home, when he finally does come home, some street boys taunt him, and he in retaliation, upsets a grocer's stand, and is taken off to the village calaboose, where he spends the night. In the morning, thoroughly sober, he sees his daughter, who has not forsaken him, and the pitiful sight stirs the latent threads of manhood in him, and he resolves to do better. He is finally liberated by the kindhearted grocer.

Fearing his wife's reception of him, Rip goes fishing, leaving his daughter to placate her with a bit of ribbon which he has bought. While still on the pier, Rip suddenly sees a small child fall into the water, and not hesitating one moment, jumps in after her, and brings her to safety. For this heroism, he is acclaimed a hero, and led to his home in triumph, where his wife, who has prepared a warm reception for him, is led to forgive him. The father of the child, as a reward, gives Rip his first good job, and the end of this picture finds Rip, thoroughly reformed, and his wife and family happy and contented.

THE BULLY OF BINGO GULCH (Dec. 26).—Hiram Hughes, foreman on "Pop" Lynd's ranch in Bingo Gulch, has quit his job. He has had enough of "Wild Jim," who is the pest of the ranch. In despair, Pop goes to Bingo, where he places a sign on the post office, advertising for a new foreman. "Easy" Thompson, the star performer of the "Circle Bar Ranch" show, has had enough of circus life and resigns his job. "Easy" stops at the post office and reads Pop Lynd's sign, "Foreman wanted who can handle Wild Jim." He decides to tackle the job and asks the bystanders the way to Pop's ranch.

At the ranch, "Wild Jim" is having another spree and Pop has a job on his hands. He tries to make Jim go to work but is knocked down for his intervention. Jim then attempts to caress Jess. At this moment "Easy" rides in, rescues Jess and knocks the bully down. Pop, encouraged by "Easy," discharges "Wild Jim." "Easy" gets the job as foreman, and, incidentally, falls in love with Jess.

A few days later, "Wild Jim" sends a note to the cowboys of Bingo Gulch Ranch saying that he is on his way to "get" the new foreman. "Easy" sees the note and starts off alone to meet Jim. Pop and Jess, in terror for "Easy's safety, call all the cowboys and start off to save their new foreman from "Wild Jim." The rescuing party comes on "Easy" and "Wild Jim" near the Bingo post office. They find a very tame bully indeed. "Wild Jim" is wobbling along on "Easy's" bicycle, while "Easy" is nonchalantly riding along behind on Jim's horse. "Wild Jim" is sent away from Bingo on the bicycle, and "Easy," Jess and the cowboys ride back to the ranch. "Easy" shyly proposes to Jess and is accepted.

PAID BACK (Dec. 28).—Judge Darrow, surrounded by all the comforts of a luxurious home and the love and affection of a beautiful daughter, and yet, the foremost thought and interest is centered upon the transaction of the busy commercial world.

Mary loves Dick Livingston and that she is loved in return plainly displeases the father who orders the young suitor from the house. Clandestine meetings are planned, but soon they come to the attention of the irate father and both are ordered to leave.

After her marriage to Dick, she sends an appeal to the father for forgiveness. The enraged father flies into a frenzy and endeavors to destroy anything that would remind him of his daughter. Time rolls on and many circumstances and happenings enter into the unhappy life of Mary. A boy was born to the humble and heart-broken wife.

Mary's appeal to her relentless father avail her naught, but added suffering. Dick, Jr., is a bright, intelligent and industrious son. Just entering upon his career in the busy world, being associated with one of the great daily publications, opportunity at last comes to the son to fulfill the vow of vengeance sworn at the deathbed of his poor unhappy mother. He is assigned on an important case involving suspected bribery, and in the supposedly secure rooms of a great hotel, the transaction that Dick is enabled to see through the keyhole of an adjoining room and later the securing of the actual proof of the transaction by exchanging clothes with the waiter, who had been summoned from the buffet with refreshments—the desired information gained a hurried 'phone message to his editor and preparations are at once made to hold the press until the greatest sensation and a surprise to the journalistic and political world was edited and in the form, Darrow is apprised of the coming appearance of the story, and is desperate—but it is too late—Young Dick Livingston had a debt to pay and revenge was the only asset that could liquidate the obligation and he fought it to that end as stubbornly as the crest-fallen father once did against the pleadings of his only daughter.

THEIR LAST CHANCE (Dec. 29).—Misses Mary and Priscilla West, two elderly spinsters, read an article in the newspaper about the elopement of a lady who won the heart of her boarder by her culinary art. An inspiration seizes them ,and they put up a sign, "Gentlemen Boarders Wanted." Jack Welton sees the sign and becomes a tenant, and becomes devoted to Dorothy West, a niece, who has come to live with her aunts. Montrose Keeble and "Alk Ike" Jones become boarders, and likewise slaves to Dorothy. The spinsters try their charms on the two later boarders, but with small success. Ike finally gets the chance to propose to Dorothy, but Jack, being Johnny-on-the-spot, manages to substitute Montrose for Dorothy. Upon discovering the ruse, Ike is furious and insists upon a duel. Jack, however, persuades them not to fight, and he formulates a plan in which he is sure to be the winner in the end They agree to a fake duel in which both shall pretend to have fallen on the field of honor. As Jack makes them believe that Dorothy will surely rush to the side of the one she thinks the most of, they agree that the loser shall immediately leave the place. They fall for his plan and land themselves in further complications with the old maids. They extricate themselves from their dilemma by hasty flight, while Jack wins the girl, and the sisters realize that they are doomed to a life of spinsterhood.

BIOGRAPH.

CAUGHT WITH THE GOODS (Dec 25).—The celebrated Biograph sleuths again almost catch the real criminals. However, they make a wholesale arrest and are self-satisfied. The vice committee engages their services in getting evidence against a certain gambling parlor. They, with their usual bungling, let the gamblers escape and arrest instead the entire vice committee, who, as a last resource, make the raid themselves, seizing the gambling paraphernalia. Hence, the sleuths, finding them in posession of the good, arrest them as the gamblers.

A MIX-UP IN RAIN COATS.—Brown and Jones are business partners. Brown is a newly-wed, while Jones is still in the lover class. Brown and Jones purchase rain coats that are very much alike, and Jones, receiving a note from his sweetheart, puts it in his rain-coat pocket. That evening there is a switch about of coats owing to Brown taking Jones' coat by mistake. Well, the rest may be imagined.

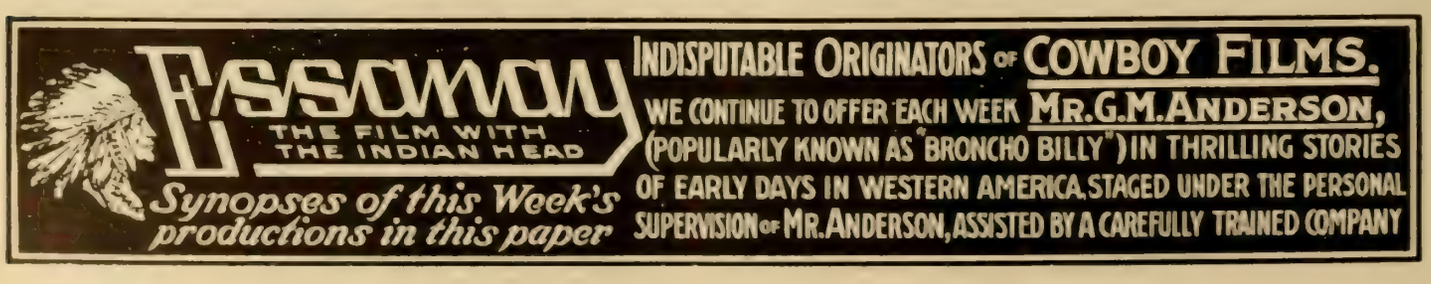
THE VOICE OF THE CHILD (Dec. 28).—The young business man becomes so engrossed with the building up of his new business, that he, to a degree, neglects his wife and little child. Of course, like all enthusiastic business men, he does not realize that his wife tires of the everlasting harangue of business. It is "business, business—always business." Hence it is small wonder that the wife listens to the posionous flatery of the husband's college mate, whom he introduces to her. This false friend tries to strengthen his sinister purpose by arousing the suspicion of the wife against her husband by placing a photograph of his stenographer in his coat pocket, which is found later by the wife. This is apparently most convincing, and the wife consents to go away with this wretch. The maid overhears their plans and informs the husband ,who would wreak vengeance, but the child's cry of "Mamma, Mamma" averts a tragedy of a soul and body.

LUBIN.

SERGEANT WHITE'S PERIL (Dec. 23).—While out riding one day, Sergeant White comes upon a senorita in the clutches of a Mexican. He orders the bad man to empty his gun and be on his way. White's orders are obeyed, but the Mexican gets his revenge by shooting the sergeant while he is crossing the bridge. The girl is again captured and is brought to the brigands' camp. The sergeant, who has fallen into the raging torrent below, manages to catch a branch of a tree. In the meantime, the sergeant's horse runs to the soldiers' camp, and the faithful animal leads the rescuers back to the imperilled sergeant. Unexpectedly the soldiers arrive at the brigands' stronghold, the leader is killed, the remainder is captured, and the sergeant and the girl again meet.

ONE WAY TO WIN (Dec. 25).—Minnie Brown and Billy Ray are very much in love with each other. Poor Ray is refused the daughter's hand by the father, who wishes to secure a husband for his daughter with money. Billy, is a poor barber and one day, while working in his shop, he tells a newspaper reporter, a friend of his, his troubles. His friend suggests that he allow him to put an article in the paper, whereby he, Billy, will fall heir to a fortune. This meets with Billy's approval and the next day there appears in the daily papers an article stating that Mr. Ray has a large fortune left him. Sure enough, the keen eye of Minnie's father sees the article in the paper. He at once plans with his wife to send Billy a letter of apology in regard to the treatment he received when asking for the daughter's hand, and asks him if he won't kindly call, as the girl wishes to see him. Billy loses no time on receipt of the letter, and finding his way to the Brown home, is received by the father and mother with open arms. He asks a small loan of his future father-in-law of $500, which he readily handed to him. A wedding is quickly arranged, and after the ceremony Billy and his bride start for a wedding tour. After the party leaves the house his newspaper friend hands Mr. Brown the letter that Billy left for him, stating that the newspaper article was only a bluff in order that he may win the girl, and thanking him for the loan of the five hundred dollars, with which he intends to open a barber shop in the next town. The wedding guests enjoy the joke and there is nothing left for Mr. and Mrs. Brown to do but to join in the hearty laugh.

THE AMERICAN GIRL (Dec. 27).—Mrs. Preston receives a letter from her friend, Lord Dunbar, stating that he is going to visit her and incidentally remarking that he dislikes American girls, whose habits are too mannish. Dorothy Ames, who is staying with Mrs. Preston, happens to read this letter and is very much put out over its contents, as she is a lover of riding astride and indulging in other masculine sports. Everybody in the household greets him with the exception of Dorothy, who being dressed in riding togs, tries to conceal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[illegible] She is sent by [illegible] expresses his dislike for [illegible]

[illegible] dressed as a Quaker girl, and [illegible] manages to have him propose to her. [illegible] and thinking that she is [illegible] to pay her back.

[illegible] given by Mrs. Preston in honor of [illegible] Dorothy Dorothy is present dressed in full ball gown. Dunbar ignores her entirely, and devotes his time in flirting desperately with other [illegible] the distaste of Dorothy.

[illegible] and riding one day and ordering a horse, follows her. At last he overtakes her, and together they stroll into a conservatory, where he asks her for a flower she is wearing, and renews his declaration of love. After an amusing [illegible] she recovers her heart to him.

THE SOLDIER'S RETURN Dec. 28).—Irene [illegible] father is a small ranchman in [illegible] circumstances, is sought in marriage by John Reynolds, a well-to-do Western farmer. Having in mind the material advantages accruing from such a match, Irene's father is naturally favorable to [illegible] and is much chagrined and disappointed to learn that she has already plighted her love to Tom King, a handsome young cowboy. [illegible] at this stage when the war with Spain [illegible] An attachment of cavalry on their way to the front, pass through the village and the sight of the soldiers determines Tom to enlist in response to President McKinley's appeal for volunteers. He bids his sweetheart an affectionate adieu and departs with the troop for the far-off Philippines. Shortly after his arrival, he participates in a battle and is seriously wounded. By some error his name is printed in the newspaper reports of the [illegible] as being among the dead. A copy of this paper accidentally falls into the hands of Irene, who has faithfully and loyally waited for news of her soldier lover, and she is overwhelmed with grief over the loss which she feels she has sustained. During the time Tom has been away, things have gone badly with the Jerome household, and they have been reduced to a point where it is hard to keep the wolf from the door. John learns of their plight and renews his attentions to Irene, suggesting that while he realizes that she does not love him as much as he would like her to, their marriage would serve to give her a husband's protection, and at the same time place him in a position to care for her parents. In response to this appeal and at the solicitation of her mother, Irene finally consents to marry John and they become engaged. Tom, in the Philippine hospital, finally becomes convalescent, and his thoughts naturally revert to the girl he left behind, and he drops her a letter, telling her of what has occurred, and that he will shortly be homeward bound. This letter falls into the hands of Mr. Jerome, who, reluctant to have anything interfere with the contemplated marriage between his daughter and John, and feeling that he is acting in the girl's interest, destroys it and says nothing to her, as if it has never been received. Tom returns, however, to his native village before the marriage is performed, and when Jack learns the truth, he nobly steps aside in Tom's favor and the lovers are finally reunited.

FATHER AND THE GIRLS (Dec. 30).—Colonel Scott is the father of four daughters, who are simply devoted to their handsome old dad, do everything possible for his comfort, and are an extremely congenial family until the arrival of Mrs. Payson, a young, handsome widow, from the East. The Colonel becomes infatuated with the widow, which pleasant news is quickly communicated to the girls by Miss Higgins, a gossiping neighbor. The colonel prevails upon his girls to call upon Mrs. Payson, which they do reluctantly, and are shocked at the sight of the widow, who, having just returned from a ride (attired in mannish riding suit), is indulging in a glass of wine and a cigarette. She offers the girls refreshments, including a cigarette, which they frigidly refuse, and quickly take their leave, determining that such a woman shall never take their dead mother's place. They finally decide upon a plan to cure the colonel of his mad infatuation, and with the assistance of their old family servant, pretend to be emulating the widow's example, and are discovered by their father, who has just returned from the purchase of an engagement ring. He is greatly shocked and severely reprimands the girls, who tell him they intend to follow the widow's example in the future. The colonel is sick at heart and determines to be done with the widow forever; this resolve being strengthened when he sees the widow in divided skirts, with her face painted and powdered, calling for the girls to go [illegible] He [illegible] the girls into the house and leaves for his club, where he writes a letter telling his daughters he will never return home until he can find it in the same condition as it was in their dead mother's life. The conspirators, happy in the fact that their father's eyes have been opened, quickly send him an answer reading, "Come home, daddy dear," and once again order and dignity reign in the house of Scott.

PATHE.

MOTHER-IN-LAW RAISES (Dec. 27).—A much [illegible] man has life made so miserable for him, that he decides to do something desperate. While he is evolving this plan, his son is making love to a girl in the chorus. The father, after having his life made miserable at home, writes a note to his wife, saying that he is going to commit suicide by jumping into the river. He arranges this little hoax nicely, and goes to his club. His wife is frantic with grief; his mother-in-law jubilant. When the hour comes for the husband to return, he finds that he has left his key in the clothes he has deposited on the river bank. He gets caught in a downpour of rain, and when he finally breaks into his wife's presence, he looks like a drowned rat—the ghost rescued from the river. The son enters with the chorus girl as his wife, which shock proves too much for mother-in-law.

HIS DAUGHTER'S BRACELET (Dec. 28).—A ranchman gives his daughter a bracelet on her birthday. Later he visits an Indian camp to buy land. In the meantime, the Indians have gone on the warpath, and have captured his daughter, who has been enjoying an afternoon ride. Upon her capture, the bracelet has been taken from her and given to an Indian girl. Here the ranchman discovers it, and realizing his daughter is in the camp, makes a search for her, finds her, and in a series of thrilling adventures, succeeds in rescuing her.

YANN, THE TROUBADOUR (Dec. 29).—A troubadour, with his tame leopard, visits a castle, where the countess falls in love with him. This love affair is discovered by her husband, who has the troubadour chained in a dungeon with his leopard. To the opposite wall he has his wife chained. This is done, that the leopard, becoming famished, will attack his owner before the eyes of the woman.

THE DOLL (Dec. 30).—An obstinate father refuses to give his consent to the marriage of his daughter to a young fellow with more ambition than money, so they elope. Six years fail to bring fortune to this couple, but a beautiful little girl has blessed their home. The paths of the grandfather and this little girl cross later, though both of them are unaware of the relationship between them. A strong tie, however, seems to draw them together and this ultimately brings about a reconciliation for all.

C. G. P. C.

THE BURGLAR'S HARD LUCK (Dec. 25).—A burglar enters the house of a wealthy couple in their absence, and in looking for his spoils, he manages to smash up pretty nearly everything in the house. The owners return, however, while he is at work and each produces a revolver. They force him to repair everything he has broken. This, of course, is trick photography and it is of the best kind.

Among the Exhibitors

Milwaukee, Wis.—The Fern Amusement Company will erect another moving picture theater in this town. It will be erected on Third Street near Clark.

Edgerto, Wis.—Will Bardeen has purchased Mike Schmidt's interest in the Scenic Theater.

Rhinelander, Wis.—Herman Zander has closed a deal with F. C. Kruckeberg by which the former secures the leases on the Bijou Theater and the Grand Opera House in this city, giving Mr. Zander now control of all the theaters in this city.

Watertown, Wis.—B. W. Haskins has sold the Majestic Theater to Paul Bitz and H. Werner.

Detroit, Mich.—Ground for the erection of a $200,000 theater will be broken soon on Broadway, north of Gratiot Avenue. David Stott, owner of the property, has leased it for a number of years to Plimpe Cretcemans of the Cadillac Film Co., Griswold Street, and Ben Jacobson, of the Hough-Jacobson Printing Company.

Mr. Stott will erect the building.

The theater, it is said, will be ready for opening in April.

Minot, N. D.—The George H. Webster theatrical exchange, of Fargo, which owns seventy-six theaters in the United States and Canada, has bought the Arcade Theater, at Minot.

Perth Amboy, N. J.—Another moving picture house was opened in this city when Perth Amboy Amusement Company threw open its doors to the public at their place, in 397 State Street. Remodeled and converted into a high-class motion picture Pluto is managing the new place.

Philadelphia, Pa.—The Old Snyder Avenue Baptist Church, at the northwest corner of Seventh Street and Snyder Avenue, has recently been re ture theater, which will be able to accommodate when construction is completed about 1,000 persons. The management of this new enterprise is under the direction of Margaret T. Donohue. It will cost $875,000.

Perth Amboy, N. J.—Messrs. William Brown and David Suapper are planning to establish a picture house, which will be known as the Royal Theater.

Allentown, Pa.—Mr. George W. Bennethum, proprietor of the Victor Motion Picture Theater, has secured a long lease on the building situated at 608-10 Hamilton Street and will convert it into a new picture house, which will be completed soon.

Cincinnati, Ohio.—The Fairview Amusement Company is planning to establish a high-class moving picture theater at the southwest corner of Floid Avenue and Warner Street, which will be under the proprietorship of Mr. John J. Hickey.

Biddeford, Me.—Mr. Fred Hanna will establish a high class moving picture show in the National Hall here.

Philadelphia, Pa.—Plans for a moving picture theater to be erected at 1518-1520 West Lehigh Avenue, for W. J. Stewart, are posted for estimates by George Hogg. It will measure 48 by 100 feet. A moving picture theater is to be erected at 2486-2488 North Twenty-second Street, for Adolph Bonnen, plans of which are also posted by George Hogg.

Danbury, Conn.—Heyman Levy, who recently disposed of his Majestic moving picture theater in this city, has sold his Norwalk theater to J. Duke Murray.

Los Angeles, Cal.—H. W. Nixon and Harry R. Taylor, of the Consolidated Amusement Company, of Los Angeles, announce that they are negotiating for a site for a new theater, picture and vaudeville house in San Diego to cost $100,000.

New York City.—A new motion picture theater is being planned to be erected at the southeast corner of Second Avenue and 79th Street, which will cost about $15,000.

Baltimore, Md.—The Wilson Theater, which has for some time been closed, has re-opened under new management and is now exhibiting animated pictures in conjunction with vaudeville.

Wheeling, W. Va.—Mr. C. D. Thompson's new picture house is now being remodeled and enlarged so as to accommodate the large crowds.

Jacksonville, Fla.—Messrs. Fitzhugh and Davis have opened a new moving picture theater here.

Waterbury, Conn.—A high-class picture theater is being established here by Mr. A. F. Strickland, which will be able to seat about 600 patrons.

Concord, N. H.—Mr. Fuse B. Powell has opened a new moving picture theater in the Durgin Building.

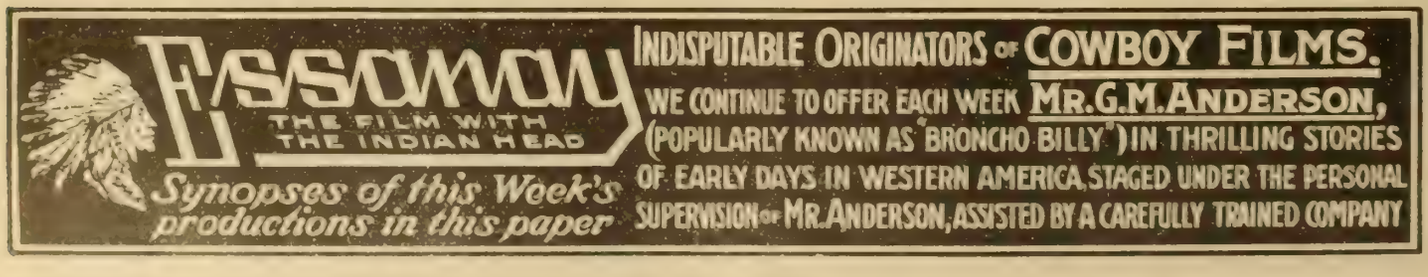
Harrisburg, Pa.—Mr. E. H. Condran has leased the Realty Building and will convert it into a high class picture theater.

St. Joseph, Mo.—Arrangements are being made for the erection of an elaborate and commodious picture theater, to be built at Fifth and Edmond Streets.

Scranton, Pa.—The Pleasant Hour Nickelet, in the Dunn Building, has reopened under entirely new management.

Eau Claire, Wis.—Another moving picture theater is to be built here by L. H. Clark and A. A. Johnson.

North Adams, Mass.—A motion picture show will be opened in the Columbia Opera House within a few days. Rev. Father William Lattanzi, owner of the property, has had the interior of the theater thoroughly renovated.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Independent Film Stories

REPUBLIC.

THE PRIDE OF LEXINGTON (Dec. 31) is a romance founded on facts of history, and pictures. Jane Mc'rea, beloved by David Jones, who through a sense of loyalty to King George leaves the colonies to join the British army, placing Jane in charge of his friend, Aaron Knox.

The story follows Jane from the first entrance of the British into Lexington during the campaigns of Ethen Allen, and on the field of Bunker Hill where she is taken prisoner. A Hessian, Count Von Meyer, furnishes the dark side of the story as he falls in love with Jane and is spurned for his improper advances. Jane is befriended at different times by both General Washington, of the American army, and General Howe, of the British army. The latter shows the spirit of a true English gentleman when he gives Jane a release from Boston and saves her from the unwelcome attentions of Von Meyer.

The final scenes of the story are laid at Fort Edwards, New York, where Jane, despite the warning of Aaron Knox, tries to meet David when she learns he is with the British, and when crossing the lines, accidentally meets Von Meyer, who renews his suit and on her refusal allows her to fall into the hands of the Indians. David is also killed in his attempt to save Jane, and Aaron lives on through the years, faithful to the one love that filled his life.

Throughout the story runs a vein of quaint comedy, furnished by one Billy Smith, a man, strong physically, but mentally weak, but who through his friendship for Jane proves a hero at the close of this dramatic picture.

CHAMPION.

BONNIE OF THE HILLS (Dec. 25).—Bonnie is alone in the world—but a short while before her dear old daddy was put away beneath the sod. She is tenderly patting the grave and caressing the headstone, when there came on the scene two Eastern hunters. The elder of the two is exhausted, and the younger man, who is the son, makes known their predicament to the huntress, who invites them to her shack.

Straightaway the two young people fall in love, but the boy's father will have none of it. And the girl, possessing a high-strung vanity, can never give her heart when the covering is so uncouth; and so they part, not, however, without an understanding. Around the girl's neck the Eastern lad places a gold locket, given him by his sweet little sister, and which contains his sister's photo and his own.

Now Bonnie has a staked claim that her father left her, and nobody knew of it. So one day she started East for a certain young ladies' academy, conducted by a Miss Argyle. When the principal saw the heap of money our heroine carried, there was no question about the cordiality of her reception. A young girl came to the school for whom Bonnie formed a deep attachment. And it so chanced that this was the sister of the man Bonnie loved, and whose locket she was wearing.

Bonnie and her chum were out riding one day when who should chance along but her companion's father and brother. An introduction followed, but there was no recognition on either side. However, they drove on in their auto. At a lonely spot in the road two highwaymen surprised them and they were forced to alight.

As her sweetheart's father stepped from the machine Bonnie noticed that his coat pocket held a trusty gun. In an instant she turned the tables on the outwitted outlaws; up went their hands, and as prisoners they entered the machine and were driven to police headquarters. A few hours later the little chum was explaining to her mother Bonnie's part in the adventure. Then father and son came in from the station, and they recognized in our heroine the lovely young huntres who had befriended them. At the time of the auto drive Bonnie had worn a veil, and therefore they had not known her. But now, however, the young couple embraced to their hearts' desire, to the keen satisfaction of all.

THE DOCTOR'S CLOSE CALL (Dec. 27).—The young doctor, who is run down in his health through his devotion to his profession, gains our sympathy, not only because he is really one of those likable sort of fellows, but more especially on account of the girl who has given him her whole heart. There can be no mistaking the profundity of her passion for the young medical man, and when she realizes that the parting must come her grief is pitiable to behold.

In the West the young doctor is soon on the high road to recovery. Out in the wilds he does a service to a young rustler who has been injured, and, like the good Samaritan, he asks no questions of his patient, but simply ministered to the ailment, thus winning the gratitude of the band. They constrained him to stay among them for awhile, which he did, not knowing their true status. But one fine day they were attacked by cowboys, and the doctor, of course, had to pitch in and do his share of the gun work. With two others he was captured, and then he saw that he had been among horse-thieves.

It wasn't long before he and his comrades were threatened with hanging, when their captors decorated them with a hempen tie. It seemed to be "all up" with the doctor. But that faithful little girl back East had been watching daily for his return. Her fidelity is rewarded. A morning paper described the capture of the rustlers, giving their photos, and one of which bore the likenes of her heart's desire, the young doctor.

She got her father on the 'phone immediately—he was a senator—and soon he made his influence felt at Washington, getting an order from the Secretary of War to put the town where the arest was made under martial law; and thus, in the very nick of time, when the doctor and his two companions were about to swing, they were savey by the Government troops.

The senator and his daughter at once made for the town, and upon their arrival the Eastern lassie became the recipient of one of the bigest bear hugs she had ever experienced—for the young doctor had become a veritable Hercules, his strength being fully restored.

NESTOR.

THE LOVE CHASE (Dec. 18).—Wealthy George Balker has two ailments: a gouty foot and a lovely daughter. The gout keeps him from taking active part in the doings of Daisy, the daughter, who persists to disobey and displease papa for the love of handsome Walter Coxsey. Joe, the faithful valet, however, is ever vigilant, and proves to be no stumbling block in the tortuous path of true love.

Walter, with the aid of many disguises, succeeds in taking Daisy away from home, and, though the alert Joe and gouty George promptly give chase, the lovers lead from start to finish. The most strenuous efforts of the valet are made null and void. The gout necessitates slow going for the pursuers, while the pursued ones fly. After a most eventful and exciting chase, the modest office of Hiram Bassel, justice of the peace, is invaded. The good old judge needs the money, and, in a twinkling, Daisy ceases to be a Balker and is transformed into Mrs. Coxsey. Papa Balker, semi-supported by Joe, arrives on the scene, and balks for all he's worth. While the parental storm is at its height, the gouty foot makes a kick at Walter, who sidesteps, causing the gout to commit suicide by colliding with a solid object. Then papa straightens up and a beatific smile spreads over his face. Unaided, he walks nimbly over to his son-in-law and fervently graps his hand.

THE NEW RANCH OWNER (Dec. 20).—The announcement that Sir Henry Arling, the new owner of Circle X Ranch, intends to raise sheep instead of cattle, excited much unfavorable comment among the cattle raisers of that section, especially as Foreman Raymond's generous offer to buy the place had been met with a curt refusal from the Englishman. This, however, did not one whit dismay the ambitious Mrs. Raymond. If his lordship sold the ranch to her husband and Ned Arnold, Louise might marry the young man and settle down, but if Sir Henry came over to take possession of his property, her daughter should be Lady Arling.

It was thus that matters stood when Lew Marks read in the town's weekly paper that the new owner would arrive the following day. Here was a chance to make a neat little sum. Except in his disguise, he had never been seen; so what would be easier than to waylay Sir Henry, secure his papers, pose as the Englishman, sell the ranch and disappear. Hurrying to their secluded shack, Marks informed his partner of the plan, and the two men were soon on their way to select a lonely spot where it would be safe to tie their prisoner until they had disposed of the property.

The outlaw would have suddenly changed his mind, could he have at that moment observed the tar and feathers that the boys of Circle X Ranch, headed by Ned Arnold, were preparing for the young Englishman. But ignorant of all this, Marks carried out his original plans, and was soon in the buckboard which Foreman Raymond had sent to the hotel to convey Sir Henry to his new home. But ere they reached the ranch, the boys, all masked, surrounded the buckboard, and not only tarred and feathered the astonished outlaw, but putting a rope around his waist, compelled him to keep up to their horses' pace. Fortunately for the Englishman, in taking a short cut, they discovered his lordship, and although in the confusion, Marks managed to get away, Sir Henry gladdened their hearts by insisting upon instantly returning to the railroad station, while he quickly dispatched a note to John Raymond, stating that the foreman might have the ranch at his own figure.

"I Wonder Whether They're Going to Make GOOD FILM!"

G!

DESPERATE DESMOND FOILED BY CLAUDE ECLAIRE (Dec. 23).—Rosamond and Claude are having a delightful time on the lake. Desperate Desmond spies them. Aided by Gomgotz and other wild men, he boards a "moving" islet and quickly succeeds in separating the lovers. While he takes Rosamond in one direction, the man-eaters drag Claude toward a large boiling pot, which is cheated of its intended victim by the miraculous appearance of some bird-hunters.

The villain and the hapless heroine reach the ship in safety. Bound and gagged, Rosamond is hidden in one of the lifeboats, and Desmond proceeds to do the stowaway stunt by concealing himself in the interior of a barrel.

With the aid of a powerful fieldglass, Claude sees the situation and rushes to the wireless station. Marconigrams flash back and forth between ship and station. Then captain and crew search for Desmond, whose hiding place is finally discovered through cigarette smoke issuing from the barrel's bung-hole. Claude and hunters join the sailors and force the villain to uncover the whereabouts of Rosamond. Reunited, the lovers are happy again.

This time Desperate Desmond shall not be permitted to escape, and accordingly he is locked in a large safe and thrown overboard. The safe lands upon an immense turtle. The turtle ascends to the surface and slow but sure, makes for the penitentiary. Here, a safe-breaker, now breaking stones, opens the safe and the wicked Desmond is himself again. The villain again demonstrates that there is some good in the worst of us, by letting the safe-breaker break jail and depart with him on the turtle's back.

BISON.

COWGIRLS' PRANKS (Dec. 19).—The boys are ordered to turn in early by the foreman, as there is to be a round-up on the following day. Time hangs heavily with the girls, so they decide to start something. Sneaking into the bunk-house, they steal the trousers and chaps of the cowboys, and throw their boots away. Attiring themselves in the masculine garments, they saddle the boys' horses and start off to town as they have often see the boys do. At the saloon they compel the bartender to give them a drink. In the meantime the boys awaken and discover the loss of their clothes. Wrapping blankets about themselves they sally forth in quest of the thieves, and, being bootless, their tender feet are bruised by the stones. They tell their troubles to the ranchman and his wife, and finding the girls' discarded clothing, they gain an inkling of the situation. The boys are compelled to don the skirts, having nothing else to wear. The boys then discover the loss of their horses, and a team is hitched to the big carry-all. The girls are found in a penitent mood. They are taken out by the ear and bundled in the wagon by the ranchman and his wife, and taken home. The next day the girls, with aching heads, are gathered around the well with wet towels about their heads, drinking the cool water, and vow never again to imitate the boys.

AN INDIAN MARTYR (Dec. 22).—Grey Fawn is seen in the Crow camp, with a very attentive lover. She is in love with a Sioux, however, and meets him clandestinely. The Crow's suit is favored by the Chief, Grey Fawn's father, and she decides to elope with the Sioux. She is followed by a warrior, and the two are captured, the Sioux being condemned to death. Grey Fawn is grief-stricken and retires to her tepee, where she gives vent to her sorrow. The Crow lover is deeply touched, and is finally persuaded by Grey Fawn to promise his aid. The guard watching the Sioux is overpowered and the trio escape, closely pursued. At the water's edge a canoe is found, and there being but one paddle, the Crow gives his rifle to the Sioux, who gets away with Grey Fawn. The Sioux is condemned to death and is tied to the stake. Great heaps of fagots are piled about him, which are set on fire. The execution is cleverly shown by flashing back to the two lovers and then to the Indian camp, where nothing remains but smoldering embers, indicating the disposition of the Crow.

AMBROSIO.

THE MARQUIS OF LANTENAC (Dec. 13).—This is a thrilling subject of warfare, massively staged and with a large cast. The Marquis of Lantenac heads the revolutionists, and is defeated in battle, retiring to his castle, which is bombarded by the enemy. Through a secret passage the Marquis and his men escape, as the foe have laid a bomb against the walls and have lighted the fuse which will blow the castle to atoms. The Marquis discovers that three children have been left locked in one of the rooms, and makes a heroic rescue. He is captured, however, and executed, and goes to his doom with the remark: "The life of three children is worth three centuries of old kingdom!"

RELIANCE.

LOCKED IN THE VAULTS (Dec. 20).—Robert Tyler, the son of a wealthy broker, marries a stenographer, and is disowned by his father. A baby is born to the young couple and Robert hopes this will soften his father's heart, but his letter is returned unopened. Several years elapse, and

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the young couple face hard times, owing to the loss of Robert's position. Mrs. Tyler resolves to go to work, and in scanning the "Help Wanted" columns, sees an ad of Robert's father for a stenographer, and secures the position under her maiden name. One night she is compelled to work late and Robert and the little girl go to the office to call for her. The baby wanders into the vault and is accidentally locked in by Mrs. Tyler. Robert's father is the only one who has the combination, and he calls him up. He is unable to talk to his father, however; for hearing his son's voice, the old man promptly hangs up the receiver. In a frenzy, he dashes off to his father's house. The father tries to elude his son, but is grasped by the shoulders and thrown into a chair, while the younger man forces him to listen. Horrified, the old man orders his auto and rushes to the office, where the child is released. A reconciliation between father and son is brought about by the child.

THE DOCTOR'S DILEMMA (Dec. 23).—The surgeon discovers that his wife loves another man, and tries ineffectually to compel her to disclose his identity. They quarrel and he leaves for his office. He is called to an accident case, the patient being unconscious. The doctor finds a letter on the desk from his wife to the man, proving him the mysterious lover. In the first moment of rage the doctor puts away his instruments and starts to leave, but his sense of duty masters and he saves the man's life. When the latter is convalescent, the doctor confronts him. The man begs forgiveness and writes a letter to the wife telling her of the nobleness of her husband's character, and saying good-bye forever. The doctor gives the letter to his wife, and she realizes that her infatuation for the other man has been replaced by the love for her own husband.

A PAIR OF SHOES (Dec. 23).—The children of a shoe merchant break their doll, and the father comforts them, arranges the doll's remains in a shoe box and tells them to bury it. A hurried purchaser comes in, quickly buys a pair of shoes, and dashing out, grabs the wrong box with the broken doll. Arriving home he finds a telegram from his fiancée saying she will meet him at the ferry, and that the wedding party will go from there direct to the church. On the ferry the man takes off his old shoes and throws them overboard before opening the box. His surprise can well be imagined when he finds the broken doll. The waiting bride and her family consider that the shoeless bridegroom has insulted them, and give him a sound beating, the bride refusing to marry him.

SOLAX.

LOVE, WHISKERS AND LETTERS (Dec. 20).—A [illegible] lover, who imagines his sweetheart has kissed a bewhiskered stranger, furiously discovers a scathing letter [illegible] his enemy. In his excitement the lover sends his sweetheart a letter intended for his partner, and his partner is the bewildered recipient of the letter [illegible] to the sweetheart. [illegible] before things have reached a climax [illegible] bewhiskered stranger is only a "long lost brother." So he sets out in a hurry to intercept the letter. His adventures are not [illegible] to nasty and jealous lovers.

THE VIOLIN MAKER OF NUREMBURG (Dec. 22).—The story revolves about two pupils and comrades who are apprenticed to an old and successful violin maker of paternal and sympathetic inclinations. He hears that the king of his country has announced to the townspeople of Nuremburg that the maker of the best violin would be titled the Violin Maker to the Court, and pensioned on an annuity. The old man apprises his pupils of the king's proclamation.

The old teacher is anxious to have his pupils enter the competition, so as an incentive to both of them, he promises the hand of his daughter to the winner. The old man does not know, however, that both of his pupils are really in love with his daughter, and that the younger of the two is the one she prefers.

The older of the pupils is a better violin maker than the younger one. They all know this and, of course, the younger man is unhappy and disconsolate. But he does not figure on the generous nature of his comrade, who, knowing that it would be useless for him to try to win the fair maiden's hand, secretly exchanges violins on the night before the tournament.

The younger pupil wins both the title and the girl. The older one retires and gives up his thoughts to his art and lives with the satisfaction of knowing that he has made the prize-winning violin.

THANHOUSER.

SHE (Dec. 26). (Part One).—The first scene shows us the outer court of the temple in Egypt, in the year 350 B. C. Here Amenartas, the Pharaoh's daughter, waits to meet her love, Kallikrates. He has just taken the vows, becoming a Priest of Isis. She urges him to renounce these vows and flee with her from Egypt.

We next see them during the sacrificial ceremony in the temple. The young priest goes about his sacred office constantly feeling the eyes of the woman he loves upon him. At the close of the ceremony he can resist her appeal no longer and they make their escape.

They leave the city behind them, and on the desert meet some friendly Arabs. The young priest is weak from fasting, and his wife secures for him the camel owned by an Arab chief, so that they may continue their journey. They thank their Arab friends, leave them, and on foot make their way to the water's edge.

After traveling "twice twelve moons" they land with their infant son on the coast of Africa, near a rocky precipice, known as the Negro's Head.

In her cave in the hollow mountain, "SHE," the white witch of Africa, who has learned the secret of eternal youth, sees the approach of the Egyptian, by her magic power. "SHE" determines that he is the perfect man, that "SHE" will have him bathe with her in the fires of eternal youth, and together they will rule the world. "SHE" summons him.

In his camp in the desert the messengers of "SHE" find Kallikrates, his wife and child, and bring them before "SHE." "SHE" shows the Egyptian the fires of eternal youth and offers him her love, but when he remains true to the love of his wife, "SHE" strikes him dead. His wife, Amenartas escapes with her child. At the river bank, the wife embarks with her child, whom she calls Tisisthanes. She swears that this child shall return and avenge his father's death, or if not he, his male descendants.

Over the smouldering fires of eternal strife "SHE" tries in vain to restore the vital spark to the body of the man she loved. Unable to give her loved one life, "SHE" has his body mummified by a marvelous process, which makes him look as though he did but sleep. Beside her dead love, "SHE" weeps and prays, that though "SHE" cannot restore him to life, some day, though it be in the remote centuries to come, her love will be reincarnated, and return to claim her.

(Part Two.)

We now see a room in England, in the year 1885 A. D. Holly, an Englishman, whose face is so ugly that it has won him the appelation of "the monster," receives, by the will of his friend, the fortunes and custody of that friend's son, Leo Vincent. This child is the direct descendant of the Priest of Isis, whom "SHE" destroyed centuries before. With the child, is sent a letter of instructions and an antique chest. The letter explains that Leo is to open the chest on his twenty-fifth birthday and follow the instructions it contains.

Through the ages "SHE" waits beside the body of her dead love, still praying for his reincarnation and return.

On his twenty-fifth birthday, Leo opens the chest and finds in it the story of his ancient ancestor and the information that although many men of his family had spent their lives in seeking "SHE," none of them had ever found her. Leo also finds instructions to carry on the work, to seek "SHE," learn her secret of eternal youth, and then destroy her. Leo determines to set out on the mission.

Leo and his guardian, Holly, approach the shores of Africa, and note the strange rock, the Negro's Head. "SHE," in her cave, sees in a vision, Leo approaching. He strongly resembles his ancient ancestor and SHE feels [illegible] he is the reincarnation of her [illegible] love. "SHE" waits for him.

Through rocky caverns Leo's boat glides to the coast beside the colony inhabits. At a convenient landing place, now fallen into ruins, Leo's boat is stopped by a tribe of natives, who pay [illegible] to "SHE."

They blindfold Leo and Holly and lead them to the cave of "SHE." "SHE" welcomes Leo as her lost love. He tells her he has come to destroy her, to revenge the death of his ancestor. "SHE" gives him the knife from her own girdle and, baring her bosom, bids him strike. Before her unveiled beauty, Leo is powerless to destroy her. "SHE" then bids him follow her and leads them through a strange passage.

In a rocky cavern "SHE" shows Leo the mummy of his ancient ancestor, and so like is it to the young Englishman, that he feels he is gazing upon himself. "SHE" then destroys the mummy as she feels she has found her living love. "SHE" leads Holly and Leo over a rocky precipice to the cave containing the "fires of eternal youth." "SHE" begs Leo to step into the flame so that he, too, will never die. Leo fears to take the step. To encourage him "SHE" steps first into the flames. The quality of the fire has changed in the centuries since "SHE" last bathed in them. "SHE" suddenly shrivels up before the eyes of the astonished men. "SHE" grows suddenly old, until she resembles an ape. With outstretched arms, and a cry to Leo not to forget her, "SHE" dies. Holly and Leo, half crazed with the terrible sight they have witnessed, find their way back to the native village. They are directed, by an overland route, as to how they can leave the country and they do so.

Safely returned to England, Leo, whose golden hair has been turned white from his horrible experience, destroys all records of "SHE," the mysterious. His family has been avenged.

THE EXPERT'S REPORT (Dec. 29).—The president of a great oil company hires a noted expert to investigate certain lands in a nearby town. The president knows the expert by reputation only, but his standing is high, and he is vouched for by one of the heavy stockholders.

The expert accepts the commission, and visits the town. There he meets a widow, with two daughters, who owns a farm which she has heretofore regarded as of trifling value. But the young man brings joy to the family by telling them, after his inspection, that their land is undoubtedly oil property, and worth a fortune.

A neighbor of the widow's has tried to curry favor with the expert, hoping thereby to sell his father's property, but the man from the city, while he willingly inspects the property, declares that it is worthless.

When the expert, his work completed, starts toward the railroad station, en route to the city, he again meets the son of the landowner, who asks for a final hearing. In the villager's rude shack, they talk the matter over. They quarrel and finally come to blows.

Late that night, a man, bound hand and foot, is thrown into a dried up well. In the morning, the president of the oil company again meets his expert, he declares that the widow's property is valueless, but that the land of the surly neighbor is a wonderful site.

Aroused to enthusiasm by his expert's report, the president goes post haste to the village accompanied by his employee. There he meets the aged landowner, and after much dickering, they agree upon a price.

In the meantime, the widow's two daughters, while wandering through the countryside, hear cries for help and locate the man in the well. Alone and unaided they rescue him. The story he tells causes them to hasten with him to the shack, where he tells the president of the oil company of his experiences. The result is that a carefully planned plot is blocked at the very moment that it seemed certain of success.

AMERICAN.

BONITA OF EL CAJON (Dec. 28).—Bonita was the daughter of a gang of outlaws. Her father's lieutenant tried to kiss a girl who impressed him and whom he saw sitting outside her home. When her sweetheart, Jack Dickson, arrived, she related her experience. Jack immediately starts to locate him. In the mountains he meets Bonita, and the girl is much impressed by the ranger's handsomeness. The meeting is observed by the lieutenant, who informs Bonita's father. Bonita is given instructions to decoy him into camp as he is dangerous. Instead of adhering to the orders given her, she apprises the ranger of the outlaws' intentions. Bonita, true to her father, tells him of the rangers' contemplated raid. They break camp and go directly to the home of Jack's sweetheart, who is placed in the care of Bonita.

Bonita notices on her neck a locket containing Jack's picture. She flies into a jealous fury, but as her passion subsides, she decides to rescue the girl from the outlaws. This she does by exchanging places with her and sending her to her lover.

The rangers, through the aid of their leader's sweetheart, soon find the outlaws. Bonita is killed by a bullet from her father's gun in saving the life of Jack Dickson, who in self-defense kills the father.

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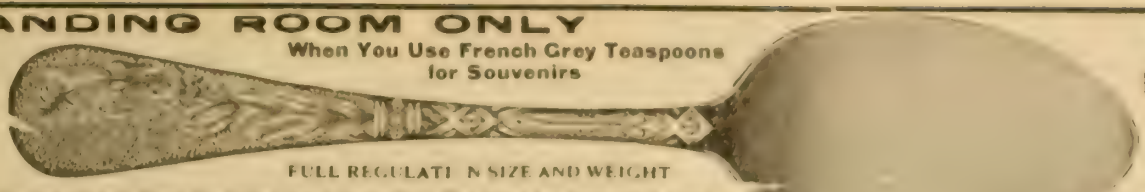

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LUX.

A JAPANESE LOVE STORY (Dec. 22).—Lieutenant Mordaunt and his little sweetheart, Yum Yum, has many pleasant hours in the land of the Rising Sun. So winning are the ways of the little Japanese maiden, that Jack Tar falls very, very deeply in love with her. When love enters all else is forgotten, and thus, when the time for the departure of the fleet arrives, the lieutenant awakens to find that it was all a dream, and that it is now time to be up and doing and leave his little sweetheart behind him. The fleet returns to port, and Mordaunt goes home to his people. Staying at the house are three of his cousins, who greet him boisterously, for being female cousins, they look forward to jolly times with the breezy sailor. Mordaunt's thoughts still turn to the land of the Rising Sun and to his little sweetheart far across the ocean. To their great disappointment, the cousins find a great change in their once cheerful playmate. In place of the breezy sailor man is a poor love-sick swain, who can do naught else but sigh the hours away. The girls find the source of the trouble in the shape of a half-finished letter to Japan, and they decide to have some fun. Arraying themselves in Japanese clothes, they annoy their cousin considerably by appearing before him in the garb he loves so well, only to disappear again into a thicket or behind a tree. Finally, the tormentors are surprised to see their big, manly cousin burst into tears. From that moment Mordaunt becomes more and more melancholy, and in fact, his parents begin to entertain grave fears as to his health. Meanwhile the little Japanese girl beyond the seas has not remained idle. With the energy and enterprise of her race, she has decided to follow her lover beyond the seas. After a long and weary voyage, the little Japanese maiden arrives in Europe. Having carefully rehearsed her part beforehand, the winsome Yum Yum finds little difficulty in finding her way to her lover, who is, by this time desperately ill. At first Mordaunt does not recognize Yum Yum, on acount of her European dress, which becomes her so well, but when she again dons the kimono and flaunts again her dainty fan, the lieutenant recognizes her, and all their troubles are forgotten.

IMP.

A PAIR OF GLOVES (Dec. 23).—A pair of ladies' gloves was found in Jim Robertson's overcoat by that lively young man's pretty little wife. Of course they belong to the "other lady" or "some other lady." Anyhow, they didn't belong to Jim's wife, who, jumping to a naturally feminine conclusion that Jim was playing double, rushed home to her parents for consolation. Then the trouble starts for poor Jim. It is ultimately shown that the offending pair of gloves were placed in hubby's pocket by mistake, but not before there has been much unhappiness of the comedy kind. (Copyrighted 1911, by I. M. P. Company of America.)

NIAGARA FALLS CELEBRATION (Dec. 23).—The presence of some Canadian soldiers on United States soil at a recent Niagara celebration, is one of the many features, shown in the film, that preceded the descent of the Falls in a barrel by the intrepid Leach.

We see Leach preparing to enter the barrel. Then we trace the progress of the tiny vessel through the rapids and whirlpool. Finally he is seen coming out of the barrel. Incidentally an airship joins in the celebration and at the conclusion of Leach's feat a flock of carrier pigeons is let loose.

There are views of the "Maid of the Mist" under the Falls, and of the bridge with a train at rest upon it, above the Falls. The picture gives some vivid representations of the tumultuous waters, and Leach's progress is clearly traced through them. (Copyrighted 1911, by I. M. P. Company of America.)

ON THE STROKE OF THREE (Dec. 25).—At the crisis of a life Joe Perkins was confronted by a grave problem. Forgery would save the girl he loved, as well as her father, from ruin. Should he take the risk?

He had led a foolish and vicious life in his earlier days. Farmer White gave him a job and there was his opportunity to make good under new conditions. And Joe did make good. What was more to the point, Joe fell in love with Agnes, old White's daughter, and Agnes fell in love with Joe.

Then came the crisis. Farmer White went to town on business. While he was away news reached Joe that there was a run on the local bank. All Farmer White's money was there—$12,000. Joe had been a forger. Should he go back to his old game, forge a check, get the $12,000 out of the bank and save Farmer White and his daughter? He took the risk, wrote out the check, and got the money from the bank on the stroke of three.

Up in New York Farmer White read the news of the crash. Going home, as he thought, a ruined man, he was confronted by Joe, who confessed all; was forgiven; was united to the girl he loved.

Joe had taken a risk which saved three people from misery and injured nobody. (Copyrighted 1911, by I. M. P. Films Company.)

THE PORTRAIT (Dec. 28).—While painting the demure little model, Vera, who sat for him day after day, Reginald Spencer was unconscious of the fact that she was falling very deeply in love with him.

Success comes Reginald's way and he has a commission to paint the portrait of a handsome society girl. Between the artist and this lady something like affection springs up and poor little Vera finds herself out in the cold. But with feminine intuition she is not long in discovering that she has a rival, whom she identifies with the original of the portrait that Spencer is lavishing so much time on.

There is to be a private view of the portrait in the artist's studio. The society girl, her mother and several friends arrive, only to discover, when Spencer draws aside the curtain, concealing the masterpiece from view, that it has been hacked and cut out of all recognition. Of course, the society people desert him on this terrible catastrophe and he is left in the depths of misery.

Poor little Vera creeps in to confess that she was guilty of the destruction of the picture and avows love of him as her reason for it. Spencer repulses the girl and off she goes in her despair to commit suicide. In the nick of time Spencer appears to prevent her mad act, and realizing how much she loves him and he loves her, a happy ending is assured. (Copyrighted 1911, by I. M. P. Films Company.)

COMET.

THE TIE THAT BINDS (Dec. 25).—No storm seems to mar the domestic life of Mr. and Mrs. Edward Wallace and they are looked upon by neighbors, friends, relatives and acquaintances as an ideal couple. The head of the house, though, soon finds fault with his food. Other quarrels follow and their marital differences become so pronounced that they seemingly are unable to agree on anything. They have a little son and the day of the christening arrives. They discuss a proper name for the child, but the views of the wife and husband do not seem to jibe. Another tilt ensues and the husband leaves home.

Two years have elapsed. We find the husband in his own apartment lonesome and dejected. He is thinking of his wife and child and wonders how they are faring. There is another side to the portrait. The scene is in a nursery. Baby is playing on the floor and with the fondness of a mother, Mrs. Wallace looks on. Around her neck she wears a picture. It is that of her husband. Baby soon falls asleep. The wife then removes the locket and places it around the neck of her slumbering darling. Carrying her little one, she gently tucks it into a small wicker basket and upon it attaches the appended note: "Open immediately and feed." Wife then takes the basket containing her baby to the apartments of hubby while Mrs. Wallace hides behind the portières and awaits developments. When the husband finds the basket he naturally opens it and investigates. When he sees the locket he knows that it is his own child, and then and there the estranged pair are brought together.

THE CRUDE MISS PRUDE (Dec. 29).—Priscilla Prude, an old maid, decides that it is time for her to seek a better half; so she hies herself to an employment agency and engages a chaperon. The first person selected is Pansy Blossom, a pretty and winsome young girl. Hullie Baxter calls on Priscilla and when he sees Pansy his heart goes out to her immediately. Their feelings are mutual with the result that they elope.

Nothing daunted, Priscilla hires Miss Bookstorm. Unlike Pansy, Miss Bookstorm is just the opposite in looks. Professor Hudley comes to see Miss Prude, but is attracted to Miss Bookstorm. It seems that they are fitted to each other. She is a very learned woman and a lover of books. Miss Prude is bored by their conversation and falls asleep. While in this condition the professor and the new chaperon make love and when discovered by the old maid are forthwith dismissed.

Mrs. McInscare is the last chaperon to be engaged. She is anything but attractive. In fact, her features are repulsive and when Mr. Popaway, one of Miss Prude's many beaus visits her, the sight of Mrs. McInscare disturbs his peace of mind and he flees. Left alone to her own thoughts, and without any chaperon, Priscilla concludes to try her hand at the camera herself. Maybe she might get a husband that way. She goes to the same employment agency where she has been so unsuccessful and gets a position as companion to May Jones. Johnny Wilson calls on May. He greets her by kissing her hand. Miss Prude regards this as a breach of the rules of propriety and May is immediately sent to her room. Then Priscilla elects to entrench herself in the affections of Johnny. She warns him that all young men should beware of young girls. If he wants a wife, why not take her. Johnny is caught in the net, proposes to Priscilla and the latter winds up by getting Johnny for her husband.

"WHY THIS MYSTERIOUS DRAG?"

G!

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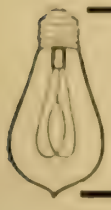

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POWERS.

THE SIGN OF THE HELMET Dec. 26.—[illegible] a living [illegible] Waggles Wally coming to [illegible] apparently [illegible] opportunity that may mean [illegible] for nothing, particularly on the way, but especially in the drink line, and [illegible] If said drink is of amber hue, with a considerable amount of foam over the amber [illegible]

[illegible] that at a certain saloon the sight of [illegible] showed the swinging [illegible] a free drink for the others, and later, when Wally comes in possession of a helmet he begins to play the trick to a fine point. He even [illegible] Waggles in on the good thing. As might not be expected, they do not get the worst of it in the long run, for the little fellow is not [illegible] but muscular as well, and for once in the life of a tightwalker, the common enemy [illegible] wears blue and brass buttons is completely [illegible]

WHERE STEEL MEETS CLOUD (Dec. 26).—[illegible] do we know of the brawny structural iron workers who battle with death daily in their perilous work of building for man the gigantic sky-scrapers that his modern business life demands. Hooking [illegible] to a thin rib of steel that hangs hundreds of feet in the air, he braves a terrible death every second of his day's work, high up near the clouds, with frail, narrow planks that defy the most sure-footed, to walk on. On the end of a cable, a monster derrick swings him out, high over the heads of the gaping multitude, a mere speck against the sky.

A MAIL-BAG ROMANCE (Dec. 30).—Jack and Tom carry the mails on the same route, and both are just crazy about Dotty. Tom, with the morning mail, brings her candy, and Jack, with the next mail, brings some other dainty favor. But this kind of a see-saw game becomes a little slow for Tom, so he begins to plot to get rid of his rival.

There's nothing more sacred in the charge of the mail carrier than the registered letters that are entrusted to his care, and Tom one day manages to make it appear as if Jack had done away with the valuable contents of one; in fact, the opened envelope is found in Jack's desk, the evidence is strongly incriminating, and poor Jack winds up in a felon's cell. Tom convinces Dotty that the charge is true, and wins her heart.

But that does not end matters, for even after years inexplicable fate will claim her own, and so it comes to pass that when Tom meets with an accident that brings him to his deathbed, the better man in him refuses to meet his maker with a lie on his lips. So just before he breathes his last, he tells the story of his own crime that opens the prison doors for Jack. And Jack captures the widow.

MAJESTIC.

THE ACTRESS (Dec. 24).—It is the last rehearsal of the new play, upon whose success depends the fortunes of John Millroy.

Ellen Duran has succeeded in securing a part that gives the opportunity for displaying all the dainty graces and coquettries of a maiden.

Ellen receives a telephone call that her little girl is critically ill. Millroy places his car at her disposal, and she hurries home to find the state of affairs even more alarming than she had anticipated. She does not know what to do. The success of the play depends largely upon her. Her baby girl is crying for her continually. At last she makes up her mind, and out of the house goes a woman with baby cries ringing in her ears.

Into her dressing room flies the actress, and all through that terrible night a dainty little ingenue makes men and women chuckle with laughter.

The play ends and only kept on her feet by the desire to reach her child's bedside the actress is taken to her home. There is a terrible moment in the hall outside of the bedroom door where a weary, haggard nurse holds up a warning finger, and then the mother flies past her into the room where the [illegible] physician catches her, and in answer, points to the child, while a quiet smile of content lightens up his face.

The crisis has safely passed and too bitter a price has not been paid by the little mother for her obedience to the call of her profession.

REX.

THE MARTYR (Dec. 21).—It is Christmas, 1880. Mother and father and married brother Ned and his wife and baby and Cleo, the sweetest girl in the family for other reasons than that she is the only one, and the youngest son, Bert, are all gathered about the festive board. Ned tells his family he has a promising offer to go to England, and with well-wishes and fond good-byes he departs. While the others laugh and chat with the Christmas gaiety of young souls, the mother draws aside and weeps for the loss of her first-born, going away, perhaps forever. But the years linger not, and with them go sorrow and pang.

Comes a new Christmas, new joys—and new sor[illegible] 1890. Another [illegible] has [illegible] its wing—Cleo has married. After the dinner she and [illegible] has gone the way of many others who have faced two paths and selected the wider, and has chosen the downgrade and degradation. He leaves the house to [illegible] returns home very late, intoxicated. The father has locked the door, intending to keep him out of the house as a punishment. But the little mother stealthily and silently opens the door, and waits long hours for the wayward son's return. So the dreary months go and the weary years speed by and

It is Christmas, 1900. The father has crossed the vale that leads into the Veiled Domains. Mother is living in her daughter's home. Her son-in-law has taken his aged mother to live with them, and looks upon both old women with displeasure. Mother notices and knows, and decides to go her own lone way. With shattered hopes and a broken heart, she leaves. And the years go by.

It is Christmas, 1911. Ned has succeeded in making a failure of himself. It is the old tale of sin and vice and the wage they exact. Mother receives a note from him saying that if she does not send enough money to pay his fine he will have to go to jail. The last few dollars that stand between her and destitution are sent to the erring youth. Perhaps Ned will never know, if he did perhaps he really would regret it—the aged angel, a martyr to her own mother-love, goes over the hills to the poor house!

And when Christmas, 1920, dawns, there will be another Saluted Madonna in the Celestial Choir, with a spirit as white as the Christmas snows, ready to bless those who had caused her pain and pang, ready and eager to forgive!

NATIONAL FILM DISTRIBUTING COMPANY

Monday December 18th, 1911.

Plantation, "Village Champion" (Com.)	1000
Clarendon, "Storm at Sea" (Dr.)	1000
Mono, "Bewitched Restaurant" (Com.)	459
Aquila, "Pik-nik Dandy" (Com.)	540

Tuesday, December 19th, 1911.

Rose, "Was She Right?" (W. Dr.)	1000
D. Biograph, "Love and Duty" (Dr.)	694
Cricks & M, "English Goats" (Educational)	298
Helios, "Dawn of a Great Revolution" (Hist.)	963

Wednesday, Dec. 20th, 1911.

Federal, "Heart of a Child" (Dr.)	994
Mondia, "Scroggins Goes in Chemist" (Com.)	525
Hepwix, "Gypsy Nan" (Dr.)	425
Latinum, "Great Scott of Wheels" (Com.)	450
Latinum, "Smith's Dream of Promotion" (Com.)	520

Thursday, Dec.. 21st, 1911.

Washington, "Two Soldiers" (W. Dr.)	979
Hepwix, "Veteran's Pension (Dr.)	500
Hepwix, "On the Borders of Shannon" (Sc.)	600
Film d'Art, "William Tell" (Operatic)	1059

Friday, Dec. 22nd, 1911.

Mohawk, "Door of Death" (Dr.)	1000
Cricks & M, "The Resourceful Scout" (Dr.)	670
D. Biograph, "Mr. Sticket's Sunday Trousers (Com.)	330
Aquila, "Pik-nik Master Singer"	1000

Saturday, Dec. 23rd, 1911.

Oklahoma, "Marked Arrow" (Dr.)	1000
D. Bioscope, "Topsy-Turvy Town (Dr.)	550
Helios, "Tours Through Italy" (Scenic)	440
Savoy, "Smith Becomes Waiter" (Com.)	494
Savoy, "Peaceful Holiday" (Com.)	508

Sunday, Dec. 24th, 1911.

California, "Two Brothers" (W. Dr.)	963
Messters, "His Most Important Case" (Com.)	1000
Comerio, "Demon Dog" (Com.)	550
Cricks & M, "Billy's Bible" (Dr.)	450

Among the Exhibitors

Birmingham, Ala.—J. R. Jones is the new manager of the Alamo Theater.

Allentown, Pa.—H. E. Hartmann, proprietor of the Keystone Theater, has taken over the lease of the Lyric Theater from S. B. Walter.

Pottstown, Pa.—The new motion picture theater in East Philadelphia Avenue has opened. It has a seating capacity of 500.

Chicago, Ill.—The Victoria Theater Corporation, 2154 Sheffield Avenue, will erect a moving picture and vaudeville theater to cost $146,00.

Madison, S. D.—Leon Goetz will erect a moving picture theater in this city.

"WHEN?"

G!

Minneapolis, Minn.—M. A. Wa[illegible] have plans prepared for the erection of a moving picture theater here.

Wheeling, W. Va.—The new National Moving Picture Theater in Lafitte is now open. The theater is one of the finest equipped in the section and will seat 300 persons. Smith & Thomas are the proprietors.

Houston, Tex.—Duffy, Scoggins & Duffy have made application for a building permit to erect the Isis Moving Picture Theater in Prairie Avenue.

Bay City, Mich.—A. A. Wolff is erecting a moving picture theater at Third and Johnson streets.

Lebanon, Pa.—Arthur Lichtenthaler has opened a motion picture theater here.

Angleton, Tex.—J. Gayle will soon open a motion picture theater in this city.

Virden, Ill.—Leonard & Gardiner have opened their new motion picture theater here.

Ft. Wayne, Ind.—Charles Clark has purchased from Joseph P. Mollett, the Fairy Theater.

Glens Falls, N. Y.—A. M. Burdette, Jr., has assumed management of the Bradley Opera House and will open it as a moving picture show.

Sharon, Pa.—All contracts have been let for the new Thomas Moving Picture Theater in Shenango Street, and the entire work will be completed by the end of December.

Wheeling, W. Va.—Work has begun on the moving picture theater for Munn Brothers, at 1428-30 Market Street. The theater will have a seating capacity of 300.

Union Springs, Col.—A new moving picture show has been opened in the Stroud Hotel Building by J. S. Matthews.

Bridgeport, Ct.—M. W. Leighton will erect a moving picture theater in Jane Street.

St. Petersburg, Fla.—H. C. Stewart will operate a moving picture theater in this city.

Champaign, Ill.—The new Lyric Theater will shortly open. It is a very handsome playhouse.

Chicago, Ill.—Fred Hartmann, 2611 Lincoln avenue, will erect a $5,000 moving picture theater.

Taunton, Mass.—The Park Theater will be enlarged.

Newark, N. J.—Lowrey, Berger & Co. have had plans prepared for a moving picture theater at 1122 Elizabeth Avenue.

Perry, N. J.—E. D. Hamlin will open a moving picture theater here, to be called the Casino.

Storm Lake, Ia.—D. E. Fyock has purchased the lake resort properties of the Casino Amusement Company, which have been controlled by C. F. Aikin. Mr. Fyock is constructing a handsome motion picture theater.

Oglesby, Ill.—Frank Bothwell, Harold Hoolihan and William Lewis, have purchased a moving picture theater in this city.

Ottawa, Ill.—The Fiske & Beem store on La Salle Street has been leased by a moving picture concern, which will spend several thousand dollars in remodeling and fitting.

Philadelphia, Pa.—The Globe Moving Picture Theater, 59th and Market Streets, has been conveyed to Edward Harshaw, subject to a $30,000 mortgage.

Des Moines, Iowa.—Behrends Bros. have sold their moving picture theater to Mr. Hodgin.

Peteau, Okla.—Improvements will be made in the Jo Del Moving Picture Theater, recently purchased by Messrs. Hill & Cox.

Pipestone, Minn.—A moving picture theater will be erected here by A. Berkeley.

Vincennes, Ind.—Councilman Ryan has purchased David Padgett's interest in the Rex Theater, located in the building at Second and St. Clair Streets.

Milwaukee, Wis.—A moving picture theater to cost $10,000 will be erected at Thomas and Murray Avenues by David J. Brown.

Wheeling, W. Va.—The Globe Moving Picture Theater has opened.

Rock Island, Ill.—The Family Theater has been purchased by the proprietors of the Family Theater at Davenport.

Louisville, Ky.—The Pastime Amusement Company will build a $10,000 brick and steel motion picture theater at 18th and Gallagher Streets.

Alexandria, La.—A high-class moving picture theater with a seating capacity of 350 will be opened about December 1 by Dr. H. C. Van Cott.

Wheeling, W. Va.—Work is progressing rapidly on the $25,000 moving picture theater at Market and Sixteenth Streets and it is expected to be opened during the latter part of December.

Cincinnati, Ohio.—The Eureka Amusement Company will open a motion picture theater on the premises they formerly occupied as a bowling alley.

Waterbury, Conn.—John L. Fernandez is building a motion picture theater on Bank Street, near Porter.

Shakopee, Minn.—A motion picture theater will be built here by Roy Darnell.

Mankato, Minn.—Don V. Daigneau, formerly of Austin, will open a moving picture theater here.

Chicago, Ill.—A motion picture theater to cost $6,000 will be built by Oscar Eiger.

Benwood, W. Va.—A moving picture theater will be built by Robert Smith.

Washington, Iowa.—A moving picture theater is to be built here by J. C. Canfield.

Algona, Iowa.—M. Stevens will build a new moving picture theater here.

Hallettsville, Tex.—M. H. Hradliek has sold his airdome and moving picture machine to H. S. Paulis, who has also taken a lease on the opera house.

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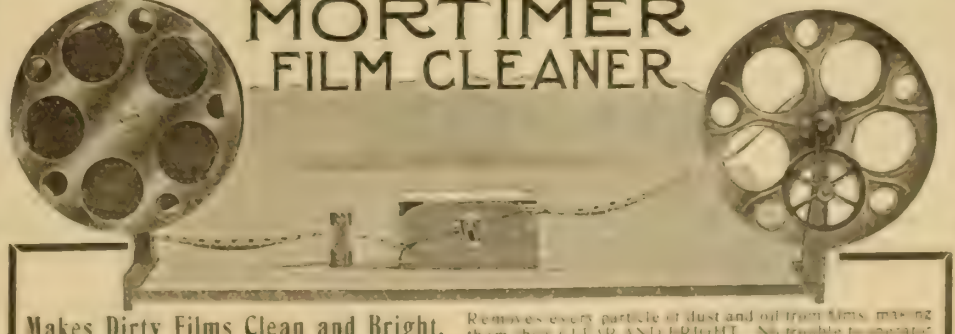

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AMERICAN.

Nov. 23—The Master of the Vineyard (W. Dr.)1000
Nov. 27—Jolly Bill of the Rollicking R (W. Com.) 1000
Nov. 30—The Sheriff's Sisters (W. Dr.).....1000
Dec. 4—The Angel of Paradise Ranch (Dr.)..1000
Dec. 7—The Smoke of the Forty-five (Dr.)...1000
Dec. 11—The Man Hunt (Dr.).....1000
Dec. 14—Santa Catalina, Magic Isle of the Pacific (Scenic and Educational)..1000
Dec. 18—The Last Notch (Dr.).....1000
Dec. 21—The Gold Lust (Dr.).....1000
Dec. 25—The Duel of Candles (Dr.).....1000
Dec. 28—Bonita of El Cajon (Dr.).....1000

CHAMPION.

Dec. 4—Yankee Doodle (Juvenile).....
Dec. 4—Our Navy (Naval)..... 950
Dec. 6—The Indian Fortune Teller (Dr.)..... 950
Dec. 11—A Traitor on the Staff (Dr.)..... 950
Dec. 13—The Saving of Dan (Dr.)..... 950
Dec. 18—The Coward's Flute (Dr.)..... 950
Dec. 20—By Decree of Fate (Dr.)..... 950
Dec. 25—Bonnie of the Hills (Dr.)..... 950
Dec. 27—The Doctor's Close Call (Dr.)..... 950

COMET.

Nov. 27—Grandma's Toofache (Com.)..... 955
Dec. 1—The Late Mrs. Early (Dr.).....1000
Dec. 4—Billy's Letters (Com.).....1000
Dec. 8—The Dead Canary (Dr.).....1000
Dec. 11—The Ups and Downs of Rafferty (Com.)
Dec. 15—Just In Time for Dinner (Dr.).....
Dec. 18—A Game of Bridge (Dr.).....1000
Dec. 22—The Man With the Camera (Dr.).... 985
Dec. 25—The Tie That Binds (Com.).....1000
Dec. 29—The Crude Miss Prude (Com.).....1000

ECLAIR.

Nov. 23—Portguguese Centaurs (Military)..... 600
Nov. 23—The Automatic Lighter (Com.)..... 400
Nov. 28—Miss Masquerader (Am. Com.)..... 400
Nov. 30—The Five Daughters of Mr. Durand (Com.) .....
Nov. 30—Gussy's Congratulations (Com.).....
Dec. 5—In Humanity's Cause (Dr.).....
Dec. 7—There Fell a Flower (Com.)..... 660
Dec. 7—Manners and Traditions of Piemont (Educational) 660
Dec. 12—The Musician's Daughter (Am. Dr.)..
Dec. 14—Her One Day's Dream (Japanese Dr.)
Dec. 19—A Tragic Joke (Am. Dr.).....
Dec. 21—A Heart Bowed Down (Dr.).....
Dec. 26—The Wrong Bottle (Am. Com.-Dr.)....
Dec. 28—The Silent Call (Dr.).....

GREAT NORTHERN.

Nov. 11—A Woman's Wit (Com.).....
Nov. 18—A Rendezvous in Hyde Park (Com.-Dr.)
Nov. 18—High Scotland (Scenic) .....
Nov. 25—The Theft of Mona Lisa (Com.).....
Dec. 2—The Penalty of Her Ambition (Dr.)..
Dec. 9—Buttons and Hooks (Com.).....
Dec. 9—Winter In Switzerland (Scenic).....
Dec. 16—His First Monocle (Com.).....
Dec. 16—Greece (Scenic) .....
Dec. 23—The Twins (Com.).....
Dec. 23—From Ostersund to Strolein (Sc.).....

IMP.

Dec. 2—Percy, the Masher (Com.)..... 750
Dec. 2—President Taft Dedicating the Naval Training Station at Chicago, Ill. (Topical).. 350
Dec. 4—The Dumb Messenger (Dr.).....1000
Dec. 7—Tony and the Stork.....1000
Dec. 9—Her Birthday (Com.-Dr.)..... 750
Dec. 9—Columbia Interscholastic Chase (Athletic.) 350
Dec. 11—Why the Check Was Good (Dr.).....1000
Dec. 14—The Little Stocking (Dr.).....1000
Dec. 16—Billy's Seance (Com.)..... 500
Dec. 16—The Bungalow Burglars (Com.)..... 500
Dec. 18—The Girl and the Half-back (Dr.)... 700
Dec. 18—Chinese War Cruiser "Hai-Chi" (Naval) 300
Dec. 21—The Professor (Dr.).....1000
Dec. 23—A Pair of Gloves (Com.)..... 600
Dec. 23—Niagara Falls Celebration (Topical)... 400
Dec. 25—On the Stroke of Three (Dr.).....1000
Dec. 28—The Portrait (Dr.).....1000

LUX.

Nov. 17—The Mystery of Beaufort Grange (Dr.) 695
Nov. 24—A Passing Cloud (Dr.)..... 655
Nov. 24—Bill and Bertie's Wedding Day (Com.) 825
Dec. 1—Bill As a Veterinary Surgeon (Com.) 488
Dec. 1—The Making of An Aeroplane (Ind.).. 419
Dec. 8—The Man In the Auto (Dr.)..... 650
Dec. 8—The Adventures of an Amateur Hypnotist. Com.) 350
Dec. 15—Bill and His Chum Tire of Married Life (Com.)..... 521
Dec. 15—Mistaken for the Culprit (Dr.)..... 459
Dec. 22—A Japanese Love Story (Dr.)..... 977

NEW YORK MOTION PICTURE CO.

BISON.

Nov. 17—The Ranchman's Mother-in-Law (Com.-Dr.) .....
Nov. 21—The Broken Trap (Dr.).....
Nov. 24—White Fawn's Escape (Dr.).....
Nov. 24—A Bad Man (Com.).....
Nov. 28—A Western One-Night Stand (Com-Dr.)
Dec. 1—An Easterner's Peril (Dr.).....
Dec. 5—The Empty Tepee (Indian Dr.).....
Dec. 8—A Range Romance (W. Dr.).....
Dec. 12—Bar Z's New Cook (Com.).....
Dec. 15—The Foreman's Courage (Dr.).....
Dec. 19—Cowgirls' Pranks (Com.-Dr.).....
Dec. 22—An Indian Martyr (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Nov. 15—The Convict's Song (Dr.).....
Nov. 22—The Golden Wedding (Dr.).....
Nov. 29—The Little Duke (Dr.) .....
Nov. 29—Tiny Tom, Apache (Com.).....
Dec. 2—Tweedledum Goes Into High Life (Com.) .....
Dec. 2—The Accusing Dog (Com.).....
Dec. 6—Jorio's Daughter (Dr.).....
Dec. 13—The Marquis of Lantenac (Dr.).....
Dec. 13—The Launching of Two Italian Dreadnoughts (Naval) .....
Dec. 20—Tweedledum Marries an American Girl (Com.).....
Dec. 20—The War in Tripoli (War).....

ITALA.

(By N. Y. M. P. Co.)

Nov. 11—A Victim of Competition.....
Nov. 11—The Effect of a Racket (Com.).....
Nov. 18—Foolshead, a Professor of Innocence (Comedy) .....
Nov. 18—The Life of Bees (Edu.).....
Nov. 25—The Tailor Wants His Pay (Com.)..
Nov. 25—The King of Noose Throwers.....
Dec. 2—Severed from the World (Dr.).....
Dec. 16—An Up-to-Date Doctor (Com.).....
Dec. 23—Foolshead's Christmas (Com.).....

MAJESTIC.

Dec. 3—Love Heeds Not Showers (Com.)....
Dec. 10—Keeping Mabel Home (Com.).....
Dec. 17—Little Red Riding Hood (Juvenile.)
Dec. 24—The Actress (Dr.).....1000
Dec. 31—The Caddy's Dream (Com.)..... 385
Dec. 31—Will You Marry Me? (Com.)..... 615
Jan. 7—Training a Husband (Com.).....1000

NESTOR.

Dec. 4—Just Two Little Girls (Dr.).....
Dec. 6—Struck Gold (Dr.).....
Dec. 9—Desperate Desmond Adducts Rosamond (Com.-Dr.).....
Dec. 11—Only An Iceman (Com.).....
Dec. 13—The Law of the Range (Dr.).....
Dec. 16—In the Early Days (Com.).....
Dec. 16—Mutt & Jeff Make the Feathers Fly (Com.) .....
Dec. 18—The Love Chase (Com.).....
Dec. 20—The New Ranch Owner (W. Com.)...
Dec. 23—Desperate Desmond Foiled by Claude Eclair (Com.-Dr.).....
Dec. 25—The Best Man Wins (Com.).....
Dec. 27—A Western Girl's Love (Dr.).....
Dec. 30—Mutt & Jeff Break Into Society (Com.)
Dec. 30—Their Afternoon Off (Com.).....

FEATURE AND EDUCATIONAL FILM CO.

Nov. 20—Love and Aviation (Dr.).....
Nov. 20—Zigomar (Dr.).....
Dec. 18—The Love Chase (Com.).....

POWERS.

Nov. 18—The Old Leader (Dr.).....
Nov. 21—Rivals (Com.) .....
Nov. 21—Views of Montserrat, Italy (Sc.).....
Nov. 25—Jug o' Rum (Dr.).....
Nov. 28—Too Much Injun (Com.).....
Nov. 28—The Lineman and the Girl.....
Dec. 2—The Wanderer's Return (Dr.).....
Dec. 2—Views of Lake Como (Scenic).....
Dec. 5—The Little Thief (Com.-Dr.).....
Dec. 5—The Secret Order of Horns (Com.)..
Dec. 9—Two Men and a Girl (Dr.).....
Dec. 12—The Little Chaperone (Com.).....
Dec. 12—Views of Genoa, Italy (Scenic.).....
Dec. 16—When Heart Wires Cross (Com.-Dr.)..
Dec. 19—Cupid's Big Sister (Com.-Dr.).....
Dec. 19—Touring Brussels (Scenic) .....
Dec. 23—Hearts of Italy (Dr.).....
Dec. 26—The Sign of the Helmet (Com.).....
Dec. 26—Where Steel Meets Cloud (Industrial)
Dec. 30—A Mail Bag Romance (Dr.).....

RELIANCE.

Nov. 15—The Moonshiners (Dr.).....
Nov. 18—The Injustice of Man (Dr.).....
Nov. 22—Helpless Man (Dr.).....
Nov. 25—A Daughter of Italy (Dr.).....
Nov. 2—A Happy Thanksgiving (Dr.).....
Nov. 29—A Happy Thanksgiving (Dr.).....
Dec. 2—The Poison Cup (Dr.).....
Dec. 6—The Turn of the Wheel (Dr.).....
Dec. 9—The Turnstile (Dr.).....
Dec. 13—Love and Charity (Dr.).....
Dec. 16—The Playwright (Dr.).....
Dec. 16—Just Smile (Com.).....
Dec. 20—Locked In the Vaults (Dr.).....
Dec. 23—The Doctor's Dilemma (Dr.).....
Dec. 23—A Pair of Shoes (Com.).....

REPUBLIC.

Dec. 5—The Savannah Auto Races (Topical)..
Dec. 17—In the Days of the Six Nations (Dr.)
Dec. 24—Before Yorktown (Hist.-Dr.).....
Dec. 31—The Pride of Lexington (Hist-Dr.)..

REX.

Oct. 5—Lost Illusions (Dr.).....
Oct. 12—Chasing a Rainbow (Dr.).....
Oct. 19—Her Sister (Dr.).....
Oct. 26—A Breach of Faith (Dr.).....
Nov. 2—The Tale of a Cat (Dr.).....
Nov. 9—Saints and Sinners (Dr.).....
Nov. 16—The Return (Dr.).....
Nov. 23—The Price (Dr.).....
Nov. 30—The Strangers (Dr.).....
Dec. 7—The Measure of a Man (Dr.).....
Dec. 14—Logging Industry in the Northwest (Ind.) .....
Dec. 21—The Martyr (Dr.).....

SOLAX.

Nov. 24—The Will of Providence (Com.-Dr.)..
Nov. 29—A Troublesome Picture (Com.).....
Nov. 29—Fun On Board the "U. S. S. Vermont" (Naval) .....
Dec. 1—A Revolutionary Romance (Mil.-Dr.)..
Dec. 6—Baby's Choice (Com.).....
Dec. 6—The Paper Making Industry (Ind.)..
Dec. 8—The Little Shoe (Dr.).....
Dec. 13—Fickle Bridget (Com.).....
Dec. 15—The Little Kiddie Mine (Dr.).....
Dec. 20—Love, Whiskers and Letters (Com.)..
Dec. 22—The Violin Maker of Nuremberg (Dr.)
Dec. 24—Christmas Presents (Dr.).....
Dec. 27—When Mary Was Little (Com.).....
Dec. 29—The Divided Ring (Dr.).....

THANHOUSER.

Nov. 10—The Last of the Mohicans (Dr.).....
Nov. 14—The Higher—the Fewer (Com.).....
Nov. 17—A Mother's Faith (Dr.).....
Nov. 21—A Master of Millions.....
Nov. 24—The Baseball Bug (Com.-Dr.).....
Nov. 28—The Tempest (Dr.).....
Dec. 1—Beneath the Veil (Dr.).....
Dec. 5—The Newsy and the Tramp (Com.-Dr.)
Dec. 8—Brother Bob's Baby (Com.).....
Dec. 12—The Lady from the Sea (Dr.).....
Dec. 15—Deacon Debbs (Com.).....
Dec. 19—The Tomboy (Com. Dr.).....
Dec. 22—Cinderella (Juvenile) .....
Dec. 26—She (2 reels) (Dr.).....
Dec. 29—The Expert's Report (Dr.).....

YANKEE.

Nov. 3—At Daisy Farm (Dr.).....
Nov. 6—A Coward's Regeneration (Dr.).....
Nov. 10—He Didn't Like the Tune (Com.)...
Nov. 13—Into the Light (Dr.).....
Nov. 17—The Two Rooms (Dr.).....

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5,000	- -	$1.25	20,000	- -	$4.60	50,000	- - $7.50
10,000	- -	$2.50	25,000	- -	$5.50	100,000	- - $10.00

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THE MAJESTIC

Has a perfect right to expect unqualified support from every buying exchange in the country.

It entered the Independent market under the most trying conditions any manufacturer was ever called upon to face—conditions which almost precluded the possibility of profit.

It has made three releases with a reasonable degree of success, and the subsequent releases will prove conclusively to every exchange and exhibitor that THE MAJESTIC is second to none in the Independent market.

It is now releasing one subject each week—ONE GOOD ONE—and beginning January 7th will release two-a-week—TWO GOOD ONES.

It will then concentrate every effort on ONLY two good ones each week.

Five First Class Quality Pictures. New and Novel Plots —Perfect Photography—Acting Above Criticism :: :: ::

INDEPENDENT Release Dates

MAJESTIC

Nov. 26 The Courting of Mary (Com.)....1000
Dec. 3 Love Heeds Not Showers (Com.)..1000
Dec. 10—Keeping Mabel Home (Com.).....1000
Dec. 17—Little Red Riding Hood (Juvenile).1000
Dec. 24—The Actress (Dr.).....1000
Dec 31—The Caddy's Dream (Com.)..... 385
Dec 31 Will You Marry Me? (Com.)..... 615
Jan. 7—Training a Husband (Com.).....1000

Dec. 17 CHRISTMAS PICTURE--By Special Request

LITTLE MARY PICKFORD In

"Little Red Riding Hood"

An appropriate Christmas picture for the children—a clever portrayal of the famous Nursery Rhyme—showing "Red Riding Hood" taking "goodies" to her Granny—followed by the terrible wolf—reaching Granny's home to find Granny eaten by the wolf—calling of the woodsmen to dispose of the wolf—and the awakening of "Red Riding Hood" from her dream.

Dec. 24 "The Actress"

A strong emotional story, showing MABEL TRUNNELLE *as the actress*, whose duty calls her to portray a light hearted character on the stage, while at home her child lies at death's door. This film is one of the strongest yet produced and will be a big feature wherever it is shown.

A SPLIT COMEDY REEL

Dec. 31 "The Caddy's Dream" 385 feet

A farce comedy, showing how it took 20 years for a clever caddy to find the golf ball and the ridiculous situations in which the lovers are placed, while growing from youth to old age. A real, sure laugh and a hearty one.

Dec. 31st "Will You Marry Me?" 615 feet

Another farce comedy, showing the determination of the young fellow to get married—he proposes to every girl he meets and is finally tricked by the girl he loves.

Jan. 7th "Training A Husband"

A clever comedy reel—the husband does not like his wife's cooking wants his mother to cook a meal for him. She does, then he says he can cook better than either one of them gets his stenographer to do it for him, then claims credit—is found out and then he gets what is coming to him.

Two Good Majestics a Week beginning January 7th

The Majestic Motion Picture Co.

145 W. 45th ST. NEW YORK CITY

Sold through the Sales Co.

LICENSED Release Dates

BIOGRAPH.

Nov. 27—Sunshine Through the Dark (Dr.).....
Nov. [illegible]—A Woman Scorned (Dr.).....
Dec. [illegible]—Why He Gave Up (Com.).....
Dec. [illegible]—Abe Gets Even With Father (Com.)..
Dec. 7—The Failure (Dr.).....
Dec. [illegible]—Saved from Himself (Dr.)..... 999
Dec. [illegible]—Taking His Medicine (Com.)..... 673
Dec. 14—Her Pet (Com.)..... 323
Dec. [illegible]—As In a Looking Glass (Dr.).....
Dec. [illegible]—A Terrible Discovery (Dr.).....
Dec. [illegible]—Caught With the Goods (Com.)....
Dec. [illegible]—A Mix-up in Rain Coats (Com.)....
Dec. 28—The Voice of the Child (Dr.).....

EDISON.

Nov. 28—The Troubles of A. Butler (Com.)..1000
Dec. 1—Pull for the Shore, Sailor (Dr.).....1000
Dec. 2—A Man for All That (Com.-Dr.).....1000
Dec. 5—The Awakening of John Bond (Dr.)..1000
Dec. 6—John Brown's Heir (Com.).....1000
Dec. 8—The Heart of Nichette (Dr.).....1000
Dec. 9—The Daisy Cowboys (Com.)..... 990
Dec. 12—Buckskin Jack, the Earl of Glenmore (Com.-Dr.) 1000
Dec. 13—An International Heart Breaker (Com.) 700
Dec. 13—Eskimos In Labrador (Edu.)..... 300
Dec. 15—Brockton Fair & Horse Show, Brockton, Mass., Oct. 3rd to 6th, 1911 (Topical) 990
Dec. 16—Stage Struck Lizzie (Com.)..... 650
Dec. 16—A Trip from Colorado Springs to Cripple Creek (Scenic)..... 350
Dec. 19—Santa Claus and the Clubman (Dr.)..1000
Dec. 20—The Sign of the Three Labels (Com.).1000
Dec. 22—How Sir Andrew Lost His Vote (Com.)1000
Dec. 23—Pat Clancy's Adventure (Com.).....1000
Dec. 26—Papa's Sweetheart (Dr.)..... 625
Dec. 26—Modern Weapons for Fighting Fire New York City (Vocational)..... 375
Dec. 27—The Stuff that Dreams are Made of (Com.) 1000
Dec. 29—A Romance of the Cliff Dwellers (Dr.).1000
Dec. 30—Uncle Hiram's List (Com.).....1000

ESSANAY.

Nov. 30—'Twas Ever Thus (Comedy).....1000
Dec. 1—The Quinceville Raffle (Com.)..... 750
Dec. 1—The Girl in the Taxi (Com.)..... 300
Dec. 2—The Mountain Law (Dr.).....1000
Dec. 5—The Madman (Dr.).....1000
Dec. 7—The Long Strike (Dr.).....1000
Dec. 8—Getting Even With Emily (Com.).....
Dec. 8—Stray Bullets (Com.).....1000
Dec. 9—A Frontier Doctor (W. Dr.).....1000
Dec. 12—The First Man (Com.).....1000
Dec. 14—The Hack & Schmidt Bout (Com.).....
Dec. 14—A Polished Burglar (Com.).....1000
Dec. 15—A Goodfellow's Christmas Eve (Dr.)..1000
Dec. 16—The Cowboy Coward (W. Dr.).....1000
Dec. 19—The Three Bears (Juvenile).....1000
Dec. 21—Winning An Heiress (Com. Dr.)..... 300
Dec. 22—The Foiling of Red Dugan (Dr.)..... 700
Dec. 22—The Millionaire Barber (Com.).....1000
Dec. 23—Broncho Billy's Christmas Dinner (Dr.)1000
Dec. 26—A Story of the West (Dr.).....1000
Dec. 28—For Memory's Sake (Dr.).....1000
Dec. 29—A Reel In the Hand (Com.).....1000
Dec. 30—Broncho Billy's Adventure (W. Dr.)..1000

GAUMONT.

Nov. 25—The Escape from the Dungeon (Dr.).. 825
Nov. 25—Cave Homes on the Canary Isles (Sc.) 180
Nov. 28—A Busy Cupid (Com.)..... 758
Nov. 28—Review of the Austrian Army (Sc.). 232
Dec. 2—The Promoter (Dr.).....1140
Dec. 5—Jimmie Tricks the Landlady (Com.).. 475
Dec. 5—The Challenge (Dr.)..... 525
Dec. 9—Camoens, the Portuguese Shakespeare, Lisbon, 1578 (Hist. Dr.)..... 610
Dec. 9—Important Scenes in Paris, France (Sc.) 820
Dec. 12—Heroism (Dr.)..... 610
Dec. 12—Arabian Customs (Ind.)..... 366
Dec. 16—A Queen's Treachery, or the Betrayal of Charles VI of France (Hist. Dr.)1000
Dec. 19—Through the Enemy's Lines (War Dr.) 985
Dec. 23—The Maid of Argos (Dr.)..... 980
Dec. 26—Love, Pity to Love (Dr.)..... 826
Dec. 29—Scenes of the Coast of North Africa (Sc.) 124
Dec. 30—Curing a Reckless Student (Dr.)....1010

KALEM.

Nov. 27—Among the Irish Fisher Folk (Edu.).
Nov. 29—The Franciscan Friars of Killarney, Ireland (Top.) .....
Dec. 1—How Betty Captured the Outlaw (Comedy) .....
Dec. 1—A Glimpse Into the Yellowstone National Park (Scenic).....
Dec. 4—Arrah-Na-Pogue (3 reels) (Dr.).....3000
Dec. 6—The Long Arm of the Law (Dr.).....1000
Dec. 8—Too Much Realism (Com.).....1000
Dec. 11—Molly Pitcher (Historical-Dr.).....1000
Dec. 13—Norma From Norway (Dr.).....1000
Dec. 15—Bill's Flute (W. Dr.).....1000
Dec. 18—He Who Laughs Last (Com.).....1000
Dec. 20—The Flash in the Night (Dr.).....1000
Dec. 22—Between Father and Son (Dr.).....1000
Dec. 25—The "Revenue" and the Girl (Dr.)...1000
Dec. 27—The Higher Toll (Dr.).....1000
Dec. 29—The Maid's Double (Dr.).....1000

LUBIN.

Nov. 29—The Crab Industry (Ind.)..... 400
Nov. 30—A Nicotine Conspiracy (Com.).....1000
Dec. 2—Western Chivalry (Com. Dr.).....1000
Dec. 4—A Head for Business (Dr.).....1000
Dec. 6—Sins of the Father (Dr.).....1000
Dec. 7—Love's Labor Lost (Com.).....1000
Dec. 9—The Teamster (Dr.).....1000
Dec. 11—A Girlish Impulse (Com.-Dr.).....1000
Dec. 13—Mr. and Mrs. Suspicious (Com.)..... 400
Dec. 13—Quick! A Plumber (Com.)..... 600
Dec. 14—The Substitute (Dr.).....1000
Dec. 16—A Timely Lesson (Com.-Dr.).....1000
Dec. 18—Love Decides (Dr.).....1000
Dec. 20—Art versus Music (Com.-Dr.).....1000
Dec. 21—Kiddies' Christmas (2 reels Xmas Dr.) 1800
Dec. 23—The Sergeant White's Peril (Military Dr.) 1000
Dec. 25—One Way to Win (Com.).....1000
Dec. 27—The American Girl (Com.-Dr.).....
Dec. 28—The Soldier's Return (Dr.).....
Dec. 30—Father and the Girls (Dr.).....

MELIES.

Nov. 16—The Miser Miner (Com.-Dr.).....1000
Nov. 23—An Oil Country Romance (Dr.).....1000
Nov. 30—The Reason Why (Com.).....1000
Dec. 7—A Western Girl (Dr.).....1000
Dec. 14—The Better Man (Com.-Dr.).....1000
Dec. 21—The Mission Father (Dr.).....1000
Dec. 28—The Ranchman's Debt of Honor (Com. Dr.) 1000
Jan. 4—A Woman's Gratitude (Dr.).....1000

ECLIPSE.
(G. Kleine.)

Nov. 22—Guy Fawkes or the Gunpowder Plot (Dr.) 1010
Nov. 29—The Mysterious Stranger (Dr.)..... 610
Nov. 29—Salt Industry in Sicily (Ind.)..... 372
Dec. 6—The Luckless Banker (Dr.).....1002
Dec. 13—The Tragedy of Old Age (Dr.)..... 798
Dec. 13—Harbor of Marseilles, France (Sc.)... 215
Dec. 20—The Miracle (Dr.) 1040
Dec. 27—The Stolen Treasure (Dr.)..... 680
Dec. 27—Fair Exchange is no Robbery (Com.).. 322

PATHE.

Nov. 25—The Lost Necklace (Dr.).....1000
Nov. 27—Pathe's Weekly No. 48 (Topical)....1000
Nov. 29—Incendiary Indians (Dr.)..... 745
Nov. 29—Glimpses of San Francisco (Scenic).. 250
Nov. 30—Oh! What a Thanksgiving Day (Com.) 775
Dec. 2—Bear Hunt Romance (Dr.)..... 990
Dec. 4—Pathe's Weekly No. 49 (Topical)....1000
Dec. 6—Hobo Luck (Am. Com.).....
Dec. 7—The Poisoned Arrow (Am. Dr.).....
Dec. 9—Her Little Slipper (Am. Dr.).....
Dec. 11—Pathe's Weekly No. 50 (Topical)...1000
Dec. 13—The Flower Girl of Los Palmas (Am. Dr.) 990
Dec. 14—An Episode of the Early Mormon Days (Am. Dr.) 820
Dec. 14—The Magic Suit Case (Trick)..... 150
Dec. 16—A Mother's Remorse (Am. Dr.)..... 995
Dec. 18—Pathe's Weekly No. 51 (Top.).....1000
Dec. 20—The Fatal Posing (Am. Dr.).....1000
Dec. 21—Dad's Smash Up (Am. Com.).....1000
Dec. 23—Actors' Hearts (Am. Dr.).....1000
Dec. 25—Pathe's Weekly No. 52 (Topical).....1000
Dec. 27—The Mother-in-Law Raises (Com.)....1000
Dec. 28—His Daughter's Bracelet (Am. Dr.).
Dec. 29—Yann, the Troubadour (Dr.).....
Dec. 30—The Doll (Am. Dr.).....

C. G. P. C.

Nov. 28—Picturesque Hungary (Scenic)..... 290
Nov. 30—A Life-Saving School in Australia (Educational) 220
Dec. 1—Rover is Jealous (Com.)..... 560
Dec. 1—Capturing Polar Bear Cubs (Adv.).. 290
Dec. 1—Examination of the Stomach by X Rays (Educational) 150
Dec. 5—The Secret of the Confessional (Dr.)..
Dec. 6—Fishing in the Ceram Islands (Sc.)..
Dec. 7—French Cuirassier Maneuvers (Military)
Dec. 8—Eva's Faithful Furniture (Com.)....
Dec. 8—Gathering and Preparing Cocoanuts in the Philippine Islands (Ind.).....
Dec. 12—Youth versus Age (Dr.)..... 795
Dec. 12—Small Trades in Malacca (Edu.).... 200
Dec. 15—In the Grip of Alcohol (2 reels) (Dr.).2000
Dec. 19—Princess Charming (Juvenile).....
Dec. 19—Landscapes in Japan (Scenic).....
Dec. 22—Providential Bread (Dr.).....
Dec. 22—In Japan: Nara (Scenic).....
Dec. 26—The Burglar's Hard Luck (Com.)
Dec. 26—Aboard a French Battleship (Naval)
Dec. 26—The Kidnaps (Acrobatic)
Dec. 28—Mushroom Culture (Educational)

SELIG.

Dec. 1—In Japan (Scenic).. 599
Dec. 1—Seeing Cincinnati (Scenic) 500
Dec. 4—A Diamond in the Rough (Dr.).....1000
Dec. 5—A Frontier Girl's Courage (Dr.)....1000
Dec. 7—The Maid at the Helm (Dr.).....1000
Dec. 8—The Plumber (Com.)..... 600
Dec. 8—A Day With a Circus (Novelty)..... 400
Dec. 11—The Chief's Daughter (Dr.)..... 500
Dec. 11—April Fool (Com.)..... 500
Dec. 12—A Romance of the Rio Grande (Dr.)..1000
Dec. 14—George Warrington's Escape (Hist.-Dr.) 1000
Dec. 15—Industries of the South and West (Edu.) 1000
Dec. 18—Evangeline (Dr.) 1000
Dec. 19—For His Pal's Sake (Dr.).....1000
Dec. 21—Brown of Harvard (Dr.).....1000
Dec. 22—The Little Widow (Dr.).....1000
Dec. 25—A Modern Rip (Dr.).....1000
Dec. 26—The Bully of Bingo Gulch (Com.-Dr.)..1000
Dec. 28—Paid Back (Dr.).....1000
Dec. 29—Their Last Chance (Com.).....1000

VITAGRAPH.

Nov. 28—The Freshet (Dr.).....1000
Nov. 29—The Voiceless Message (Dr.).....1000
Dec. 1—The Last Cent (Dr.).....1000
Dec. 2—The Husking Bee (Comedy).....1000
Dec. 4—Saving the Special (Dr.).....1000
Dec. 5—The Hypnotist (Com.).....1000
Dec. 5—A Slight Mistake (Com.).....1000
Dec. 6—The Black Chasm (Dr.).....1000
Dec. 8—War (Historical-Dr.).....1000
Dec. 9—His Wife's Secret (Dr.).....1000
Dec. 11—One Touch of Nature (Dr.).....1000
Dec. 12—The Military Air Scout (Dr.).....1000
Dec. 13—The Ventriloquist's Trunk (Com.)....1000
Dec. 15—Love at Gloucester Port (Dr.).....1000
Dec. 16—The Sick Man from the East (Dr.)..1000
Dec. 18—Vitagraph Monthly of Current Events (Topical) 1000
Dec. 19—Vanity Fair (3 reels—Dr.).....3000
Dec. 20—Fires of Driftwood (Dr.).....1000
Dec. 22—A Reformed Santa Claus (Dr.).....1000
Dec. 23—The Old Doll (Dr.).....1000
Dec. 25—Some Good in All (X Mas Dr.).....1000
Dec. 26—The Younger Brother (Military Dr.)..1000
Dec. 27—Testing His Courage (Dr.).....1000
Dec. 29—A Doubly Desired Orphan (Dr.).....1000
Dec. 30—In the Clutches of a Vapor Bath (Com.) 1000

Among the Exhibitors

Macon, Ga.—Mr. Daniel Holt is having plans for a theater made, which when completed will be known as the Savoy. The location of this new enterprise is on Third Street above Cherry and will run along the same standard as the Lyric and the Theatorium, which are also owned by Mr. Holt.

Long Branch, N. J.—E. S. Alwyn, manager of the Alwyn Amusement Company, has assumed control of the Washington Street Opera House.

Cleveland, Ohio.—Another East End picture and vaudeville theater seating nearly 1,000 is to be built at once, at a cost of $65,000, which will be under the management of J. Timendorfer.

New York City.—William Crawford has leased to the National Film Company for a term of years, the entire second floor in the twelve-story building, at 141-145 West 45th Street.

Wheeling, W. Va.—Work has been started on the moving picture theater to be erected by Huhn Bros., at Nos. 1428-1430 Market Street.

Reading, Pa.—The Peterson Amusement Company has purchased the Liberty moving picture theater here.

Philadelphia, Pa.—Plans for a moving picture theater, to be erected at 2516-2520 West Lehigh Avenue, for W. J. Stewart, are posted for estimate by George Hogg. It will measure 48 by 100 feet. Another moving picture theater is to be erected at 2486-2488 N. 22d Street for Adolph Bonnem, plans of which also are posted by George Hogg.

Spencer, Ia.—The moving picture theater has been purchased by Fraser & Auhl.

Columbus, Ga.—A moving picture theater is to be opened at 1027 Broad Street.

Marshalltown, Ia.—M. C. Roskoph has bought the Lyric Motion Picture Theater from W. J. Fahey.

Two Harbors, Minn.—Murphy Bros. have leased the Star Theater from Olson & Alstatt and will conduct a motion picture exhibition.

Winston-Salem, N. C.—A moving picture theater will be built here by W. E. Pike.

Louisville, Ky.—The Fidelity Trust Company will expend $4,000 in remodeling the theater at 226 West Market Street, which will thereafter exhibit motion pictures.

Zumbro Falls, Minn.—A motion picture theater is to be built here at once by the Zumbro Falls Company.

Wilmington, Del.—The new Majestic Moving Picture Theater has been playing to capacity since its opening.

Hillsboro, Ill.—A motion picture show has been installed in Panchis Hall by Foster & Fox.

Anadarka, Okla.—The new motion picture theater on Main Street was opened recently.

FOR CHRISTMAS

DON'T FAIL

TO GET A SET OF THESE FAMOUS

Musical Electrical Bells

RING YULETIDE IN WITH

DEAGAN CHIMES

—OR—

OR **DEAGAN BELLS**

The Greatest Attraction for a Moving Picture Theatre

We make the Electric Bells in various sizes from

$40.00 up

The most popular sets of Bells we are now making are the

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25 Bells, 2 Octaves Chromatic, C to C

Complete with resonators, keyboard and all electrical apparatus.

Price of this outfit is $75.00

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Every set of bells guaranteed one year.

ALUMINUM CHIMES from $40.00 and up

Write for circulars and descriptive matter

J. C. DEAGAN

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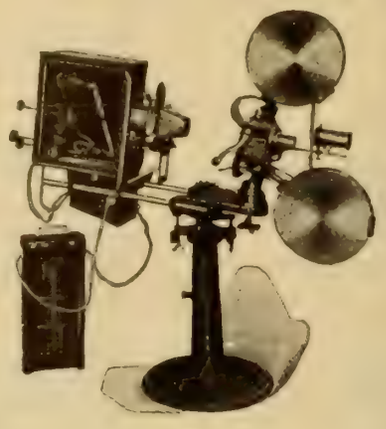

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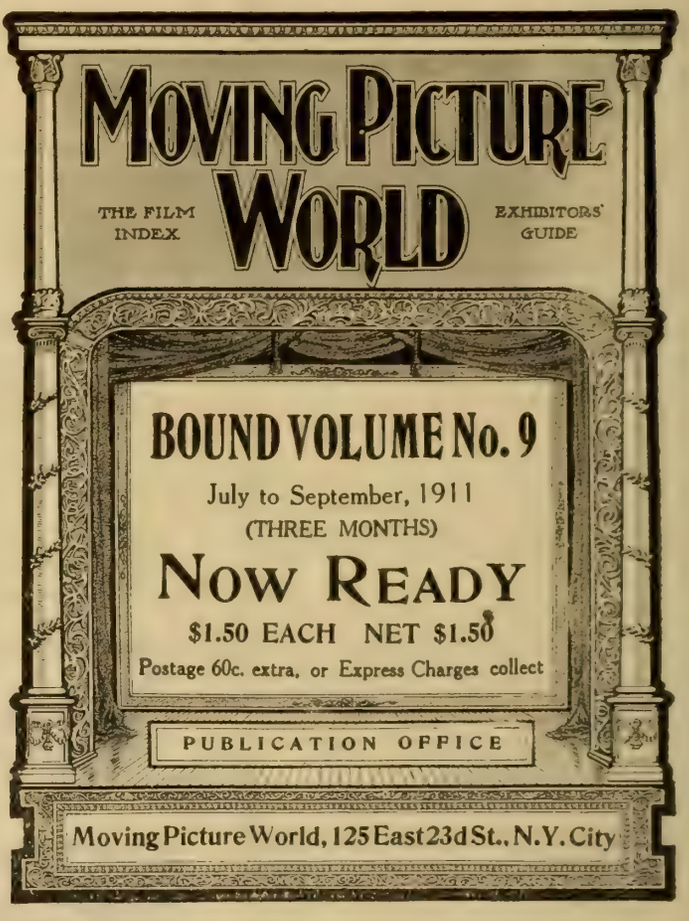

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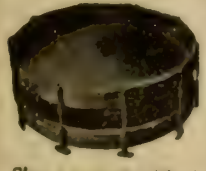

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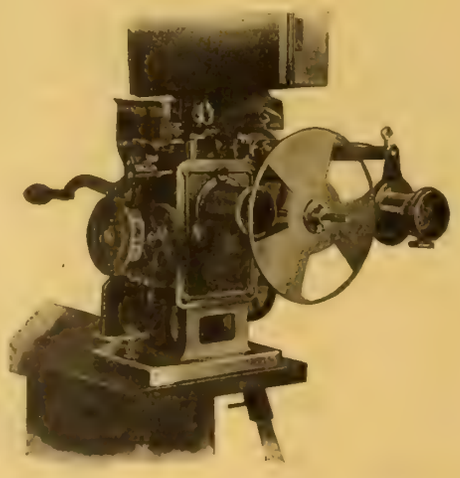

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MOVING PICTURE WORLD

THE FILM INDEX

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NOTICE: We have a few more half-tone cuts of Mr. Anderson (Broncho Billy) which we will be glad to loan to those Exhibitors who can use them in their local papers. We are sending with this cut a live article about Mr. Anderson which any editor will be glad to print.

ASK FOR ALL ESSANAY POSTERS GET ON OUR MAILING LIST

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Always a Feature

"The Worth-While Film"

Oldest and Best

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Scene from "THE BEST MAN WINS"

Scene from "A WESTERN GIRL'S LOVE"

A MERRY XMAS AND A MERRY FILM

Monday, December 25th, 1911

"The Best Man Wins"

A tender love romance; Dan Cupid's victory; a jolly barn dance; an exciting ploughing bee, and the delightful charm of life on the farm are exquisitely shown in *"The Best Man Wins."* "You'll *win if you get it!*

Coming Monday, Jan. 1, 1912

"AN UNLUCKY PRESENT"

[Wednesday, Dec. 27, 1911]

"A Western Girl's Love"

Stirring story of the Eternal Triangle, staged amid entrancing Western surroundings, acted by select players, vividly told and capitally photographed. *"A Western Girl's Love"* thrills and delights. *Get it.!*

Coming! Wednesday, Jan. 3

"The Tenderfoot's Sacrifice"

Saturday, December 30, 1911

"MUTT & JEFF"

Break Into Society and Their Afternoon Off

A Reel of Joy in Two Parts

Part I.—Initial appearance of the *New Mutt and Jeff.* They shine in society and they'll *shine in popularity.*

Part II.—Winsome and cute baby comedy in a ravishing scenic crib. *Get it!*

Coming! Saturday, Jan. 6

"Desperate Desmond Fails"

DAVID HORSLEY, Bayonne N. J.

Sales Co., Sole Distributors

ÉCLAIR

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ECLAIR IS GRATEFUL TO 5,6'o FRIENDS, ALL Intelligent, Progressive Business Men who take Moving Pictures Seriously and are willing to Work With us to Improve Conditions. Nearly 1,000 want the THIRD ECLAIR to be issued on Saturday. Some mention other days,but the Vast Majority Select SUNDAY FOR THE NEXT ECLAIR —And So it Must be. ECLAIR Appreciates the Tremendous Interest shown and the Many Valuable Suggestions offered. Much Good Will Result From This Co-operation.

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TUE. JAN. 2	Sardou's Great Comedy	DIVORCONS
TUE. JAN. 9	Impressive Drama	A DOCTOR'S DUTY
TUE. JAN. 16	A Wall Street Laugh	MAMIE BOLTON
TUE. JAN. 23	Oceans of Sentiment	Love Finds a Way

PARIS ECLAIRS

OLD PAPERS—OLD SOUVENERS An Usual Drama	THU. JAN. 4
THE INVENTOR Story of Man's Inhumanity	THU. JAN. 11

Coming Soon—Watch for Them

"ALCOHOL" (3 Reels)
The Greatest Drama in all Time

Through the Bowels of the Earth
Spectacular Drama in 2 Reels

IMPORTANT!

WHETHER YOU USE FIRST RUN OR OLDER Service, This Great Offer Applies the Same. ARRANGE BOOKINGS NOW Then Notify us What Date and Name of Subject WE DO THE REST.

YOU WILL BE SURPRISED AND PLEASED WITH THE RESULTS

BE THE FIRST TO TRY THIS NOVEL PLAN IN YOUR OWN CITY

WE PHOTOGRAPH IN MAMMOTH MULTI-PRISM DAYLIGHT STUDIOS

Which afford Opportunity For Perfect Results, (not possible under artificial light). Ample space for large and complicated settings and wide scope for NOVEL EFFECTS, rarely found in the average picture. COMPARE ECLAIR SETTINGS WITH OTHERS AND NOTE THE DIFFERENCE.

It Will Pay You to Get On Our Mail List Now, Whether You Use Eclair Films or Not.

TUESDAY
THURSDAY
SUNDAY

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DON'T LOOK FURTHER ! !

HERE IS SURE MONEY!!

"REMEMBER THE MAINE"

and wire in your best State Right's bid for

"THE MYSTERY OF THE MAINE"

THE NEW YORK TIMES.

MAINE IN MOTION PICTURES.

Views Taken In Havana Harbor Shown at Herald Square Theatre.

The first public showing of motion pictures taken in Havana harbor during the work of uncovering the wreck of the battleship Maine took place at the Herald Square Theatre yesterday afternoon. Some of the films were exhibited before the Maine Monument Committee several weeks ago, but the present reels contain later views.

The series began with the building of the caissons, showed the gradual lowering of the water inside the coffer dam, and the clearing of the parts of the wreck as they were exposed. The pictures showed clearly the force of the explosion that destroyed the ship and the present condition of the vessel.

Preceding the wreck pictures there was a series of views of the recent fleet mobilization in the Hudson River and another series showing Admiral Togo on

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THE MOST AWE-INSPIRING SPECTACLE OF HISTORY
PRODUCED IN MOTION PICTURES
UNITED STATES GOVMT
"REMEMBER THE MAINE"

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Different Styles 1, 3 and 8-Sheet Lithographs Furnished at 7c a Sheet, and Lobby Displays

RAISING-THE-MAINE FILM COMPANY

145 West 45th Street (Suite 804) New York City

P. S.—We have just received a request for a private exhibition to the Department of the Navy, at Washington, D. C.

POSTPONED **POSTPONED** **POSTPONED**

CHRISTMAS PRESENTS

FROM SUNDAY, DECEMBER 24th, TO SUNDAY, DECEMBER 31st

A Big Sacred Sunday feature that will interest 365 days in the year—A story of love, sorrow and happiness. The first on the three-a-week horizon.

GET IT!

Write For Lobby Displays

Feature It!

Any Sunday Audience will like it.

Released
Wednesday, Jan. 3rd

His Musical Soul

A fat man develops a love for a magical trombone because his rival is an accomplished violinist. The fat man's soul is not very musical, but he is persistent and tries hard to be a musician, but his neighbors interfere.

Released
Sunday, Dec. 31st

Christmas Presents

The story deals with an irascible old miser, a dull-headed policeman, a good-natured sergeant and a benevolent woman of wealth. These characters directly influence the life of a widow and her little wide eyed daughter.

Released
Friday, Jan. 5th, 1912

Our Poor Relations

In his opulence, a son forgets his poor mother in the country. In fact, he tells his wife and wealthy friends that he is an orphan. His suffering mother is brought to his side by fate, and the snobbish son is made to see how wrong has been his way of living and thinking.

Solax

READ The Big News. BILLY QUIRK is with us. WATCH FOR OUR COMEDIES.

Solax Company, *Congress Avenue FLUSHING, N.Y.*

SALES COMPANY Agents in U. S. A. and Canada

GREAT NORTHERN

Release for Saturday, December 23rd

THE TWINS

A corking good comedy film with a laugh all the way through. *On the same reel—*

From Ostersund To Storlien, Sweden

A superb travel subject. A magnificent as well as realistic picture which is bound to delight everybody.

Release for Saturday, December 30th

A REALISTIC MAKE-UP

A laughable comedy in which, by the kindly intervention of a real burglar, an actor is enabled to play his part to perfection. *Length, 752 feet.*
On the same reel—

SEA AND LANDSCAPES, DENMARK

A charming selection of scenic views. *Length, 246 feet.*

All First-Class Independent Exchanges Handle Our Product. Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.
(NORDISK FILM CO. OF COPENHAGEN.)

We Offer

For New Year's Day, January 1st, 1912

"The Blood of the Poor"

It is a picture that will take hold upon the hearts of the people and make a lasting impression long after the day seen on the screen.

It is a Great Sermon.

All who read the notice of its release should not simply make a desk memo. of it, but GO SEE IT AND GET IT.

THE CHAMPION FILM CO.

Mark M. Dintenfass, Mgr.

145 West 45th St **New York**

COMING FEATURES

Robert G. Fowler

The Famous Aviator

in amazing and fascinating flights over cities, hill and dale. Wonderful pictures taken from the aeroplane of the Earth below.

"Sherlocko & Watso's Absorbing Adventures"

will soon be pictorially unfolded, Mr. Exhibitor, showing startling exposures of baffling mysteries.

"The Kid of Roaring Camp"

Released January 3rd

will interest you immensely. She was a little girl—an orphan. Robert Page found her and took her under his wing. Education and refinement developed her charms, and then—Dan Cupid appeared. Better see the picture.

"An Aviator's Success"

Released January 8th

is an aeroplane story. Miss Blanche Scott, the woman aviator, leads.

The DELHI DURBAR *First*

Gaumont Independent

Release

On or About January 15th, 1912

A Magnificent Subject
A Wonderful Subject
A Feature Subject

The Greatest Film of the Last Ten Years

KING GEORGE V Crowned Emperor of India, Showing 200 Princes of India and Their Suites, With 1,000 ELEPHANTS

1,000 ELEPHANTS

In Their Trappings of Gold and Precious Stones

After the Elephants we will release

40 ROARING LIONS

embodied in one of the most sensational dramatic features of the day, entitled

THE CHRISTIAN MARTYRS

A story of the suffering and final triumph of the Christians in Pagan Rome.
Hand-colored throughout.

Remember These are our first *regular* releases' and although we could obtain more money by selling exclusive state rights, yet we prefer to let the regular exchange obtain these features in the same way as an ordinary reel.

Gaumont Co., Flushing, N. Y.

AGENTS

A Complimentary Letters By The Hundreds Reached Us

After the release of "Santa Catalina", the sensational AMERICAN containing the wonderful pictures of the famous Pacific Submarine Gardens.

An "Eye Opener" to many, this film conclusively proved our contention that the American public is "California Hungry," anxious to see and know more about the Sunset State.

We SPECIALIZE in Western films. Our company couldn't be improved upon—charming pantomimists, carefully drilled for a CERTAIN KIND OF WORK. The studio, in beautiful, enchanted El Cajon Valley, Southern California, is the Dream Home of the Motion-Picture manufacturer.

Watch Future AMERICANS. They'll cover all that's Best in California--her giant irrigation projects, fruit orchards, and her unrivaled playgrounds.

and remember—

THE STORY
PHOTOGRAPHIC TECHNIQUE
PANTOMIME

are THREE mighty essentials closely watched in all AMERICAN pictures.

"Mid-Winter Trip To Los Angeles"

(Release Date, Jan. 1. Approx. Length 1000 feet.)

Ever go to Los Angeles in Mid-Winter? Here's your chance to see the Nation's Playground. Beautiful Pasadena, too, with tantalizing glimpses of romance-encrusted Spanish Missions, the pigeon farm, the alligator farm, some world-famous gardens, a trip up Mt. Lowe, the Gate Above the Clouds, and the longest curving trestle in the world, with glorious panorama of surrounding country. Then there's the ostrich farm, Marengo Avenue, in Pasadena, and a perfect Wonderland of charming views found only in Gorgeous California. If you've never seen California you'll enjoy it. If you have, you'll enjoy it all over again.

"The Claim Agent's Mis-Adventure"

(Release Date, Jan. 4. Approx. Length 1000 feet.)

After years of patient work, Jim struck it rich. He filed his claim but no witnesses were present. Then he told the good news to his sweetheart, just when that claim agent was about to propose. So the agent stole the claim. Jack was powerless; but his sweetheart didn't feel that way. A black mask, a "45" and a threatening voice do wonders, sometimes. She got back that claim. How—well, you should see.

ON THE SAME REEL. Some extraordinary pictures of broncho-busting for "Flying A" pictures. See how it is done.

American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK, CHICAGO

THE REASON WHY

Exhibitors Should Book

The Greatest Moving Picture Ever Made

20 YEARS IN SING SING

(THREE REELS)

BECAUSE:-

In every house in which it has been shown it has pleased the people immensely and also proven a phenomenal money-getter.

Watch this space next week for what exhibitors have to say concerning the attraction.

Mr. Exhibitor:

Write to us for the name of the owner of your state.

Mr. State Right Man:

We have a few states still unsold. Better get in on the ground floor. Wire in today for prices.

America's Feature Film Co.

403 Schiller Bldg.

CHICAGO.

"THE COMET"

Comet

Released Monday, January 1st, 1912

Simple Lives

(1000 Feet)

A Happy New Year picture with a Happy New Year ending of the love affairs of a beautiful country girl who is induced to visit the great Metropolis and pose as an artist's model and her rustic suitor. Nothing has been left undone to make this reel one of the catchiest of bucolic stones.

Released Friday, January 5th, 1912

Temperaments

(1000 Feet)

A musical love story.—Everybody loves music and everybody who sees this picture will love poor Hans, the gifted but down-on-his-luck violinist. Entirely unlike anything you have ever exhibited and a sure-to-please subject that will make itself felt at the box office window.

Through Motion Picture Distributing and Sales Co.

Comet Film Co., 344-346 East 32nd St. NEW YORK CITY

LUX FILMS

The Crown of Perfection

Released Friday, Dec. 29, 1911

Caught by Cinematography

DRAMA—Length 636 ft

Making Pianos

INDUSTRIAL—Length 344 ft.

An interesting Industrial describing the complicated processes involved in the manufacture of pianos.

R. PRIEUR

10 East 15th St. New York City

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Sold Only Through

MOTION PICTURE DISTRIBUTING and SALES COMPANY

ONLY EASTMAN RAW STOCK USED

Invitation is the Sincerest Form of Flattery!

We invite you to compare Rex Quality to the next best. And we will *flatter your judgment* enough to prophesy your conclusion!

Mr. You, if you're on the *hunt* for real brilliant comedy, here's a *pointer!* On

Thursday, December 28th, we are releasing A Christmas Comedy

"AN UNWELCOME SANTA CLAUS"

A picture just about equivalent to tickling you in the fourth rib

All the merriness and mirth, all the joy and jubilation of the season, are crowded into the thousand feet, and there's room left for a ha! ha! after the final flash!

It's good cheer will bring cheers!

It's a laugh-lassoer!

REX MOTION PICTURE MASTERPIECE CO.

573 Eleventh Avenue

New York City

Sales Co. says Rex is never "An Unwelcome Santa Claus"

EVERYONE
WANTS
TO SEE IT

PATHÉ'S
WEEKLY

OTHERS
SHOW IT—
WHY NOT
YOU?

VITAGRAPH

A THIEF IN THE NIGHT.

MONDAY DECEMBER 25.

SOME GOOD IN ALL

Maurice Costello

Comes in the nick of time for Christmas, bringing cheer to the despondent, life and joy to the hopeless. A little child is the guiding star that leads the thief to light and brings a savior to her father.

THE YOUNGER BROTHER

TUESDAY DECEMBER 26.

James Morrison

On the battlefield of the Arabian Border an older brother risks and saves the life of the younger by a deed of great daring, walking into the jaws of death, bringing his brother safely back to the old folks at home.

TESTING HIS COURAGE.

WEDNESDAY DECEMBER 27.

Lillian Walker

Tales of a western terror do not phase an Eastern chap. To test his courage a girl impersonates the terror, who meets her in disguise and she is saved from his embrace by the Easterner, who gets the drop on him and puts him in the "cooler."

A DOUBLY DESIRED ORPHAN.

FRIDAY DECEMBER 29.

Adele DeGarde

A widow without any children, a widower without a family; both go to an Orphan Asylum. Both want the same little girl without any parents. Both get her by marrying each other. The widow now has a husband, the widower has a wife and the little girl has two parents. Everybody happy.

IN THE CLUTCHES OF A VAPOR BATH.

SATURDAY DECEMBER 30.

Bunny

Whew! This is a hot one! Laugh and grow fat watching "Fatty" (Bunny) trying to get thin in a new fangled weight reducer. It's a "Laugh Producer," that's all.

FIVE A WEEK

Next Week	Next Week
"A ROMANCE OF WALL STREET"—Gilt-edged Investment	MONDAY, JANUARY 1ST
"A RED CROSS MARTYR"—An Italian girl's sacrifice in humanity's name	TUESDAY, JANUARY 2ND
"THE HEART OF THE KING'S JESTER"—A poetic classic	WEDNESDAY, JANUARY 3RD
"DESTINY IS CHANGELESS"—Romance of the Northwestern forests	FRIDAY, JANUARY 5TH
"THE COURSE OF TRUE LOVE"—Pretty as a picture	SATURDAY, JANUARY 6TH

The Vitagraph Company of America

EAST 15th AND CHESTNUT STS., BROOKLYN, N. Y.

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

LUBIN FILMS

RELEASED WED., Dec. 27th, 1911

The American Girl

Length about 1,000 ft.

Dorothy Ames, a harum-scarum, up-to-date American girl, offended by the opinion of American girls expressed by an English Lord who visits her home, determines to be revenged by fascinating him, intending to spurn him in the end. She dresses in Quaker costume, and with her sweet, demure way she completely wins the heart of the Englishman, arranging it so that his declaration is heard by several friends, she laughing at him, which fact he discovers and vows to pay her back in her own coin. Cupid takes a hand in the game and arranges it all to his own satisfaction.

RELEASED THURS., Dec. 28, 1911. *Length about 1,000 feet*

The Soldier's Return

Irene Jerome, the daughter of a ranchman, is in love with Tom King, a handsome young cowboy. Her father, however, wishes her to marry John Reynolds, a well-to-do farmer. The war with Spain breaks out and Tom enlists. Irene who remains faithful to her sweetheart reads of his death in battle. Her father finally persuades her to marry Reynolds in order to assist her family who are in desperate financial straits. Meantime Tom who had only been wounded returns in time and Reynolds nobly slips aside in Tom's favor and the lovers are united.

Scene from "The Soldier's Return"

RELEASED SAT. Dec. 30th, 1911. *Length about 1,000 fee*

Father and the Girls

How a man was cured of his infatuation for a dashing widow through the conspiracy of his four pretty daughters who, by pretending to imitate the widow's undignified example, prevents having their dead mother's place usurped by one wholly unfit for that sacred mission.

Scene from "Father and the Girls"

RELEASED MONDAY, JAN. 1st, 1912. Split Reel

The Oyster Industry

An educational film showing the interesting process of oyster dredging: setting the oyster beds, dredging, loading on boats, unloading at wharf, shucking and canning.

Object Matrimony

Tom and Nancy, a middle-aged couple, advertise for mates. The advertisement is answered by a young couple, Jack and Bess. There is a comical mix-up when Jack runs away from Nancy and Bess runs from Tom. Jack and Bess finally meet and everything ends happily.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS, 20th and Indiana Avenue Philadelphia, Pa.

CHICAGO: 208 N. FIFTH AVE. B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND BERLIN: 35 FRIEDRICH STR.

SELIG'S SUBLIME MASTERPIECE—IN THREE REELS

Jan. 1st

CINDERELLA

Jan. 1st

SELIG'S SUBLIME MASTERPIECE

"Cinderella"

IN THREE REELS, with PICTUREDOM'S GREATEST STAR

MISS MABEL TALIAFERRO

THE DAINTY, DIMINUTIVE INTERNATIONAL IDOL

The Production Beautiful, pronounced by press and critics everywhere as **The Crowning Triumph of Moving Picture History.** Rich, costly, and gorgeous, this production is one of indescribable pictorial magnificence. There are ninety-nine scenes of over 3,000 ft of elaborate settings, superb costumes, perfect photography, wonderful effects, and the action is incomparable in its dramatic elegance. The story is beyond doubt the sweetest ever told---that of Cinderella and her silver slipper---the story that is ever dear to the hearts of old and young alike.

Don't Fail to See This Wonderful Picture **Bring the Children**

NOTE:—Send for Description, Prices, etc., on 1, 3 and 8 Sheet Posters, Lobby Photos, Cuts, Electro-Ads, Lecture, etc., etc. Cut of Ad above—three column—$1.50

JAN. 2—**The Cowboy's Adopted Child** A tense drama of real Western life. About 850 ft. On the same reel with **He, She and It.** Screamingly funny comedy in pantomime. About 150 ft.

JAN. 4—**The Mate Of The Alden Besse**

The Dramatic Tale of two Marooned Castaways. About 1000 ft.

JAN. 5 **The Other Fellow**

A side-splitting comedy of mistaken identity. About 500 ft. On the same reel with **Hutchinson, Kans., Semi-Centennial Celebration.** Educational. About 500 ft.

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But you can knock that opportunity sky high at the start by the purchase of a cheap machine. Get everything running in your favor at the start, and you'll be in the money at the finish. And the principal thing to have working in your favor is a good motion picture machine that operates smoothly, projects clear, steady pictures and keeps the same crowd coming back night after night. Get

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the best motion picture machine made, and you've solved nine-tenths of your problem right at the start. A cheap machine can put your show out of business before you fairly get started. The Edison Kinetoscope will make your show a success in just as short order.

The Edison is the simplest machine to operate, the most economical to maintain and by far the most durable. Write to-day for full particulars and copy of the Edison Kinetogram.

Scenes from "ELEANORE CUYLER."

EDISON FILMS

TUESDAY, JANUARY 2nd

"ELEANORE CUYLER"

BY RICHARD HARDING DAVIS

CAST.

Eleanore.....Miriam Nesbitt
Mr. Wainwright.....Marc McDermott

Depicting how a slumming party brought together a struggling author and a rich girl, whose love for freedom and devotion to charity had closed her heart to the appeal of love, but finally yielding, she finds a greater freedom in the ties that bind.

WEDNESDAY, JANUARY 3rd

"THE TWO FLATS"

CAST.

The Irish Widow.....Alice Washburn
Her Son.....Edward Boulden
The Italian Widower.....Charles M. Seay
His Daughter.....Jeanie McPhearson

An Irish woman in the flat above, an Italian in the flat below. They are bitter enemies until the arrival of her son and his daughter and then Cupid takes a hand. A brisk comedy of East Side types.

FRIDAY, JANUARY 5th

TWO SUBJECTS ON ONE REEL

"FREEZING AUNTIE"

CAST.

Mr. Henpeck.....William West
Mrs. Henpeck.....Alice Washburn
Their Daughter.....Marion Brooks
Their Nephew.....Harold M. Shaw
Henpeck's Secretary.....Edward Boulden
The Maid.....Bliss Milford

Tyrant auntie, the supposed victim of a cold-storage injection, assumes the appearance of a ghost and makes the conspirators the victims of their plot.

"CODFISH INDUSTRY, NEWFOUNDLAND"

The method of catching, preparing and shipping the fish is shown in an interesting way, with picturesque backgrounds.

SATURDAY, JANUARY 6th

"PLEASE REMIT"

CAST.

Editor of the Coyotteville Clarion.....William Wadsworth
Orphan Annie.....Elsie McLeod
The Postmistress.....Elizabeth Miller
The Cowboy.....Marc McDermott
The Blacksmith.....Bigelow Cooper
The Indian.....Wadsworth Harris

A Western comedy, showing how the misconstrued meaning of a shotgun in the hands of a bankrupt editor brought about payments from his evasive debtors and a romance with Orphan Annie.

THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

KALEM

"A Southern Boy of '61"

A Sterling War Drama

Released Monday, January 8th

When we advertise a war story you may always look for something meritorious. This one is fully up to standard.

"Mrs. Sims Serves on the Jury"

This farce comedy will prove laugh-provoking for sure. It is original and awfully funny. On the same reel

"Flowers for the 400" An interesting, educational subject.

Released Wednesday, January 10th

"THE O'NEILL"

A thrilling story of an Irish patriot, made in Ireland in authentic locations. This is one of the best and most exciting of the Kalem Irish productions.

Released Friday, January 12th

SPECIAL PAPER. The A. B. C. Company will issue an elaborate three sheet litho in four colors for this feature subject in addition to the regular one sheet, four color litho.

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

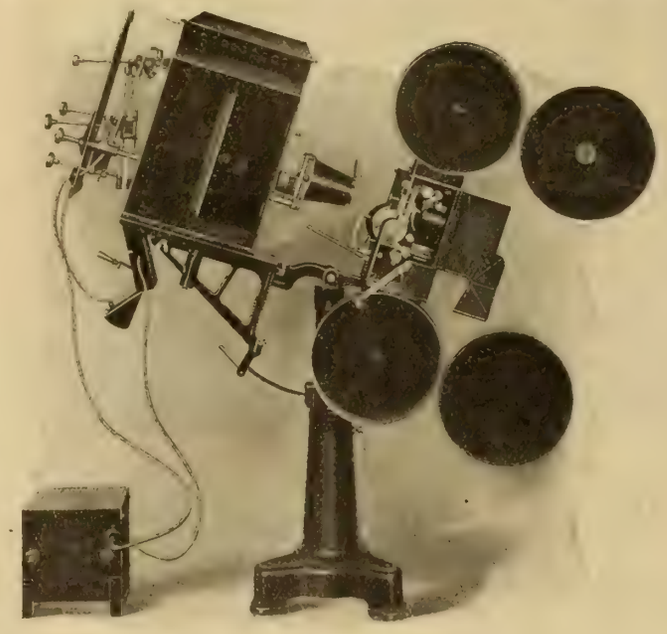
Announcement No. 6

Simplex

THE PEER OF ALL

MOVING PICTURE MACHINES

The table for lamphouse is provided with a substantial swing movement which instantaneously brings the lamp into optical center either with the M. P. Projection or Stereopticon lenses, and the Tilting arrangement giving ample latitude, is governed by the moving of the support through the arc provided at the back of the stand.



The base, at its center, rests on a device by which the machine can be swung to right or left, and the center of gravity of this stand, together with its table support, and in conjunction with the Head and lamphouse, owing to careful calculation provides a machine of perfect rigidity and freedom from all vibration.

NO MORE TROUBLE WITH CITY EXAMINERS IF YOU USE THIS

THOROUGHLY FIREPROOF MACHINE

Lyric Amusement Co., Champaign, Ill., Nov. 8.

PRECISION MACHINE CO., New York.

I wish to say that the "Simplex" is the greatest machine on the market, after having used four other makes. If you care to use my judgment as a recommendation you may do so. It is from the heart, and I have had lots of experience with machines. Considering everything it is several years ahead of anything on the market today.

Yours very truly,
H. H. JOHNSON.

"Just the Machine the Department has been looking for."—N. Y. City Official Inspector

EASIEST OF ALL MACHINES TO HANDLE, THREAD AND OPERATE

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(Beach Building) — J. P. CHALMERS, Editor and Manager. — Telephone call, 1343-1344 Gramercy

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Facts and Comments

WE have pointed out in these columns on more than one occasion, that the men, to whose keeping the American drama has been committed by an unkind fate, have greatly aided the motion picture industry through their utter inability to understand and satisfy the demands of the American theater-going public. Of course this help given by theatrical managers, promoters and owners of theaters has been wholly involuntary, but on that account not the less valuable. It ought to interest every friend of the moving picture, from the smallest exhibitor to the largest manufacturer, to read what competent English and American critics have to say on this subject. Arnold Bennett is quoted by an English paper as characterizing the American stage as "frankly bad." The words are well chosen and are nothing but a sort of echo of the present managerial attitude: "The public be damned." An American critic of note, Hamlin Garland, said at a recent dinner of the "Society of American Dramatists and Composers" that the native drama is "an utter disgrace to the country." A New York daily paper, commenting on these facts, remarks that the drama since its domination by the syndicate has "sunk by degrees of commercialism to a low level of mediocrity." It concludes with the complaint that "the development is downward."

*

To these indictments of stupidity the controlling interests enter the time-worn and idiotic plea: "We give the public what it wants." Therein lies the root of the trouble. The syndicate offers not what the public wants, but what the managers are pleased to imagine the public desires. Until sternly and frequently warned by THE MOVING PICTURE WORLD a good many manufacturers were going the same downward path, which has led the owlish men of the syndicate to such emphatic loss of profits and of prestige both. The industry at large owes much more than we can now imagine to the high standard and sustained excellence of the great manufacturers. The latter have shown no small aptitude for gauging the public taste and demand, with the result that more theaters are constantly opening their doors to the picture as their best hope. In the meantime it is well for all, who are interested in the motion picture, to realize that the theatrical situation must get worse before it can get better and that the intelligent exhibitor may expect an era of great prosperity.

* * *

DUTY to exhibitors compels us to say a word about the recent filming by a licensed company of Ibsen's "Ghosts," re-labeled by the company as "The Sins of the Father." If ever there was a case of a perversion of genius it was Ibsen's writing of "The Ghosts." The ordinary human being would just as soon think of making himself comfortable in an asylum for incurables as deriving any pleasure or moral from looking at such a play. The subject is disgusting at best and Ibsen has used his marvelous dramatic powers to make it horrible and revolting. To film such an atrocity is to sin both against art and decency. A mother telling her "tainted son" of the vicious life of his deceased father; the son developing "the taint" by his undue indulgence in drink and his mild assault on a woman servant and the finish of a son asking the mother to help him in committing suicide—these are things that should have no representation either on the silent or the speaking stage. The film ends with the mother just about ready to do the euthanasia act for the son. Why did the makers of this film take this sickening subject and make no mention of the author's name? Literary piracy, even when the purloined subject is as abhorrent as this, is never to be excused. In refreshing contrast to the methods of the company just referred to is the way of another company, not licensed, which has put out motion picture versions of Ibsen's presentable works, such as "A Doll's House" and "The Lady from the Sea." The latter company does not hesitate to give credit to the author and is careful to describe the works in the titles as adaptations from Ibsen's plays. It is evidently not haunted by a fear that Ibsen's ghost may come back and demand the princely price of five and twenty simoleons for scenario rights.

* * *

IT is both gratifying to ourselves and good for the motion picture industry, that our late emphatic warning against a continued overproduction of the "Cowboy-Sheriff-Indian" reels has borne fruit. One film maker goes on record as saying that these productions have "passed from popular favor" and another, in advertising for good scenarios, states that "cowboy and Indian stories will not be considered." There may be a successful revival of a better kind of these films later on, but at the present they are drugs on the market and a decided shrinkage in the supply will be a welcome relief to all except the lovers of dime-novel literature.

* * *

IN various parts of the country attempts have lately been made to have the exhibitors of a city or town unite, as do managers of theaters, and agree on certain lines of a division of territory and on a minimum price of admission of ten cents. In some places the exhibitors did get together on the minimum of ten cents, in other places the men with the largest seating capacity, imagining to see a chance of freezing out competitors with the smaller capacity, have stood by the nickel as the smallest unit of admission. In one large city in New England the local press took a deep interest in the situation and when the plan for a minimum of ten cents was defeated through dissension among the exhibitors, the newspapers devoted columns on the first page to what they called "the people's victory." The facts in the case show how deep is the hold of the picture on the public and how hard it is to get exhibitors to act together, even when self-interest would seem to commend a step in the right direction.

* * *

OUR esteemed friend of the *Dramatic Mirror*, whose comments lately have shown a lamentable paucity of ideas and a woful lack of originality, seeks to eke out his weekly lucubrations by an occasional fling at THE MOVING PICTURE WORLD. The quality of self-praise is

not known for the sweetness of its perfume, but to the olfactory nerves of the man who enthusiastically blows his own horn, the smell is imperceptible. The latest outburst of the notorious modesty of the "Spectator" comes in these characteristic words: ". . . The *Mirror*, the first theatrical journal to become seriously interested in pictures, pointed out the dramatic possibilities of the films. . . ." Truly the "Spectator" is the genuine Claude Eclair of the film industry. It was he who invented the pictures, discovered the dramatic possibilities of the films, aided the poor benighted manufacturer, and out of the immensity of his inexhaustible intellect produced suggestion after suggestion, thus saving the industry from perdition and incidentally securing some valuable advertising without which the blessed sheet would be in a bad way financially. As it is now the tail wags the dog; the moving picture sustains, nourishes and preserves the dramatic end of the publication. We hope that the gigantic brains of the "Spectator" will continue to aid the industry in its proper development, and we shudder at the thought of losing his co-operation. In the meantime we admonish him not to be too modest and retiring, and suggest the violet as a proper emblem for his department, for that gentle flower is supposed to blush at its own sweetness and perfection. So long, you brave and modest Claude, hero and savior.

* * *

Hasty Judgment

WE have received two letters from Quincy, Ill., complaining of the picture entitled "The Secret of the Confessional." One of the letters is from the Rev. M. J. Foley, who is the editor of "The Western Catholic," and the other bears the signature of H. E. Nelson, manager of the Colonnade Theater. The language, both of the reverend critic and the manager, is perhaps a trifle intemperate. We are urged in both letters to look at the picture and use all possible efforts toward its suppression. If we understand the language of the reverend gentleman correctly, he intends to bring the matter to the attention of the National Federation of Catholic Societies and use all his influence to have that organization put its official ban on the picture. He believes that the condemnation of the reel by the Federation will stop its being shown in the big cities, "but, of course, anything is good enough for the smaller towns." The grave charge is made in both letters, that the picture tends "to ridicule and insult the Catholic religion."

The attitude of THE MOVING PICTURE WORLD on this subject is too well known to need a new definition. We condemn without reservation the making of any picture, which will offend the religious sensibilities of any man, woman or child, no matter to what religion they may belong. Not only do we deplore the direct insult or ridicule, but even the profaning of sacred things when the exigencies of a drama would seem to demand it, we hold in utter abhorrence. We therefore approached our task of reviewing the film, against which such bitter words had been said, in a rather austere spirit. After viewing the film carefully we are unable to agree with the vitriolic censure of our correspondents. While the title is foolish and injudiciously chosen and while a feeling of tact and delicacy might have prevented the treatment of the subject in the first place, there is nothing in it which justifies the savage outbursts of priest and exhibitor.

Here is the story: A medieval duke suspects the conjugal fidelity of his wife. The woman, who has been indiscreet or worse, repents of her folly and sin and goes to confession. To get proof of the wife's faithlessness the duke has the confessional watched by some hired ruffians. The guilty woman makes her avowal to the priest and to show her desire of atoning for the past brings with her a box containing all the letters and love-tokens that might remind her of the illicit relation. The priest hears the confession, is horrified at the woman's transgression, takes the box from her and makes her kneel down and profess penitence for her sins, after which he absolves her. As the priest leaves the church the ruffians fall upon him and by main force wrest the incriminating box out of his hands.

True, the subject is as old as Boccaccio and Petrarch, the acting is theatrical in the extreme, but where is the insult to the Church of Rome? We are sure the interior of the church with the confessional in the background was taken from reality. The father confessor appears an ideal man of God, horrified at sin, but merciful to the sinner. The wife, foolish rather than wicked, repents of her sin and her religious training suggests to her an unburdening of her heart at the feet of a confessor. There is not even the slightest suggestion that the priest violated the sacred seal of the confessional; he resists, as far as his great age and feebleness allow, the assault of the ruffians and yields to nothing but superior physical force.

We should like the reverend critic and our exhibitor to define more in detail what they consider the "insulting and ridiculing part of the film." We have followed the suggestion of the exhibitor, who advised us to take a Catholic to see the picture and he would "be quick to see its faults." The man, after looking at the picture with every predisposition to criticise it unfavorably, declared he could see nothing in it "that would shock the average Catholic."

After carefully reading the letter of Rev. M. J. Foley and having seen the picture, we are inclined to doubt, whether the gentleman has looked at the reel himself. Perhaps the title offended him and he condemned on hearsay evidence without personal investigation. We will always denounce the sectarian or controversial film, but we must in fairness to manufacturer and exhibitor judge each case on its proper merits.

LIVE WIRES.

By Louis Reeves Harrison.

There are plenty of dead ones in the moving picture business—for that matter there are plenty in every business. The man who sits in his office and hears all about it may think that he knows all about it, but there is only one way to find out what is going on in the motion picture exhibitions and that is to follow the Arab motto: "Don't send; go thyself." Go every day and see the plays beginning "Mother Must Pay the Rent" and ending without the slightest variation in an embracing young couple, with or without the parental benediction. Go and see how falsely the West is represented. Out there they had electric surface lines when we were running horse cars on Broadway. They are running dining cars and sleeping cars over the trolley lines while we still have horse cars in New York City. Out there, where the farms are ploughed and crops harvested by machinery, where high-class periodicals have the largest per capita ciculation, where the percentage of illiteracy is smaller than in any other part of the world, where the schools are better than the churches, where the homes are beautiful and common people prosperous and civilization is first to approach enlightenment, one would think from moving pictures shown that there were nothing but Indians, cowboys, sheriffs, settlers on the verge of starvation—"fergit it."

I must applaud the Biograph Company for good taste in showing the "West Beautiful," and any other country that does not misrepresent that part of our country which is more truly representative of American spirit and progress than any other section.

What are the people of this country thinking about?

What subjects most engage the attention of those who think?

You will never find that out in the office unless you look deep into the subject by a careful examination of articles in all the leading periodicals. Buy a few copies of the magnificent "Country Life" and study subjects there considered, or those of any other advanced magazine circulating among the home-loving people. Get out of the rut, and there is no worse rut than that of playing one tune on a single string.

"He put in his thumb and pulled out a plum and said, 'What a great boy am I?'"

What would the dead ones do if I were to head my article "Educational Films?" Not read it or have a cold chill running down where a spine ought to be. I would not dare use the word because of a narrow conception that it means the communication of knowledge to unwilling pupils by some dogmatic pedagogue with a ruler in one hand and a Latin grammar in the other. The first definition of the word, however, is the broad one pertaining to the cultivation of the mind, the feelings and the manners. It is the direction of taste, sentiment and conduct by experience and impression, and that is the sense in which I use it—the broad and true sense understood by all live wires.

A live periodical devoted to fiction has this sentiment on the first page of each number, indicating why it is issued:

"Its prime purpose is to provide lively entertainment for minds that are not primitive."

Did you ever stop to think of how the human mind rose from its primitive condition through the very character and quality of natural affection? From the simple love of offspring, family ties, social organization and political life have been gradually evolved, and that natural kindness which is in all of us still prevails over other emotions, the conqueror of them all? Hence, the appeal of the play, which depicts love, gratitude, sympathy, generosity, courage, self-denial or succor. And whatever rouses this dominating tendency to common betterment operates as a tremendous educational force—it is not a question of the future—it is going on in every moving picture of merit shown on the screen. The man who opposes all that is fine and progressive in human affairs by sending out photoplays that are false, offensive or degrading, is not only a dead one, but he is giving all the rest of us the true measure of himself—"By their works ye shall know them." So with the exhibitor or the renter who advocates low plays. He is asserting that the mothers who take their children to the exhibition—they number many millions—are incapable of mental enjoyment and natural affection and unaffected by contemplation of what is beautiful in scenery and settings or delightful in action on the screen.

Our men have high opinions of the worth of action and behavior in the plays of passion and struggle where principles of honor or courage or gallantry are concerned, whereas they are nauseated by what is flat, stale and mentally unprofitable. Plays are ineffectual, if not demoralizing, that leave a bad taste in the mouth. It might as well be said of the stories on the screen as of those in the magazine, that they should be "to provide lively entertainment for minds that are not primitive."

In the various departments conducted by a staff of editors in this publication, encouragement and instruction are combined in the most attractive forms possible for the benefit of exhibitors, producers, playwrights, directors, actors and those engaged in mechanical work, because it is recognized that all of these contribute to a common welfare. This should be the spirit of the pictured play. The photoplay goes forth to a large and varied audience occupied with individual pursuits and special character, but a very large proportion of that audience is ready to absorb information that may be of general benefit. The best photodramas are constructed to entertain—that is their foremost purpose—but even to do this they must reach the finest motives. If one of them depicts a tragedy for the purpose of engaging human sympathy or presents a comedy for the simple purpose of a good, honest laugh, it can at the same time be so well done as to carry the thought and sentiment of the audience to high planes instead of low ones, thus adding to common ordinary happiness or quickening the nobler emotions according to the character of the story told. But it must be fully realized by those who are live wires that there lies a tremendous resource of mental pleasure in these productions which is so closely allied with the natural affections as to make them instructive as well as entertaining, especially to those of us who have grown weary of what is false and behind the times on the stage and to those on whom the full measure of our future hopes rest—the coming generation.

PICTURE THEATER NOT A "THEATER."

Pennsylvania Judge Decides That Because a Place Is Called a "Theater" It Does Not Become a "Theater" Under the Law.

Down in Pennsylvania there is a law compelling places fitted up for theatrical and operatic entertainments and museums to pay a license for the privilege. Under that statute action was brought against a picture theater manager named Beatty in Allegheny County, Pa., to compel payment of the license on the ground that he was running a theater. The case has just been decided by the judge of the Court of Common Pleas. It is indexed as C. P. No. 2, Allegheny County, July Term, 1910, No. 608. The opinion of the Court is given here in full:

SHAFER, J. This is an amicable action of assumpsit, in which the parties have stated a case for the opinion of the court. From this it appears that the defendant is the lessee and occupant on the first floor of a building in the City of Pittsburgh, of a room 26 feet by 180 feet in which the defendant carries on a moving picture show from 9 o'clock A. M. to 12 o'clock P. M. every day except Sunday, charging an admission fee of 5 cents. The entertainment furnished to the public consists of the exhibition of moving pictures upon a screen at the end of the room, and music by a small orchestra, which plays during the exhibition of the pictures. The action is to recover the license fee provided by the Act of June 24, 1895, P. L. 249, which act provides for an annual license to be paid by the owners and lessees of buildings fitted up and used "for theatrical and operatic entertainments or for the exhibition of museums." the question for determination is whether the moving picture show is a theatrical entertainment, it being admitted that it is not an operatic nor a museum. The act in question makes the giving of such a theatrical entertainment without being licensed a misdemeanor, a subject of indictment, and is therefore to be strictly construed in favor of the defendant. Without, however, applying any strict construction to the act, we are of the opinion that a moving picture show is not in any proper sense of the word a theatrical entertainment. While the word "theater," from its etymology, might indicate any place where the public is to be entertained by looking at something, its ordinary use is to indicate a playhouse containing a stage upon which persons appear to represent character or incident by speech or other means. We are of the opinion, therefore, that the defendant's moving picture show is not a theatrical performance within the meaning of the act. It is therefore ordered that judgment be entered for the defendant.. 20 Dist., R.

The correspondent of the Moving Picture World, Mr. Edwin L. Mattern, of Pittsburg, Pa., expresses the opinion that the decision of the Court of Common Pleas will be sustained by the Supreme Court.

AMERICAN PLAYERS AS FIREFIGHTERS.

The studio of the American Film Mfg. Co., in California, ordinarily a scene of activity, was greatly augmented by the appearance of the State Fire Warden recently. In Southern California martial law supercedes the civil law in case of brush fires, and it is only necessary for the warden to tag a man and say "you're it" in order to obtain recruits to fight the fires that rage along the mountain sides and valleys when the sage brush, dry as timber, affords food for the flames.

Mr. Dwan, the director in charge, was busy rehearsing some scenes completing a picture, so that he could allow Thanksgiving Day to all the employees of the company, when the appearance of the fire warden greatly accelerated the action in the scene. Performers and cowboys who face the muzzle of a forty-five every day without flinching, faded away into secret hiding places before the advance of the man with the star.

In their hurry to seek other haunts where fire wardens are conspicuous by their absence, one of the cowboys fell down and the others behind him, stumbling over his prostrate form, soon made a human pyramid five men deep. The man with the star promptly approached the struggling heap and pressed them into service, regardless of the storm of protest that it would interfere with the making of motion pictures. They were hurried to the scene of the fire and for forty-eight hours, without sleep or rest, struggled against the advance of the fire fiend.

Their Thanksgiving dinner consisted of dried corned beef served them on the job. At last, dirty and smoke begrimed, they were allowed to return to town and rest. The performers were more fortunate than the cowboys and hurried into town, for they realized if caught and forced to fight the fire it would sadly hamper the work in the studio, and the compensation paid by the State would never cover the amount lost to the company in time or money. For the future protection of the company, whose interests he represents, Mr. Dwan has taken legal steps to prevent a recurrence of a similar levy, for while the American players are as keen to protect public property as any men, they realize that there are others better suited to that strenuous toil and in greater need of the money.

Staging the Passion Play.

By Jas. S. McQuade.

I HAVE received a letter from S. L. Rothapfel, of the Lyric, Minneapolis, in which he dwells on the splendid business he has been showing to with the "Passion Play." Early this month, Manager Rothapfel made a special feature of that film, showing it for four days, and turning people away during that time, notwithstanding the Lyric's seating capacity of 1700. The demand for this film, as presented by Manager Rothapfel, was so great that he was induced to put it on again for a solid week, beginning Monday, December 18th.

As I know several exhibitors who will run this film around Christmastide, I cannot do better than give a description of Mr. Rothapfel's presentation. As a prelude to the feature the two reels, "Wild Birds in their Haunts" (Pathe) and an old picture, "The Holy Land" (Pathe), were projected. They were shown without a sound of any kind, there being no music and no effects. By this time the audience was settled, and the doors were closed, the curtains drawn, the house darkened, and the stage curtain lowered.

In the far distance the pealing of chimes was heard. This was immediately carried forward by the notes of the "Holy City," on the pipe organ. The stage curtain was raised slowly and as the organ notes rolled more sonorously over the audience, a gentle breath of the perfume of lilies was wafted out over the auditorium.

The stage had its customary settings, but in the places of the members of the orchestra were twenty boys in white vestments. The soloists of the Lyric were also in vestments, and the fountain, hidden by palms, was playing. A soft, pale blue light was cast on the water from beneath.

With the curtain still rising slowly, the baritone, Mr. Morehouse, sang the "Holy City." When the chorus was reached, the choir boys joined, and as their first notes struck, a pale blue light was gradually diffused over the stage and the artistic settings, forming an effect that was beautiful and appropriate. This effect was further heightened by the previous strewing, carelessly, of several dozen roses on the stage and on the steps leading up to the screen.

The song numbers used in the "Passion Play" were as follows:

Holy City ..... Adams
Holy Night ..... Willis
Sung by Miss Butler

Adeste Fidelis
Sung by entire ensemble

A Christmas Carol ..... Gruber
Sung by choir

Praise Ye the Father ..... Gounod
The Palms ..... Faure
Sung by Mrs. Mulhearn, introducing the passion and death of Christ in the third reel

Calvary ..... Rodney
Sung by Miss Butler

The Hallelujah Chorus from the Messiah (Handel) was sung by the entire ensemble, also the Doxology, as a finale.

Mr. Rothapfel has booked "Cinderella," Selig's great three-reel feature, as the New Year's attraction, and is arranging for a most elaborate presentation.

The work of Manager Rothapfel in Minneapolis is so keenly appreciated by prominent people in that city that club members, both ladies and gentlemen, are exerting their influence to support him, and other people of influence go to the expense of printing circular letters and mailing them to acquaintances and business men.

OLYMPIA THEATER, LYNN, MASS.

By Henry.

Greatly enlarged and extensively improved in all particulars, the Olympia Theater, of Lynn, Mass., began doing business for the present season during October. As the house stands at present it is one of the most up-to-date vaudeville and picture theaters in the country as the photos will partly verify.

Olympia Theater, Lynn, Mass.

This enormous house has a seating capacity of 3,200, with a stage 45 by 89. No expense was spared in bringing the Olympia to the highest state of theater construction. The house was redecorated in gold, crimson and cream. New heating and ventilating apparatus has been installed and an operating room of a unique kind was built. The operating

Olympia Theater, Lynn, Mass.

room is located outside of the building and the projection is thrown between the first and second balconies. One of the novel installations is that of a moving stairway or escalator, which is a great inducement for patrons to fill the upper part of the house.

Nothing has been left undone for the comfort and safety of the Olympia patrons and Manager Lord should be justly proud of his house. The latest Licensed pictures and numerous vaudeville acts make up a program which is considered one of the best in Lynn.

The account of the boy who went daft on moving pictures, and hanged himself with a piece of clothes line, may revive the comparison of the moving picture show with the blood-and-thunder dime novel. If it should, there is this to be said in favor of the moving picture show—a boy can't hide it inside his geography and absorb it during school hours.—Brooklyn Times.

Indiana Motion Picture Exhibitors League

Organized at Indianapolis Amid Harmony and Enthusiasm. Thorough Plans Laid for State-wide Membership.

By James S. McQuade.

THE first convention of the Indiana Motion Picture Exhibitors' League was held in Indianapolis at the Claypool Hotel, Thursday, Dec. 12. The avowed purpose of the meeting was to effect a State organization in order that Indiana exhibitors might be better able to protect their interests from unfriendly legislation and other influences affecting their welfare. More satisfactory relations with exchanges, a representation in film censorship, and other minor objects will be sought through the organization.

The Morning Session.

Fifty-five exhibitors were present (five of whom represented Indianapolis) at the opening session, which was held from 10 o'clock a. m. until noon. The visitors were given an address of welcome by Andrew Smith, vice-president of the Capital Bank, of Indianapolis, also secretary of the Indiana Banks Association, and treasurer of the Commercial Club, of Indianapolis. Mr. Smith dwelt on the good services rendered by the Indiana organization of bankers in discouraging unfavorable legislation for exhibitors and by supporting measures that contributed to their interests. He also reminded them that similar results could be accomplished by organization.

H. S. Dickson, owner of the Dreamland Theater, Winchester, Ind., president of the State temporary organization and chairman of the convention, warmly thanked Mr. Smith for his words of welcome and concurred in the opinion that the moving picture business would be greatly benefited by the intelligent organization of exhibitors.

Substance of M. A. Neff's Speech.

M. A. Neff, president of the Moving Picture League of America, next addressed the convention. The substance of his remarks, in part, was as follows: Only a few years ago the moving picture was unknown; to-day there are nearly 16,000 motion picture theaters entertaining and educating millions of our citizens. The motion picture and its popularity have eclipsed any other line of business ever known.

The motion picture in commerce, education, religion, politics and history has rapidly developed our modern civilization. The historian may write, the lecturer may tell of the past, but the motion picture shows things as they really were, and not as someone else has seen them.

Schools throughout the country will shortly be teaching history, geography, and other branches of study, by means of the motion picture. It will not be long until the churches will be filled to overflowing to see pictures, and hear the lectures accompanying them—and these lectures will be delivered by men who are now condemning the picture show.

Moving pictures will be an educational factor in army and navy maneuvers, and they will exert a powerful influence in stimulating patriotism. The scenes of the War for Indepence and the Civil War, as reproduced in moving pictures, will remain in memory long after the description on the printed page is forgotten.

Surgery has been advanced many years by the picture. Germs of disease are being shown daily on the curtains and physicians and surgeons are enthusiastic supporters of the motion picture. The barefooted boy in the country is fast becoming acquainted with Broadway and State Street, and the city boy, who has never seen the country, is fast learning the manner of living and the environment in rural surroundings.

China, bowed down by the tyranny of a despotic government for centuries, has learned to feel the galling sores of her burden, through the medium of the motion picture. The latter has forced the truth home, where millions of books and thousands of devoted men and women have failed.

Mr. Neff recently met a gentleman, just returned from China, after a stay of two years, who informed him that the moving picture, more than all the other forces of civilization, was responsible for the present movement to overthrow the old despotic order of things.

In Mr. Neff's opinion, the organization of motion picture exhibitors will become the strongest in the world; but, no matter how strong or whatever the grievance of the members, due consideration and justice should always prevail in their councils. No man, organization or corporation should ever presume to intimidate or force others to submit to them in unjust matters, and the whole people should ever remember that an organization must not be held responsible or condemned for the acts of two or three of its members. There was one Judas, but the eleven remaining apostles were not condemned for his act.

It is the object of the organization to discourage the use of suggestive or low class pictures and to insist on being furnished the best films obtainable. The exhibitors, therefore, should have a voice as to the films they receive, and should have representation in national film censorship. The moving picture shows of America do a business of $500,000,000 a year, and a business of such magnitude should be able to wield a far-reaching influence.

The aphorism, "If the spirit of man is ever discovered, it will be focused by motion photography," was indulged in by Mr. Neff during his remarks.

C. M. Christenson, secretary of the National Exhibitors' League and owner of the Broadway and other theaters in Cleveland, was the next speaker. He dwelt on the benefits of organization, and referred to the good work already done in his home city, which is apparent to all interested in exhibition there.

H. S. Dickson followed, and also treated of the benefits to be derived from hearty co-operation. He spoke of the initial, temporary organization formed in Cleveland by Indiana exhibitors, during the convention of the National League last August. Since then these members have been working in the interests of State organization, and laying plans for the Indianapolis convention.

The floor was next taken by F. J. Rembusch, of Shelbyville, Ind., secretary and treasurer of the temporary State organization. Among other pertinent remarks he stated that the expenses of the meetings of the State organization about to be formed would be borne by the fund created by the initiation fees of members, which should be fixed at $5 each. The convention was then adjourned for lunch.

The Afternoon Session.

The morning session was an open meeting and the afternoon session was also open for the first hour. H. S. Dickson presided. After roll call, it was suggested by him that a constitution and by-laws be considered, recommending at the same time that the constitution and by-laws of the Ohio Exhibitors' League be considered for amendment and adoption. This was done, and later, in the closed meeting, the Ohio constitution and by-laws were adopted, after making a few minor changes. The title of the Indiana organization was next considered, and it was carried that it should be the Indiana Motion Picture Exhibitors' League. The list of officers was next considered and it was agreed to include a president, vice-president, secretary and treasurer. The initiation fee was then fixed at $5, after which a committee of five was appointed to make the necessary changes in the Ohio constitution and by-laws, before referred to, which are to be read at the next meeting. The convention then adjourned to have a photograph of the members taken in group.

The closed afternoon meeting lasted from 3.30 p. m. till 5.00 p. m. The new officers appointed for the Indiana League are: H. S. Dickson, president; five vice-presidents, viz: H. F. Prentice, Terre Haute; Earl Rife, Logansport; Joseph Bommerscheim, Ft. Wayne; R. H. Canon, Muncie, and W. R. Deaton, Warsaw; John Gavin, of Indianapolis, treasurer, and F. J. Rembusch, of Shelbyville and Indianapolis, secretary.

State Organizers Appointed.

It was carried that the next meeting should be held in Indianapolis on the first Tuesday in February, 1912, and that a State organizer should be appointed to call on every exhibitor in the State. This was afterwards amended, two organizers—one for the southern and the other for the northern half of the State—being decided upon. Charles H. Daugherty, owner of the New Irvin Theater, Winchester, Ind., was appointed for the northern half, and D. L. Bryan, of the Picture Theater, Rockport for the southern half. These organizers have been furnished with credentials by President Dickson, authorizing them to enroll members and collect initiation fees.

Some Subjects Discussed At Closed Meeting.

During the closed meeting the question of the number of reels used at a show was discussed, and the use of three reels for five cents was condemned, while two reels for that admission were recommended. Vaudeville, in connection with moving picture shows was strongly discountenanced, and straight moving picture shows strongly commended. Shortly after five o'clock the convention was dissolved and the members proceeded to the banquet hall.

The Banquet.

Covers were laid for 60 people. F. J. Rembusch was toastmaster. Among the invited guests present were: Robert Lieber, manager of the Indianapolis branch of the General Film Co.; F. Mandelbaum, of the Feature and Educational Film Co., Cleveland, and H. Brient, Floyd Brown and Louis Baum, of Manager Lieber's office staff. It was nearly eight o'clock when the banqueters arose, much of the time being devoted to pithy short speeches by nearly all of those present. It was conceded that Mr. Lieber made the speech of the evening.

Names of Those Present.

Following are the names of those present at the convention: H. S. Dickson, the Dreamland, Winchester, Ind.; H. F. Prentice, the Fountain, Terre Haute; Otis Kilby, the Arcade, Winchester; H. L. St. Clair, the Orpheum, Hammond; Ray Palmer, the New Grand, Washington; F. M. Palmer, the New Grand, Washington; Chas. Powell, the Powell's, Redkey; Geo. G. Ball, La Purdette, Lafayette; Chas. H. Daugherty, New Irvin, Winchester; Louis A. Klene, the Arc; Lafayette; C. E. McNairy, the Habit, Tipton; J. E. Anderson, the Court, Tipton; E. L. Rife, the Grand and the Tolego, Logansport; C. E. Adams, the Fairyland, Lebanon; J. W. Downey, the Arc, Monticello; C. H. Williams, the Dreamland, Seymour; A. Chrismer, the Lyric, Connersville; Celby Miller, the Palace, Greensburg; O. B. Simmonds, the Majestic, Muncie; F. W. Simmonds the Majestic Muncie; D. L. Bryan, of Bryan Bros., the Picture, Rockport; Joe Bommerscheim, the Gaiety, Ft. Wayne; R. H. Canon, the Royal, Muncie; F. D. Tallman, the Electric, Bunker Hill; M. R. Tourner, the Vaudette, Michigan City; F. J. Rembusch, the Manhattan, Indianapolis, and the Crystal, Shelbyville, Ind.; W. R. Deaton, the Royal, Warsaw; J. F. Trulock, Indianapolis; Edward C. Pachler, Indianapolis; F. L. Walker, the Lyric, Peru; Bert Hicks, the Star, Kokomo; John Larmore, Knightstown; Q. T. Lyons, the New Loreka, Knightstown; Sprague Green, the Lyric, Ft. Wayne; W. C. Yutzy, the Olympic, Lebanon; L. J. Brown, the Pastime, Brazil; W. O. Tarkington, the Lyric, Kokomo; W. L. Overholzer, the Royal, Indianapolis; R. S. Reed, Kokomo; A. M. Dickson, the Princess and the Orpheum, Wabash; C. H. Dickson, the Princess and the Orpheum, Wabash; H. S. Logan, the Eagle, Wabash; G. Lillard Jones, the Ideal, Kokomo; E. Tarkington, the Lyric, Kokomo; Ed. E. Hiatt, the Palace, Frankfort; H. C. Heisler, the Colonial, Ft. Wayne; S. M. Grimes, the Arc and Joy, Brazil; John B. Hubert, the Two Johns, Indianapolis; John A. Victor, the Two Johns, Indianapolis; H. W. Summers, the Orpheum, Anderson; M. A. Neff, Cincinnati, Ohio; C. M. Christenson, the Broadway, Cleveland, Ohio; Jos. H. Gavin, the Illinois, Indianapolis.

CONVENTION BREVITIES.

The stag aspect of the convention was happily relieved by the gracious presence of four charming ladies from Kokomo, Ind. Miss M. E. Wood and Mrs. Etta M. Albaugh, of the Star Theater, were accompanied by B. J. Hicks, manager of that house. Miss Emma Tarkington was accompanied by her brother, W. O. Tarkington, owner of the Lyric, and Mrs. G. Lillard Jones, owner of the Ideal, were also in the party. We take our hats off to Kokomo, and wonder if there are any more at home like them. Mr. and Miss Tarkington are near relatives of Booth Tarkington, the well-known author.

* * *

E. A. Schultz and L. A. Woodward, of the Enterprise Optical Co., Chicago, were busy hustlers on convention day. Seven Motiographs were sold by their combined efforts, and quite a number of good prospects are in sight for the near future. Mr. Schultz left for Dayton, Columbus and Toledo, O., after the convention proceedings had closed.

* * *

I had a chat with Herman Becker, of the Royal Theater, Vincennes, Ind., who arrived too late to take a part in the convention, but who expressed the purpose to join the League as soon as possible. The Royal is the leading picture theater in Vincennes, and seats 350 people. Manager Becker looks for good business around the holiday season.

* * *

I met the Hams, father and son, at the office of the General Film Co., one day. Mr. Ham, Sr., owns and manages the Rex Theater, Bloomington Ind., and Mr. Ham, Jr., runs the Nickelo at Linton, Ind. Both seemed pleased with business conditions. They arrived too late for the convention.

* * *

P. B. Powell, of the Royal Theater, Noblesville, Ind., was another visiting exhibitor that arrived too late for the convention. However, he called at the Claypool to meet President Dickson on Wednesday, Dec. 13, for the purpose of enrolling. Business was only fair according to Manager Powell.

Group of Members of the Indiana Exhibitors' League. Photograph Taken at the Indianapolis Convention.

"Joe" Bommerscheim, of the Gaiety, Ft. Wayne; Sprague Green, of the Lyric, and H. C. Heisler, of the Colonial, in the same city, were a trio of enthusiastic "Leaguers." "Joe" formerly ran a house in Streator, Ill., and is now making good in his new home. He told me that he made big successes with "Foul Play" and "The Battle." He booked "Vanity Fair" for two days while in Indianapolis, and expects big returns from it. Manager Bommerscheim is a strong believer in newspaper advertising. All three exhibitors are showing to good business.

* * *

H. F. Prentice, owner and manager of the Fountain, Terre Haute, is a wideawake exhibitor, who takes great pride in his new house. It was finished about 18 weeks ago at a cost of $15,000. The State inspector of Indiana, after making a thorough examination of the Fountain, pronounced it one of the safest, best equipped and ventilated in the State. Mr. Prentice has been seven years in the exhibition business. He formerly owned the old Nickelodeon in Terre Haute. Business is fair for this season of the year. As has been stated elsewhere, Mr. Prentice was elected one of the five vice-presidents of the Indiana League.

* * *

E. Mandelbaum, owner of the Feature and Educational Film Co., with head offices in Cleveland, was greeted by many friends at the convention. It was Mr. Mandelbaum's intention to give a private exhibition of the feature films, "Zigomar" and "Love and Aviation," but through an unfortunate hitch the former film was delayed by the express company and had not arrived at midnight, on Tuesday. "Love and Aviation" was shown in the Lyric late Tuesday night, and was pronounced a fine subject by all who saw it. Mr. Mandelbaum left for Chicago early Wednesday morning.

* * *

F. J. Rembusch, secretary of the Indiana Motion Picture Exhibitors' League, owns the Crystal in Shelbyville, Ind., and the Manhattan, in Indianapolis. He is building a beautiful new modern theater in Shelbyville, that will be a credit to the city and to the film business. He purchased the Manhattan about three months ago and, under his direction, business has increased encouragingly.

THERE'S CLASS IN MUSKOGEE.

Oklahoma Town Has Many Good Photoplay Houses—Uses Best Pictures—Bars the Cowboy and Indian Product.

A correspondent of the Moving Picture World, writing from Muskogee, Okla., tells a particularly interesting story of the character of the photoplay house in that thriving and enterprising city of the comparatively new West. "Strange and paradoxical as it may seem," he observes, "Muskogee, in the heart of the so-called Indian country, has taken an advanced stand in the motion picture line, both the exhibitors and exhibitions being far superior to those in a number of the older communities." Continuing, our correspondent explains: "To begin with, it is only the high-class pictures that are appreciated here, Indian and cowboy films at the present time being strictly tabooed. While these thrillers may go in the effete East, they do not take well in this country, the reason being that the motion-play Indian and cowboy do not exist. An Indian as pictured in the photoplays would be a greater curiosity in Muskogee than in New York City.

"Muskogee has seven theaters in which pictures are the principal attraction, one vaudeville house in which one reel of film is run at each performance and one house where high-class attractions are shown. The Muskogee Amusement Co. owns and operates four theaters, in all of which Licensed films are shown. These theaters are numbered from "One" to "Four" and are named "Wigwams." Practically the entire output of the Motion Picture Patents Co. is shown in these theaters, forty-eight reels being used every week. The Lenhart Theater also uses the Licensed films. The Yale Amusement Co. operates two theaters, in both of which Independent pictures are exhibited. The combined seating capacity of the different picture theaters exceeds 3,000, so it can be seen that this city is doing its full share in supporting the motion picture business.

"All seven motion picture theaters in Muskogee are well built and handsomely equipped. In the Wigwam theaters the Powers and Edison machines are used, and the same is true of the other theaters. A feature in connection with the Wigwam theaters is that all pictures are censored by a committee from the Federation of Women's Clubs. The best people of the city are the strongest supporters of the motion pictures and high class and feature films are as well advertised here as the standard attractions at the big theaters."

The Song and the Singer.

MONTE HOWARD, whose portrait appears below, is one of Harold Rossiter's best boosters. He is a conscientious hard-working gentleman, with a good voice and good stage presence and is putting over some of the Harold Rossiter hits in a manner that makes them hit a little harder. "Down in Melody Lane," "The Undertaker Man," "I'm Awfully Glad the Girl I Had Has Found Another Beau," and "Barnyard Rag" are among his best winners at the present writing. Mr. Howard is singing in and around Chicago, at present appearing in the Jones Linicke and Schaeffer theatres.

Max Reinold is another of the Harold Rossiter staff who is making friends and holding them, too, with his rendition of the many good songs from this popular house. Mr. Reinold is also working Chicago and vicinity and his repertoire includes "Let Me Call You Sweetheart," "Down In Melody Lane," "Girl of My Dreams," "Years, Years Ago," "The Undertaker Man," and "There's a Mother Old and Gray Who Needs Me Now." Tom Mayo Geary is professional manager for Harold Rossiter and says business is booming. A glance in their offices at 145 N. Clark Street (Randolph Building) seems to bear out his claim for they are always busy up there.

E. Clinton Keithley (prof. manager for The Forster Music Co., Suite 60 Grand Opera House), is radiant with the outlook for his new song "A Garland of Old Fashioned Roses." He says this number is taking the public fancy quicker than he dared to hope for. It must be going fast, for a composer's hopes are high as a general rule. But in this case the composer has something substantial to pin his faith upon, for "The Garland of Old Fashioned Roses" is a good song and an encore winner every time. The Forster Music Co. are concentrating their advertising efforts upon this particular number, though of course they have a choice collection of other good material which will interest the illustrated singer, among them being

Monte Howard, of the Harold Rossiter Music Pub. Co.

"I Want to Hear a Southern Tune" (by Bob Sear and R. Jackson). This company has also taken over the catalog of the Johnson Publishing Co., which includes "I'll Meet You on the Golden Shore," "Some Day You'll Love Me," "Lucy Lee," and "The Girl For Me." They also have a couple of new ones in reserve which will be announced later. Singers would be wise to keep their eyes on the Forster Music Co. and its products; they are handing out the kind of goods you want.

Leo Feist is fortunate in having on his Chicago staff of boosters a team like Predeaux and Malchow. These gentlemen are clever musicians as well as splendid singers and their team work is away above the average. Just now they are featuring "My Loving Honey Man" and "Italian Serenade," the latter being as good as the best of the many Italian dialect songs recently produced. Another new Feist song is "Call Me Daddy," a number which has been held in reserve but is now ready for the "publicity" stage of the game. It is almost too soon to say what this song has done as it has not yet had the chance to do a great deal, but it has all the earmarks of a big HIT. It will undoubtedly be one of the winners in the coming spring and summer song campaign. Watch for "Call Me Daddy;" it's got "the markings"; the rest is up to you.

Betts and Binner (Randolph Building, 145 N. Clark Street) report things are moving along in a very satisfactory manner. The songs this house is working on just now are "Oh, That Musical Dream" (featured by Ray Samuels the Rag-time Kid), "Some One Dreams of Someone," "Laughing Eyes" (Indian song) and "That Funny Melody" (rag). These have all make good for the singers using them as well as for the house publishing them. They are also getting out some new material which will be announced in good time.

Charley Hudson (professional manager for Tell Taylor's "House of Ballads") says the song "When We Were Sweethearts," is going big. The

sales promise to rival those of that ever popular "Down by the Old Mill Stream," which ran over the half million mark long ago. Another ballad of the same style is "Under the Old Oak Tree," which is good for an encore any old time. Tell Taylor has been persistently successful with songs of this character and is rapidly becoming identified with them, so much so that a singer can almost know in advance the nature and quality of one of his new ones. That these are always up to the high standard he has set for himself is proven by sales which are of steady growth. Other songs on the Tell Taylor catalog are "Davy Jones and His Monoplane," "The Roses of Erin," "Forty Years Ago," and "Fare Thee Well" (a "toot-toot" song with train whistle).

Frank Clark, who is business manager for Ted. Snyder (at the "Busy Corner"), reports that business is all that could be desired. I don't remember if he put it just that way, now that I come to think of it, for there is no limit to our desire for good business, but a long steady look at the "Busy Corner" salesrooms will convince anybody that the Ted. Snyder Co is doing about all they can conveniently be handled in its present quarters. One of their best new numbers is "The Rag-time Violin," which promises much. "Mysterious Rag" is still scoring heavily and is being featured by Lou Butler and Tom Hanley and others. "At One o'Clock in the Morning" and "You've Got Me Hypnotized" are two new ones that are making good at present and "My Bill from Louisville" is attracting attention. You want to notice these songs; you'll have to sing them to be "in the swim" this season. Another that will soon be ready for you is called "Everybody Doing It" and from what they tell me nearly everybody will be doing it (the song) before long.

Thompson and Company (145 N. Clark Street) are putting out a new ballad from which they are expecting great things. It is entitled "In My Dreams That the Moon Brings of You," words by Jos. Lyons and music by Chas. McKelvey. It is just a little different from the usual run of "moon" songs and has an inviting swing that ought to carry it across. Maud Webb (she of the gorgeous voice) sang it at the Orpheum last week and managed to take encores even from the early audiences of milkmen. Thompson & Co. also have another number which it would be worth your while to look up. This is called "Let Me Know a Day Before," and is from the pens of Casper Nathan (Lyrics) and Jimmie V. Monaco (music) and will be just the thing for those liking a slow "rag" song. Notice the catchy little lilt:

"If you should get a feelin' that you want to come and see me
—Just let me know—A day before.
I'll send the folks away so you'll have lots of time to love me,
—But let me know—A day before.
I'll show you 'round the flat, we'll have a cozy chat,
Then we can dine at nine and, honey, after that,
Oh, we'll 'let everybody be forgot till the milkman's at the door'
Just say you'll keep mum, if I let you come,
But let me know a day before."

There is a suggestion of "Auld Lang Syne" in this chorus that is certain to make them raise up and listen the first time they hear it and *join in* the second time.

EASTMAN COMPANY GIVES IN.

Under threat of prosecution by the government, the Eastman Kodak Company of Rochester, N. Y., has decided to sell its unpatented goods to all dealers and remove restrictions on the sale of paper and plates. Details of the change of policy have just been learned.

The independent dealers in the country have been fighting the Eastman concern many years. They declared the Rochester company restricted sales to agents and agreements have been produced by retailers in which it was distinctly stipulated that if the dealer attempted to handle goods to compete with Eastman products it would not sell to the dealer.

They charged that not only did the Eastman company sell only to a restricted number, but dictated the prices at which the product should be sold, taking the position that the goods were under its direction until they had passed into the hands of the consumer.

The new policy of the company is resulting in a big cut in the price of photographic paper. Attorney-General Wickersham, after the recent trust decisions, communicated with the Eastman Company, informing it that its restrictions on its unpatented articles were contrary to law.

The dealers will now be permitted to handle independent papers, although they are still prohibited from selling cameras and films which have heretofore been boycotted. Independent dealers will be forced to purchase the Eastman products through Eastman dealers, as the concern will refuse to sell them direct.—New York Times.

HISTORY OF THE TYPEWRITER IN PICTURES.

Pathe Freres have undertaken to depict in moving pictures the evolution of the typewriter from the days of William Sholes. The pictures will show the first rude models made by Mr. Sholes in the early days in his little workshop at Kenosha, Wis. By steps the progress of the great invention will lead up to the present methods of typewriter manufacture, showing the great factories turning them out by thousands.

MISS RUTH ROLAND.

It seems to be a happy faculty of the picture scouts of the Kalem Company to pick pretty girls from among the aspirants for picture fame. Among the latest acquisitions is that of Miss Ruth Roland, now a member of the No. 2 California Company, under the direction of P. C. Hartigan. Miss Roland began early to develop histronic ability. While but a child of three years she was known in Australia, Honolulu and along the Pacific Coast as the child actress. She is now nineteen years of age, and quite a beauty as well as a capable actress. Her accomplishments especially fit her for picture work, for she is a capable horsewoman, a good swimmer and an adept with the foils.

NEW RULES FOR STANDEES.

In accordance with the views of Mayor Gaynor of New York, the "standee" ordinance adopted by the aldermen has been amended so that it provides for keeping the aisles clear in all places of amusement. Certain spaces behind the orchestra seats will be marked by tape which can be easily broken and the tape will keep the standees from encroaching on the aisles. In this shape it is understood the ordinance will be signed by the mayor and it will go into immediate effect.

The new ordinance also makes it mandatory for proprietors of theaters to protect all lights with glass coverings; they must provide fire alarm apparatus, have fire prevention appliances, and notify the city officials of accidents.

The Fire Commissioner is ordered to detail two men where machinery and scenery are used, and these men will have control of employees and fire apparatus.

EXHIBITORS ASK FOR CURFEW.

Moving picture exhibitors of Milwaukee, Wis., at a meeting of a city council committee, came out with a request for a nine o'clock curfew. This was offered as a substitute for a bill pending to keep children out of picture theaters after 9 p. m. The exhibitors claim that children do not always go straight home, but loiter about and blame their late homecoming upon the shows.

A unique military and historical parade has just been held in Trier, Germany, in which were shown all the military costumes used in the German Army since the 9th century. A thousand years of development is an important study from any standpoint. This picture presents an interest unusual and peculiar to itself. It was included in Pathe's Weekly.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

FROM the Elite Theater, Cape Town, South Africa, comes the first contribution to this department from the southern continents. The advertising is a single page, 5 x 8, carrying six advertisements and the ten number program, which, by the way, runs for an entire week. Six Edisons, a Kalem, a Pathe and an Ambrosio make up the bill. No data is sent with the bill, but it is to be presumed that the advertising more than pays for the publication and it is evidence that South Africa is lined up on the side of "outside" advertising.

Starting In Right.

Harry G. Waldron, who started the Langdon and Electric theaters in Langdon, N. D., a year ago, sends in copies of his opening announcement in proof of his interest in this department, which he finds of value in his work. The announcement is an eight-sheet railroad style folder. The railroad style folds together like a time table instead of being paged as a book. The matter is so well planned that we regret that we cannot give it in full in these pages, but in a later letter Mr. Waldron writes that he will be glad to send a copy to any exhibitor who encloses a stamped, self addressed envelope. It will be most useful to those about to open a house, but there is much that is available generally. We particularly commend the frank fashion in which Mr. Waldron deals with the subject of fire risk. Instead of a sweeping statement that there is no danger of fire he explains why there is none in language that the child can understand. The best way to stop a panic is by educating your audience and this text does precisely that. It is so good that this portion is given entire, with the suggestion that it may profitably be used as standing matter by those who have space in their programs.

The exits are ample and wide enough to empty the house in less than a minute should fire danger threaten. The electrical apparatus used in the production of the picture, and all the parts of the projection machine are carefully guarded and arranged to reduce fire risk in this theater to a minimum. The entire operating room is sheet iron lined and nearly air tight, making it absolutely fireproof. The danger of fire from the projection machine is greatly overestimated. The film is of celluloid and of course, inflammable. The light rays, focused upon the film when stationary are intense enough to set it on fire in about 15 to 20 seconds. An automatic shutter on the machine, operated by a centrifugal governor, allows the light to strike the film only when at full speed. When the speed is slackened, the shutter drops. An accidental stop would never cause a film fire. In addition to this there is another shutter operated by hand. The machine used is an Edison Underwriters Model, the one approved by the New York Fire Underwriters as being entirely safe in every respect. It meets the most rigid requirements of insurance inspectors. If the light is intentionally directed upon the film, by shutter being held up by hand, the film, after a short exposure, will burn, but only the small spot exposed to the light will be destroyed. The air tight metal springs which press the film smoothly over the opening, prevent the fire from running along the film. The films while on the machine, are enclosed in metal cases. When not in use, they are kept in covered tin boxes. The entire reel of film is only about 1¼ inches in width, by 10 inches in diameter. Were this to be deliberately burned in this operating room, the chances are no one in the theater would know it. The room is ventilated to the exterior and the exit is swung outward and self-closing by a strong spring. There is not one chance in a thousand of burning a film and if a film were burned there is no danger of smoke or fire in the theater.

Other sections deal with the making of pictures, their showing, the immensity of the field covered, the intentions of the management and a description of the house. There isn't a line of bluff or brag in the entire sheet.

Some Lantern Slide Hints.

Mr. Waldron also writes:

"In one of your recent issues you mention announcement slides made by coating clear glass. There is nothing to compare with a Seed or other brand of dry plate 3¼ by 4¼. Cut off ¼ of the length and you have the standard size slide. With a fine, hard point, you can write readily. These can be kept on hand, cut in the right size and can be used as fast as you can write. I use these to announce all features, hours, prices, changes of show, in fact, everything. In addition I use a good many to carry local merchants' ads. A colored slide can't be made in time to announce special sales so I use the written announcement. In addition I have a stock of humorous slides I made by transferring the design to the plate by carbon paper then scratching the plate. The plates cost 45c. a dozen, retail."

It is pointed out to Mr. Waldron that he pays the cost of plates carefully coated and sensitized when an unsensitized plate would do as well and would not cost as much. More than this, a scratched gelatine plate can be used but a single time, where the plate coated with opaque can be used over and over again, requiring only to be recoated with the medium. For fifty cents a sufficient quantity may be had to coat a couple of hundred plates, it keeps perfectly, does not discolor on exposure to light as the unfixed sensitized slide is apt to do and it gives better results in that the latter is a clear white against a black ground and not white on gray. Cartoons can be transferred to the opaque slide as well as to the dry plate, a carbon sheet not being required, and anything Mr. Waldron says he can do with the dry plate can be done with the opaqued slide at the cost of less than a cent.

Uses for the Gelatine Plate.

But some things can be done with a gelatine plate that cannot be done with opaque, and one of these things is the colored slide that Mr. Waldron says cannot be done. To use a fresh plate for this work where the photographic process is not employed is to waste money. Any photographer has a stock of old or spoiled negatives he will sell at what they will bring for glass. Usually these are scratched so that use may not be made of the portrait, but for a small extra charge he will bleach the plate with corrosive sublimate until the silver image vanishes and there remains only the milky white gelatine coating. It might be well to harden the coating with a formaldehyde bath, if this was not done in the first place.

These plates are usually from 5 x 7 or 8 x 10 inches, according to the work. They can be cut down with a glass cutter or the local glazier will do it with his diamond. With the plates cut down to size you have a stock of blanks that may be put to various uses.

Ringing the Changes.

For quick work stain some of the slides. A ten-cent package of dye made up into a strong bath, into which the plates are dipped and left a moment, will provide a variety of colors. Etching with a hard point—what hardware dealers call a "scriber" is just the thing for this—will give a white letter on a colored ground. Writing with a crowquill pen and waterproof drawing ink will give black letters, but this will take slightly longer to dry, unless your carrier will protect the face of the slide from being rubbed when a single glass is employed.

These plates are usually from 5 x 7 or 8 x 10 inches, according to the want to make cartoon slides, outline the figures and work in the colors, using Revoli tints or Japanese color books. Very fine brushes will be required, but a little practise will permit you to do work that will compare favorably with the professional work. The coloring outfit will cost anywhere from half a dollar to a dollar and a half, including brushes.

For rush announcements of tradesmen get up a stock of colored blanks in your leisure time, colored borders, designs, cartoons or what you will. Leave a blank space for the lettering and you'll find yourself with a stock of slides that will be welcomed by the audience instead of being greeted with a sigh. The coloring is simple if you follow directions.

Getting More Elaborate.

If it's worth your while to go into the slide end elaborately make a camera obscura, place the slide blank on the ground glass and you will be able to copy any drawing instead of being confined to those pictures which are of a size to be transferred by the direct process. If you have a hand camera with a lens that will unscrew, get a new lens collar from the maker and use that for the camera obscura. If you haven't a lens you can get one good enough for a dollar or two.

Hang up the picture to be copied where a bright light will strike it, then move the camera backward or forward until the picture on the blank is just right. The closer your lens comes to the picture the larger it will be, the further away you get the smaller will be the reduction. You'll be surprised and delighted with the results you will be able to get.

For a quarter or more you can get a rubber stamp outfit, in which you can use the movable types to form any line you wish. Use "gold size," to be had of the printer, instead of the inking pad, dust over with cheap aluminum bronze and you have an opaque letter, rather ragged in outline, but effective. It is best to spread the size thinly on a sheet of glass with a printer's roller, to avoid getting too much size on the stamp. The hand inkers sold with toy presses will be just the thing, and the cost is trifling. Colored inks may also be used.

A Clock Slide.

Many houses use a clock slide to inform the audience as to the time. Usually the slide is a blank clock dial and the hands are painted in each time the slide is used. A better way is to have the clock face painted neatly and then get a set of clock hands from the local jeweler. With a rat-tail file, wet in a solution of camphor gum and turpentine, you can make a hole in the center of the glass, into which the hands may be set. Then all you have to do is to move the hands to correspond to the operator's watch. By lettering the name and address of the local jeweler on the clock face you can make the slide show a profit. Get a file with a point slightly smaller than the stems of the hands and work the taper of the file down until you get the exact diameter. Experiment with a piece of plain glass first and you'll be astonished at the ease with which holes may be bored.

For an investment of from fifty cents to five dollars you will be able to make almost as good a set of slides as can be had from the professional makers, you can make them for a cent or so apiece and get them in a hurry when you are in a hurry for them.

Photographic Lantern Slides.

If you work with a camera and can do your own developing, there is an interesting field in the photographic lantern slide. At one time the writer had a lantern slide camera, using his view camera lens. Camera was made from an old shoe box. It was rather clumsy, but it did good work and the total cost was fifteen cents for materials.

You can get the regular lantern slide plate cut to exact size, coated with a slow emulsion, and when the plate is dry it can be tinted very nicely. The photographic slide is useful in running contests in which the patrons are required to locate bits of scenery, pick out the greatest number of people in a group photograph made on some busy street, or some similar test. It is always an effective bid for business, for the shopkeeper might "fall for" a slide of his place of business where the lettered slide would not appeal to him. The photographic slide is only for the experienced camera man, but he can make good use of his opportunities.

A Waste of Gold Leaf.

We shall have to scold the Tenth Street Theater just this once. The Kansas City house has set the pace for a number of other photoplay theaters in various parts of the country, but the program for the week commencing November 5 does not show an effective trick. It is the familiar combination of green and gold, but a "lemon" gold instead of a deep gold is used that is a lemon in a double sense. A lemon gold is almost the color of a tow-headed boy's hair and as it is printed directly over the green you have to hold the cover in certain lights to read the title by refraction. If the editor of the program will look at the back page and see how much more effectively the white title of the Palace Theater stands out, we are certain that he will sin no more.

A Prose Poet.

Burr Swan, of the Pittsfield (Ill.) Opera House, takes a whole column in the local paper for advertising a special attraction, and this is how he starts:

upon the above date
I will separate my self
from one hundred and
twenty-five dollars
on a gamble that there
are more than 250
people in Pittsfield and
nearby territory who will
pay 50c each to listen to
a musical program
that I believe will be
thoroughly enjoyable,
really the best thing of its sort
ever heard in Pittsfield.

If you picked up that paper would you lay it down until you had read the last line? And reading it, wouldn't this sound attractive?

I am assured that while
these folks are sure-enough
top-notchers in their line,
they combine a sufficiency of
common-sense to present a
program that even
us common-folk
will enjoy.

He explains his actions in the same W. J. Lampton style of prose poetry, by saying: "I am paying them 125, as I said, because several folks who have always been my friends, assured me that the Gamble Concert Party was the best ever." He doesn't make the flat statement, but puts it up to his friends, not quoting the press notices, of which he says he was given two basketfuls. It's a snappy, meaty ad from start to finish and so uniquely worded that it is a thousand times more effective than columns of puffery would be. It's a cinch that he got his "125" back. When a man who can advertise like that goes after money he is pretty apt to get it, if it's in the town. It's not the sort of thing that can be done seven days a week, but it's probable that the rest of the Swan advertising shows the same original touch. We should like to see more of it.

Making a Name.

W. A. Wesley, of the Gardner Theater, Gardner, Mass., which is owned by Henocksburg Brothers and Wesley, but managed by the latter, writes:

I read with much interest to-day in your issue of November 18th, your Advertising for Exhibitors, I have a distinctive trade mark "Wesley Says So," and I am very careful that when I say so "it's so," I have a style of my own in advertising that I think gets the business; anyway since coming to Gardner I have doubled the business, I got a twenty line reader regarding my moving pictures every day in the Gardner News. I am sending you some of my ads. Every woman in Gardner is a coupon clipper and I get as high as 200 some days, which proves my ads are read.

Pressure on the space of this department has prevented an earlier comment on Mr. Wesley's letter, but it's better late than never, and he sends a very interesting batch of stuff.

The coupons to which he alludes are coupons which admit to the matinees at five cents. It's just another way of making a five-cent matinee in a ten cent house and making the patrons think it's a reduction. The advertisements reproduced here are displayed, one or two words to the line as in the Swan advertising. Each carries the name of the theater and "Wesley says so." These will give an idea of his style:

"Diamond Ring Free Friday Night. This Advertisement and 5c admits anyone to a Matinee of Moving Pictures." "Silver Loving Cup Free Wednesday Night, Valued at $25.00. Souvenir afternoon Wednesday. This ad and 5c admits anyone to a Matinee of Moving Pictures and Vaudeville." "Free Thursday Night, Nov. 16th., Four Burner Gas Stove from the Gardner Gas, Fuel & Light Co. Enameled Oven, Baking, Broiler and Drip Pan."

He always uses a border to throw up the reading matter.

And His Picture, Too.

He apparently believes in carrying the personality appeal straight through, for his daily bill carries a half-tone of himself on each issue. A quotation from one of the bills explains his reason. He says:

"I haven't got my picture on this advertisement to show you I am a handsome man, because I am not. It is a guarantee that you are going to see just what I advertise; you are going to see an all-feature Picture Show and if after you have seen it all and are not satisfied, I will refund your money."

In a small town personality counts for much, and the free use of the cut is not a sign of vanity. The face and "Wesley says so" combine to form a valuable trademark because, as he explains, if he says so he makes it so. He doesn't rave, but he writes attractive, pulling stuff, and he backs it up with his personal guarantee. The people realize that he is banking on this guarantee and that it is worth more than an occasional boom through misstatement, so when Wesley says so they believe—and business has doubled. That's the answer.

FOR SALE.—Several prints of a moving picture showing labor heroes being kidnapped from their happy homes by detectives. Nearly new. Good reasons for selling. Apply to Sam Gompers, Washington, D. C.

MR. HARRY F. CAMPBELL.

By Henry.

A man of considerable popularity and ability is Mr. Harry F. Campbell, who is at present manager of the Boston Film Rental Company, which deals in independent pictures and owes much of its present flowing condition to its present manager.

MR. HARRY F. CAMPBELL.

Mr. Campbell's experience covers a wide field in catering to the public, and his experience in handling large New England football games and skating rinks is of inestimable value to him in his present field of endeavor.

As manager of large college athletic events, Mr. Campbell gained his first experience in the handling of great crowds. His first experience was a signal success and from that time on he was much in demand by New England colleges.

The football season being comparatively short, he, during the winter months, turned his attention toward the skating rink business. From the skating rink business it was a natural step into the theatrical field and for several years past Mr. Campbell has devoted considerable time to all three vocations.

For four seasons, beginning 1901, Mr. Campbell managed the football games for Dartmouth and Brown universities. Then followed a period of one year's training which he took with the firm of N. W. Ayer & Sons, the great Philadelphia advertising firm, in order to perfect himself as an advertising man. The three seasons following, 1905 to 1907, found him again in the skating rink business, after which he was called to the management of the Star Theater in Boston, where he remained until April, 1910. Mr. Campbell left the Star to take up the management of the Savoy Theater, in Boston, and remained there until he purchased the Princess, Marlboro, Mass., and launched into business for himself. While still the owner of the Princess, Mr. Campbell took advantage of an opportunity of entering into the film rental business when he accepted an offer to manage the Boston Film Rental Company, where he is at present devoting his energies.

During his few years' connection with the photoplay business, he has been of great help to the New England exhibitors through his untiring efforts in matters involving legislation both for and against the pictures. So well did he account for himself in these activities that he was elected president of the Massachusetts Progress Company, an organization of exhibitors banded together for mutual protection and improvement.

Mr. Campbell expects shortly to open another photoplay house in a Massachusetts city. His policy is: the best Independent service and no vaudeville. In every way Mr. Campbell is a man whose connections with Motography are a credit to the business.

DREAMLAND THEATER, TIPTON, IND.

The Dreamland Theater, Tipton, Ind., sends us some interesting photos which unfortunately will not stand reduction, otherwise we would gladly print them. One of them shows the children's special Friday matinee. The Friday matinee is a special program, especially for children. It takes place after school on Fridays, and children only are admitted. The picture shows a large juvenile audience, and at a casual glance it would appear to be an immense Sunday school. The Friday matinee is very popular and has the endorsement of parents and teachers. The other photo shows Mr. R. F. Lavin, manager of Dreamland, piloting an automobile float. It represents a battleship, with conning towers, turrets and protruding guns. The automobile is hidden by the battleship framework in a very clever manner. This device was used during the recent horse show in Tipton and proved a clever advertisement. A banner between the two conning towers reads "The good ship Tipton, bound for Dreamland, Tipton's most popular playhouse."

"It is with pain and more or less apprehension," laments George Fitch, of the Peoria Herald Transcript, "we discover that no new garages nor moving picture theaters have been established in Peoria for over a week."

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

CREDIT FOR AUTHORS.

The Edison Company First to Give Credit to Promising Writers—Not All Names Yet Used.

COMING as a sort of Christmas present to the ambitious scenario writer is the news that the Edison Company has commenced the practice of giving credit to the author on the film title where, in the opinion of its editor, this credit is deserved.

No announcement has been made by the Edison Company, but the other afternoon in the Edison studios some new films were being run off for the benefit of Mr. Horace G. Plimpton, manager of negative production, and one of the films bore the name of an author unknown to fame. The question followed:

"It was not my intention to announce the new departure," explained Mr. Plimpton, "but I have no objection to the statement being made that where the work of the author seems to warrant it, he will be given credit for his work.

"Many of the films purchased contain but the bare suggestion of a plot which must be worked out here in the studio and in such a case we do not believe that the use of the writer's name is warranted, since the bulk of the work is not his, but there are some promising writers who are now reaching the stage where their work requires little more than a technical editing and in such cases we believe that the writer is entitled to the encouragement that the use of his name will give him. It it more or less in the nature of an experiment, but we give credit to men like Richard Harding Davis, Roy Norton, Thomas W. Hanshew and others whose copyrighted work we have produced, so why not give similar credit to those less well known?"

The subject of giving credit to the author is a matter that has been agitated ever since the making of scenarios passed beyond the walls of the studio and the general author was invited to submit his work. In the earlier stages of scenario writing it was seldom, if ever, that the outside writer possessed sufficient familiarity with the technique of the studio and the photoplay to contribute more than the skeleton of the idea and the changes required were so numerous and so radical that the use of credit was out of the question.

But scenario writers have kept pace with the advancement of the business in general. The widespread distribution of instruction sheets by the manufacturers, the publication of books and the inauguration of correspondence schools have all served to educate the writer of scenarios, the Moving Picture World having contributed importantly to this advancement. It is now possible to obtain scenarios which are practical and, with its usual kindly interest in the scenario writer, the Edison Company is the first to give full recognition. It is only a question of months when this example will be followed by others. Already the Selig Company is giving credit to its producers, and occasionally to others on the bulletin announcements, but the Edison credit goes directly upon the film.

It has been objected by some that the use of the author's name will enable him to demand more for his work, once he has established a reputation, but since the manufacturers are in a position to regulate the payments, this is not seriously to be feared, though some few writers may arrive at a personal appreciation of the value of the old West Indian proverb that states that "greedy eye chokes puppy."

The Matter of Protection.

A CORRESPONDENT writes the Western Bureau of the Moving Picture World as follows:

> "Having been interested (in my mind) for a long while in writing scenarios or picture plays, and having no encouragement from different companies who wish to obtain the required amount of money for the course of studies and the plays other than this purpose, so far as I can learn, I decided to appeal to you for information.
>
> "There is no recourse, one's ideas are being used, in my mind, and that without remedy. I should like very much to avail myself of the opportunity of trying to write a play, but not until I have a better understanding of the management. One cannot patent a play."

There is more to the letter, but enough is quoted to give the attitude of the correspondent who, instead of locking the stable door after the horse is stolen, wants to buy a padlock before she decides to buy a horse.

Since her attitude is the attitude of many others, space is given here to the mental scenario writer. But, before taking up the matter of protection, it is pointed out that the correspondence school to which she probably makes allusion is a business and not a charitable institution. It professes only to teach the author how to put ideas into practical form. The author must furnish the idea. So far as appears from the experience of its pupils, the school performs what it promises. But since the applicant wishes to pass from the mental to the physical stage of scenario writing without the aid of a school, the following course is suggested:

The Essanay, Kalem, Lubin and Vitagraph companies offer to send instruction sheets to those whose application is accompanied by a stamped and addressed return envelope. These slips contain practical hints for the guidance of the would-be author. They also offer examples of scenario form to be followed.

Get one or more of these and study the style. Then map out your ideas. Write them (typewrite them if at all possible), and send them to some company making that style of play. Send a stamped return envelope that you may receive the manuscript back in the event of its not being found suitable, and then wait a month or six weeks before you write to ask why you do not get some reply. As a general thing the longer a manuscript stays in an office the more probable is its acceptance, because the delay argues that the script has been sent to one of the directors and the editor is waiting his decision.

If your story comes back and the company presently makes a play just like yours, *don't send them any more.* But don't decide that they took your idea just because they put out a story about a man who wants to marry a girl and her father doesn't like him, so they elope. Maybe someone else has written the same thing. Studio experience shows that about twenty-five people make up a story with that base every week. Perhaps it was one of the other twenty-four that was made into picture.

Don't charge petit larceny until you can show that your unique combination of incident has been appropriated bodily. A suspicious mind is a poor asset for a scenario writer and if you start out with the belief that all you are going to write is going to be stolen by a thieving band of picture makers you will not succeed. Set out with a decent belief in the honesty of men and then fool the possible thieves by making your story so strongly original that it can't be stolen without betraying that fact. If you keep at it until you can write that sort of story you'll probably be surprised to find that there are more checks than thieves in the scenario business.

The woman who has written the story about the little girl who was stolen by the gypsies regards the theme as her personal property because she just thought of it, but the scenario reader recognizes, if he does not welcome it as an old friend—and sends it straight back home.

Even the most original ideas are apt to be duplicated in substance if not in detail, but if you write really original stuff and send it out with a fair mind you won't have to worry about getting your story copyrighted or "patented" or anything else. You've hall-marked it with the stamp of cleverness and that's better protection than a copyright.

Go at the work with an open mind and you'll find that you'll get fair treatment if you really have something to sell, but just because you've written a story does not make it impossible that the story should have been written before and perhaps better done; so send out only your best and be certain that the best is good. The trouble is that nine-tenths of the stuff that comes to the desk of the scenario editor is trash or so hackneyed that there isn't a company in the country that hasn't at some time done something like it.

If you buckle down to work with the intention of making your stories individual and distinctive, you'll probably gain a greater protection than the Library of Congress can afford you under the present laws.

The Use of the Leader.

FEW beginners appear to have any idea as to the proper use of leader. Most of them seem to regard the leader in much the same light as the word or two descriptive of the chapter which is used under the heading in some books and, whether or no, they put in a leader about every so often; sometimes before every scene.

Some few go to the opposite extreme and leave the leaders out even where they are required, but the majority of the offenses are in the line of useless material.

Practically every instruction sheet issued by the manufacturing companies carries the definite statement that leaders should be used only when necessary and then sparingly, but the novice, eager to make the script look like the work of the practiced, is apt to overdo the matter.

One thing that cannot be pictured is the passage of time. This always calls for a leader where the action is advanced in hours, days, months or years, and it is necessary to the story to explain just how long the interval is supposed to be. If it is the next day and the story would be as good if it was the next week, it is not necessary to say it's the next day. Let the spectator think what he will so long as it doesn't hurt the story. But suppose that we've seen a will which decrees that the hero must be married within ten days or lose a million dollars, more or less. Now it may be necessary to date the scenes. Say it's the third day or the eighth day or the last day and the situation will become clear, but don't say "The eighth day. John goes out for a walk before breakfast and is refused for the tenth time." Say "The eighth day and the tenth rejection." You've shortened the leader and you've gained a suggestion of comedy, because ten refusals in eight days is going some even in the pictures. Now we get what happens on the ninth day and the grandstand finish on the tenth. In the same way you work the passage of years. "After many years" is smoother than "After six years," but you may want to show just how many years have elapsed. In the smaller divisions there is greater scope. "In the morning," "The morning after," "With the next day's sun," and similar phrases may be exchanged for the conventional "The next day" to good effect. Try to be just a little different, but not so startlingly original that you use up too many feet of film.

But the explanatory leader is the real test of cleverness and here is the one point in photoplay writing that displays the literary skill. Most new writers are apt to think that anything that covers the situation will do, but the careful writer will spend more time over the leaders than over any other portion of the script. Make it a matter of trying to convey the fullest possible information in the fewest number of words while retaining grace of phrase. Not just the fewest words nor the most fluent expression, but a combination of the two. Suppose that the first thought is "The next day. Jim bitterly regrets his unwise action." Obviously this is too long for the importance of the statement so you cut to: "Next day. Jim is sorry." That's short enough, but it scratches the ears. Try it again. Perhaps you'll hit something like "The morrow brings repentance," and let it go at that.

The last use of the leader is to "break" scenes; to act as a sort of drop curtain to the picture. You wind up scene seven with eight people on the stage and, for some reason, you must hold them there. In scene eight you want two of those people on the scene as it starts. If there is no leader you get the rather curious effect of six people and the walls of

the house facing away to show the other two players standing in the set. You may not need a leader to explain the situation or mark the "break" but you do need a leader to act as a curtain while the useless players make their exits and the scenery is shifted. Three seconds will be time enough. Keep the leader to as many words, but make it pertinent.

If you do not need to explain the situation or mark the time or "break" the scene you do not need a leader. If one or all of those three things must be done, you need a leader, but no more leader than you can help.

Writing Comedy Action.

THERE is an established superstition of the stage that the comedy that makes the actors laugh will not "get over" to the audience and the manager who hears sounds of mirth at rehearsal looks gloomy and does not share the smile.

It's pretty much the same with the comedy scenario. If it is so written that it gets the laughs, the humor is used up before it is passed on to the film. You've written a funny script, but it's not probable that you've written a funny play. This is not to be taken as meaning that the play that sounds deadly dull is going to be good comedy, but good comedy

Let it be you aim to write what will look funny rather than what merely sounds funny. The idea must be there, but in its outworking if you take pains to make it sound diverting, the chances are that you are losing sight of the action in the phrasing of that action.

In a humorous story you must make the words describe the action and since the action will not appear, the words describing the action must indicate the humor. It must be humorously phrased to win the laughs since the description of the action is all the reader gets. In the scenario the action is written in for the benefit of the producer and it is enough that the action is fully described to him. As a general rule the description of comedy action should be more full than the description of the purely dramatic, since the latter requires only that the action shall be guided while in the comedy the action must be more definitely explained as a rule. But at that be careful not to over-write.

In the humorous story you may get a couple of hundred words of humorous writing describing how Jones connects with a banana peel while he is carrying home a fifty cent plaster cast of cupid. You draw a word picture of the banana peel lying in wait for poor Jones, you chronicle his progress down the street, with skill you keep always in the mind of the reader the treacherous peel and the trouble Jones has had thus far. The reader chuckles in anticipation and when you spring your climax and tell how Jones sits up on the sidewalk with a wrenched back and a sprained temper to regard the several hundred fragments of the god of love, the reader's face is wreathed in smiles.

You can't get a laugh out a director with the plain statement that "Jones comes into picture carrying cast with exaggerated care—he steps on peel, falls—drops cast—sits up to survey the ruins—rubs back, rises and exits limping." That doesn't sound funny, but it's the foundation of a comedy scene. Just how funny the comedian makes his approach and fall is a matter for the actor and the director. All you can do is to show him what to do to get the laugh and trust to luck. If you've given opportunity for humorous action you've done enough. Don't try to establish a reputation as a humorous director with only an editor and director for your audience. It isn't worth while.

Have You a Dicky?

PROBABLY you've heard the story of the canary that was called Dicky until it laid an egg, but do you happen to have a Dicky among your discarded scenarios? Look them over and see, then change the name. There is a lot of stuff sent out as dramatic offerings that work nicely into comedy material and some comedy that might be made over into serious offerings. Of course, there are dramatic stories that are funny and comedies that are no less than tragedies, but we do not mean that sort. At best they are hopeless, but there are many that could be worked over into available scripts if only the puzzled author could see what the matter was.

It was only the other day that a story that started out as a tensely tragic tale of business life, with a frenzied stock market, a jealous husband, a misunderstood wife and all the other components of the thriller, was switched into a ripping little comedy that stands seven times the chance of the more ambitious tale. The author knew there was a story there, but somehow it didn't seem to look just right and he worked over it until every bit of "bounce" was taken from the action and there remained only the dry narrative. Then he shifted the sail and went about on another tack. The foundation was retained, but on this he built some comedy incident, retaining some of the "big" scenes, but making the others over into laughs and, instead of a story weighing a couple of tons, he found himself with a little comedy that should make appeal anywhere.

Suppose, for example, you have the overworked tale of the misjudged wife. Not without reason the husband thinks she is unfaithful. The trouble is that his reason is based on a wrongful conclusion and you drag out the same old story in which she goes out into the cold world with a sad heart and her youngest child. That's a good story; it has been a good story ever since it was first written, but it's just a little ancient. Why not give it a new lease on life and a comedy twist in one operation. Suppose that the mysterious man who skulks out of the alley happens to be the chef at hubby's club, who is supposed to grill kidneys as no one else in the world can. Suppose that the mysterious letter was one she wrote the chef offering to pay him to teach her how to duplicate his culinary performance and that, just as hubby gets ready to put his foot down, in a figurative fashion, he puts it on some deviled kidneys that even the club can't beat. Of course he feels sheepish and being sheepish, in this case, means that Persian lamb coat she has been wanting for so long.

Now you've a comedy instead of a tragedy and you stand a better chance with a comedy, but perhaps you've a comedy that seems to stand no chance because it's really not a "Dicky" at all, but it waiting to lay an egg in the shape of a check if you'll make it into a dramatic story. Give it a nest and a chance.

Making It Probable.

THIS writer overheard a [illegible] of the Great Northern Company. They are told [illegible] plans. Now and then they turn out a real [illegible] might become an improbable fantasie, but the Great Northern directors hold it within the bounds of probability.

The other night a downtown house ran "A Woman's Wit," which hinges on a young matron's extravagance and her husband's objections to her expenditures. In despair he asks the family physician, who is the family friend as well, to give some medicine to cure her of her habits. In an earlier day the film would have gone into the large catalogue of pills and potions that produce unlooked for results, but here the probabilities are saved by having the physician jokingly accept the challenge and write a prescription. The wife, let into the secret, devises a bit of nonsense that abounds in delightful comedy touches and the spectators are led to believe that the medicine actually produces the supposed effects. It's all a joke on the husband, which the audience shares with the pretty wife and the physician. It's something more than a capital comedy; it's a study in making probable the improbable and saving a humorous idea from becoming a tiresome repetition of the inane.

WHERE TO SEND YOUR SCENARIOS.

Having received a large number of inquiries from our readers to furnish them a complete list of manufacturers who are in the market for scenarios, we publish the following list. File this for future reference.

Licensed Manufacturers.

Biograph Company, 11 East 14th Street, New York City.
Thomas A. Edison, Inc., Decatur Avenue and Oliver Place, Bedford Park, Bronx, N. Y.
Essanay Film Mfg. Co., 1333 Argyle Street, Chicago, Ill.
Kalem Company, 235 West 23d Street, New York City.
Lubin Manufacturing Company, 20th and Indiana Avenues, Philadelphia, Pa.
Melies Company, 204 East 38th Street, New York City.
Pathe Freres, 1 Congress Ave. Jersey City Heights N. J.
Selig Polyscope Company, 20 East Randolph St., Chicago.
Vitagraph Company, East 15th Street and Locust Avenue, Flatbush, Brooklyn, N. Y.

Independent Manufacturers.

American Film Manufacturing Company, Bank Floor, Ashland Block, Chicago, Ill.
Champion Film Company, 145 West 45th Street, New York.
Comet Film Company, 344 East 32d Street, New York City.
Eclair Film Company, 31 East 27th Street, New York City.
Imp Films Company 102 West 101st Street, New York.
New York Motion Picture Company, 1 Union Square, New York City.
Majestic Motion Picture Company, 145 West 45th Street, New York City.
Nestor Film Company, Avenue E, Bayonne, N. J.
Powers Motion Picture Company, 145 West 45th Street, New York City.
Reliance Film Company, 540 West 22d Street, New York.
Republic Film Company, 145 West 54th Street, New York.
Rex Motion Picture Manufacturing Company, 573 Eleventh Avenue, New York City.
Solax Company, Congress Avenue, Flushing, L. I., N. Y.
Thanhouser Company, New Rochelle, N. Y.
The Gem Manufacturing Company, 573 Eleventh Avenue, New York City.
St. Louis Motion Picture Company, 25th and Montgomery, St. Louis, Mo.

FIGHT PICTURES LEGAL IN GERMANY.

News comes from Berlin, Germany, that the German courts have finally decided to permit the public exhibition of the moving picture films showing the Jeffries-Johnson fight, which have been the subject of litigation between the concessionaries and the police authorities for the past year.

The police refused a license on the ground of danger to public order, but the courts, after going into the law of the subject and personally inspecting the pictures, have just decreed that there is no valid ground for suppressing them.

The films will be shown at Unter den Linden cinematograph theater for the first time, Saturday, Dec. 16.

THE VAGARIES OF THE CENSOR.

Word comes from Vancouver, B. C., that the license inspector, who is the official to pass upon the character of various public entertainments offered in that city, has refused to permit the exhibition of "Dante's Inferno" (Helios). In this decision the inspector was backed by an alderman and the judge of the Juvenile Court. It was admitted by the authorities that the picture was good, but that it was not suited to children.

CHICAGO LETTER.

By Jas. S. McQuade.

SEVERAL months ago the Rev. Mr. Harker, of Freeport, Ill., indulged in a tirade against the Sunday picture theater, in which he characterized it as being worse than the Sunday saloon and the brothel. The law of compensation, however, in this case has equalized matters within a short time, for in the same city, about a week ago, a lecture was delivered by Prof. W. T. Hewetson, before the Freeport Woman's Club, in which he showed that the moving picture has become a great force in art, in education and good morals.

Pictures Attract More Than Churches.

"To-day there are approximately 14,000 of these theaters in the United States, the average daily attendance being 5,000,000," said Prof. Hewetson. "One person out of every 20 visits the picture theater every day in the year, and more people visit these shows every week than attend our churches.

"The moving picture has a tremendous educational value. The knowledge we obtain from books is always second hand and often unreal and impractical. It lacks what the French call 'exteriorite.' That which comes through the senses, on the other hand, is likely to be more vital and impressive. Everyone knows the value of travel in broadening the mind and in enlarging the sympathies. To look at good pictures of distant peoples and scenes is to be a stay-at-home traveler, and to enjoy many of the advantages of real travel without its dangers and trials.

Moral Influence of Moving Picture.

"Any discussion of the educational value of moving picture shows must involve a consideration of their moral influence. And here, let me say, that we have to meet the prejudice that existed against the cheap theater before moving picture shows came into existence. The dime theater with its cheap vaudeville artists, its melodrama, its ballet girls and its sensation-hunting crowds was a menace to good morals and an object of just alarm to parents. But the moving picture show belongs in a very different class, and it is gratifying to note that it has well nigh driven these cheap theaters out of existence.

"Mr. Ward, editor of the Independent, thinks that the moving picture drama is on a much higher moral plane than the regular drama. The salacious plays which make up a large percentage of the repertoire of the leading city theaters would not, he says, be tolerated by the frequenters of the five-cent theater. The masses are more moral than the classes."

After explaining the great work done by the National Board of Censorship, of New York, and by the still more rigorous censorship of Chicago to prevent the release of improper films, Prof. Hewetson continued:

"Not only is the opposition on moral grounds to the five-cent theater disappearing, but when properly managed it is beginning to be recognized as a valuable adjunct to the church in the teaching of religious truth. On an island a thousand miles out in the Pacific Ocean the exiled lepers of Molokai gather daily before a moving picture screen that shows them the world of life and joy from which they are so pathetically excluded. Last year the Mayor of New Britain, Conn., endowed a moving picture plant in the South Church of that city. These two incidents speak for themselves and hint at the rare service the cinematograph may render the cause of religion."

Prof. Hewetson concluded by quoting Thomas A. Edison's enduring tribute to the moving picture:

"The motion picture is an important factor in the world's intellectual development. It will have a great uplifting effect on the morality of mankind. It will wipe out various prejudices which are often ignorance. It will create a feeling of sympathy and a desire to uplift the downtrodden peoples of the earth. It will give new ideals to be followed. For these reasons I believe that moving pictures present the right means in the hands of broadminded, intellectual and informed workers for the world's good, for the innocent amusement, efficient instruction, and the moral advance of the great mass of people."

The Freeport Standard is to be commended for giving Prof. Hewetson's interesting lecture in full, the paragraphs quoted forming only a small portion of the matter.

Nickel Theater Permitted for Reform Purposes.

The city council building committee, of Chicago, recently engaged in a novel plan for the reformation of evildoers in a north-side Italian settlement. They have decided to give a permit for a nickel theater in the district, where more than 20 murders have been committed.

The matter was brought to the attention of the committee through Oscar A. Lewis, who applied for a license to start a moving picture theater at 1132 Milton Avenue. "The building belongs to the First Swedish Baptist Congregation," said Lewis. "If we can start this show we can sell the property for the congregation and aid them in building a new church elsewhere. Besides, the show will have an uplifting effect on the people of the district."

"But the floor is seven feet above the sidewalk, a clear violation of the theater ordinance," said one of the committee.

"Church people are the worst offenders in the city in coming here to ask us to violate the law. They're always at it," declared another.

Building Commissioner Ericsson calmed the rising storm by saying that he would assume responsibility for the permit, if it was issued.

"I think this show will teach these people American ways," he said. "I believe we have an opportunity here to do a little missionary work."

Ten Governors Invite Wm. N. Selig.

The governors of Western States, who traveled in a special train throughout Middle Western and Eastern States, directing attention to the resources of and the opportunities in the West, were accompanied by two Selig representatives throughout the tour. An interesting and instructive film will be released in the near future covering the sights and industrial views observed during the trip.

In appreciation of his enterprise, the following letter has been received by Mr. Selig, signed by the governors of Minnesota, North Dakota, South Dakota, Idaho, Wyoming, Colorado, Montana Washington, Oregon and Nevada:

"We wish to take this opportunity of thanking you for the interest you have displayed in sending representatives on the Governors' Special Train, in its mission of exploiting the Western country, and we wish to extend to you an invitation to send representatives through our respective States to make motion pictures of the industries of our State.

"We assure you that every facility will be afforded your representatives to secure the best that our State can preduce, and we personally will be more than pleased to render all the assistance necessary within our power.

"Trusting that you will see your way clear to accept this invitation, believe me, etc."

Japanese Murderer Gets Life Sentence.

Frank Minematsu, the Japanese porter-gardner, who shot and killed Francis Boggs, general manager of the Selig Polyscope Company's Western plant, and severely wounded Wm. N. Selig, has been found guilty of murder in the first degree by a jury and recommended for life imprisonment. He will end his days in San Quentin. The Jap on hearing his sentence begged to be hanged instead, so that the sentence imposed will best serve the ends of justice.

Wm. N. Selig left Chicago Thursday evening, December 7, to attend the trial, and returned Sunday, December 16.

Chicago Film Brevities.

G. M. Anderson, secretary of the Essanay Film Manufacturing Company, arrived in Chicago from the West, Friday, December 15. He left on the 20th Century December 18th for New York, where he will spend a few days. Mr. Anderson will remain in Chicago until after the Christmas holidays. The Essanay Western company is still quartered at San Rafael, Cal.

* * *

"Broncho Bill's Christmas Dinner," one reel by Essanay, will be released Dec. 23rd. This is an exciting Western drama, produced by Mr. Anderson, in which he has a prominent part. It is full of exciting incidents. The remarkable feat of Mr. Anderson in boarding a runaway stage from the saddle of his horse, which is going at full speed, is acknowledged a marvelous performance. Exhibitors who have seen a private exhibition of the film declare it one of the best that has come from the West for a long time. Miss Fisher, who appears in the leading role, as the college girl returning home for Christmas dinner, had her ankle broken in the taking of this film, and actually proceeded to take her part through the three following scenes while enduring great agony. "Broncho Bill" will appeal to all lovers of Western drama.

* * *

A beautiful de luxe edition of the dramatic story of "Cinderella," consisting of 115 copies, has been published by Wm.

N. Selig. The story, which is copyrighted, is by Henry Kitchell Webster. One copy of the book will be presented to each Licensed exchange and to manufacturers as a souvenir of the release of the big Selig subject.

* * *

The Savoy Theater, Evansville, owned and managed by J. R. Brannen, the pioneer exhibitor of that city, was opened last Thanksgiving Day. The Savoy is considered the most up-to-date picture theater in the State. The capacity is a little over 500. A daily change of pictures is made, two reels being used. The General Film Co.'s branch at 117 N. Dearborn Street furnishes the service.

* * *

Miss Martha Russell, formerly leading lady of Essanay's Eastern stock company, is now traveling through the South lecturing on Essanay pictures in which she appeared, and which are being exhibited during her lectures. Charles C. Pyle is her manager. It is the intention of Miss Russell and her manager to visit Havana and other points in Cuba after finishing in the South and before returning North.

* * *

"Big" Otto, the caretaker of Selig's Wild Animals, arrived in Los Angeles last week with four baggage cars containing lions, tigers, leopards, jaguars, camels, wolves, etc., and the big elephant. The animals required transportation in a steam-heated car. Three freight cars containing the horses, ponies and properties are now on the way. A series of great animal pictures, eclipsing, it is said, even the first sensational animal subjects, will be started right away.

Among Chicago Houses.

By Charles A. Young.

NORTH Avenue, always a live wire in the picture field, attracted my attention some time ago because of the number of two-reel productions released by the Independents, which were all shown first run on this street. Projection in all the shows is of superior quality, as the operators all have the advantage of direct current for their projection arcs. One singular thing I noticed was that each house has a different machine from its neighbors, there being no two alike.

Sittner's Theater, on North near Sedgwick, was the first house I visited, as when I asked at the H. & H. exchange for the first run booking on the Eclair "Hands Across the Sea" I was directed to this house. The theater is a large hall, seating 1,100, situated on the third floor. This means that there must be a good show, as Mr. Sittner said, to bring the people upstairs, and there is a show there which will compare favorably with the average Chicago house. The picture shown is about 20 feet wide at a throw of 125 feet, and is remarkably steady and well lighted for so large a picture. The work of the Motiograph may be seen at its best here, in a very steady picture for such magnification, and very free from flicker, though the time given to each reel is 16 to 18 minutes. Operator Tiedemann handled his light very well. The work of Miss Walling at the piano was excellent, and she receives a high compliment in the fact that Mr. Clarence E. Sinn, editor of the Music Department of the World, who is himself a working picture pianist, finds enjoyment in hearing her accompaniment to the pictures. The service supplied by the H. & H. Film Service is of the very highest quality, two first runs a day being used.

Janet Theater.

The Janet Theater next claimed my attention, and I found fine first-run service here also, supplied by the Laemmle Film Service. Manager Harry Hyman is well satisfied with his business, so much so that he is running matinees every day. I saw the Ambrosio production, "The Golden Wedding," here on its release day, and it made a great hit, after two two-reel subjects had been shown on the preceding two days. But it is a superb film, and deserves the first prize it won at the Turin exposition. This film was well played by Mrs. Knause at the piano, who has one of the best "hurry" numbers I have heard, making the situation tense without being monotonous enough to wear on the nerves. Drummer Cozescke is also a good picture accompanist. He surprised me a little in the running of the Comet's first release, "The Office Boy's Dream," by supplying the click of the typewriter in one scene, but I would suggest for his information that the bell on a machine rings as the end of a line is reached, not as the carriage is returned to the starting point.

The operating staff at the Janet includes Wm. E. Smith, chief operator, and Louis Henning, assistant. A Standard machine is used, which puts a picture of very high quality on the mirror screen in this house. The operating room is very good, fully complying with all fire department regulations, and Mr. Hyman's only regret is that he has not room enough for another projecting machine. The success of the Janet is only due to the things which any high-class house has—first-class films and good projection, with the accessories of good music and effects.

Ideal Theater.

The Ideal Theater, George Gilmore's well-known house, was the next I visited. Licensed service is used here, of course, with first and second runs for the first two reels. Projection is very good, the screen being of aluminum of Mr. Gilmore's own devising, and very free from the haze and shadows so many aluminum screens have, and Operator Gustave Burgard puts a well-nigh perfect picture on it, though but 27 amperes are used to cover a 20-foot picture. Mr. Gilmore showed me his original film cabinet, in which the reels are placed in several compartments in a metal case, a sliding door closing the compartment. It is a very fine and safe way to keep a film. I had also the pleasure of meeting the drummer and pianist, Ed. Fleury and Wm. Thompson, respectively, whose work is excellent.

Orchard Theater.

The Orchard Theater, on North near Orchard Street, was the last house I visited that day, and I fear I shall stir up a hornet's nest when I say that the picture on the curtain in this house is the best on the street, according to my ideals of what a picture should be. The curtain is an ordinary drop, coated with white hygienic calcimine with a trace of blue added which is practically the same as the white wall recommended by all projection experts. To be sure, this house has the advantages of a short throw and a short focus lens of large aperture, as well as a moderate-sized picture. The Kinodrome machine is used, which means a picture above criticism as far as the machine goes, and service of first quality is supplied by the Spoor Branch of the General Film Company. Operator Warren Kennedy handled his light perfectly, too, another factor in my impression that the picture here is one of the best in the city. It is worthy of note that this house was built about two years ago for the pictures, and while a stage was built, it has never been used; in fact, there is not even a drop on it except the picture sheet—more proof that the pictures well put on will satisfy any audience. And Manager Nikoden knows how to put them on, with the result that the Orchard is one of the most popular houses in the city.

Barry Theater.

The Barry Theater, at Lincoln and Barry Avenues, Hyman Brothers' new house, is a fine example of the up-to-date photoplay theater. It seats 336, and every seat is a good one. The side lights are artistic, situated in the center of the panels of the walls, but a few of them are so close to the screen as to endanger the picture, even though a Sunlight curtain is in use, resulting in a warm tone and lack of detail in the shadows in dark scenes. Projection is very fine. Two Standard machines are used, and a spotlight and dissolving stereopticon complete the operating-room equipment. I noticed particularly a three-months-old Selig film which was being shown ("The Totem Mark") with its fine photography unmarred by rain, and found that Manager Max Hyman has installed a Mortimer Film Cleaner in his operating-room. This little device seems to do its work very well, taking off all the oil and dirt on a film, and leaving the surface clean and rainless. The cost of operation is nominal—one cent apiece for the cleaning pads, each of which will clean a film. Both the operators, Frank Anum and I. Hirsch, keep their lights well, and the pictures were free from ghost. The Barry is deserving of success, and has been successful from the start.

NESTOR FILM COMPANY BUY ACREAGE.

The Nestor Film Company, which is temporarily located at the corner of Gower and Sunset Boulevard, recently closed a deal through the Los Angeles Realty Exchange for a five and a half acre tract on Hollywood Boulevard, Benefit and Hoover Streets. They will put between $15,000 to $20,000 improvement on the lot, which will front on Hollywood Boulevard.

The buildings to be erected will be used for making motion pictures. The Los Angeles Realty Exchange tried to locate the Nestor Film Company in Hollywood proper, but were unable on account of the high price of acreage property, which is held by a few land owners, who refused to sell at a reasonable price.

This company has a payroll of $3,500 to $4,500 a week, which would mean much to our city. They employ at least 150 men in making the films. This is one of the growing industries of the age.

Plans are now being made and the work will be rushed, as they expect to be in their new location in January. Mr. David Horsley is manager of the company and is a very energetic and progressive man.—From the "Hollywood Citizen," Hollywood, Cal.

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

EYES seem too narrow. I can think of no more appropriate declaration to make than this. I know at a time when the interests of the exhibitors of motion pictures were at stake there was no more staunch or hard-working champion in their behalf than William Fox. If it had not been for his active and most persistent efforts the exhibitors at that time would have lost much money. I say *much* money, for the reason that I do not deal in hundreds, nor thousands.

* * *

It was Christmas Eve, and all was jollity. None thought of anything but gracious hospitality. At the height of the jollity there appeared a spectre, not in person, but in declaration. He said: "Gentlemen, I do not wish to interfere with your good time, but press of circumstances compells me to say that one of the greatest problems ever presented to the moving picture field up to the present time brings me to appear before you. At twelve o'clock tonight, every moving picture house in Greater New York must close down. The Mayor—Mayor McClellan—has so declared. I regret that upon such a joyful occasion I am compelled to bring such tidings, but it is a fact."

* * *

I have endeavored to give *verbatim* the remarks at the time. It was a jollification, but the words of the speaker did not fall upon a barren field. The feast went on, but thought did not cease. Those most interested felt, as Mr. Fox, that a great injustice had been done, and it was not long before Mr. Fox had the assistance that brought about a meeting —a mass meeting—of the exhibitors to protest against the unjust mandate made against them.

* * *

Mr. Fox was then an exhibitor. Since then he has become a magnate. In other words, he has become an exploiter of theatricals, with the moving pictures as a side issue. Since his combination of all the amusement enterprises on Fourteenth Street, between Third and Fourth Avenues, in addition to his many other enterprises, backed by "Tim" Sullivan and the opposite side of the street, he has something up his sleeve.

* * *

Well, he has nothing on Loew, although he has in a way. Loew has made good on the straight exhibition business. He did not depend upon political influence.

* * *

The motion, or photoplay, or moving picture, business, call it as you may, was promoted and forced to the front, in spite of all opposition and ridicule, by men who had the foresight upon which to ground their confidence when the men who would now corner it were busy with less lucrative followings.

* * *

Some of these men may say that they made their living and money before they saw the pictures. No issue is taken with them on this, nor is any objection made to their going back to the same lucrative avenues; but, for God's sake, let them stand upon their own virtues and merits, and not take the bread and butter from the mouths of those who had more nerve than they had.

* * *

I think Marcus Loew and William Fox are as fine a pair as any two men I have ever met in the business, but I cannot stand for swelled heads. They should think of the many good boys who stood by them when they were climbing the ladder, but were not so fortunate. Some of the "boys" went bad and did not come to time, perhaps, when these two magnates struck out, but some who did are still in the business and would be struck down by the tactics recently started by political influence.

* * *

It is my candid opinion that, in time, the motion picture theaters will assume the same dignity that the so-called legitimate houses now hold. But that time is not here, and any individual or political combine that attempts to launch it at the present calendar date is foolish. When the time I speak of arrives no manager will be able to use pictures as an attraction and cheap vaudeville as the money catcher.

* * *

Do you get me, Steve? These intermediate vaudeville managers are a greater menace to the regular vaudeville theaters and performers than they were ever thought to be in the motion picture field. When they can't fill their vaudeville parts they grill the public by their so-called "vaudeville try-outs." Think of the drivers who drop their reins, the waitresses who drop their aprons, and the butlers who drop their trays to portray their talents at these try-outs! And think of the under-cover talent that makes good! With a little *zinc* and other paper matter exercised in a judicial way, you find a lot of newcomers in the business who last as far as the Hudson. And then these aspiring vaudeville managers raise their hands in horror before the blank faces of the good talent and exclaim, "What can we do? The pictures are doing it." Oh, Pharisees!

* * *

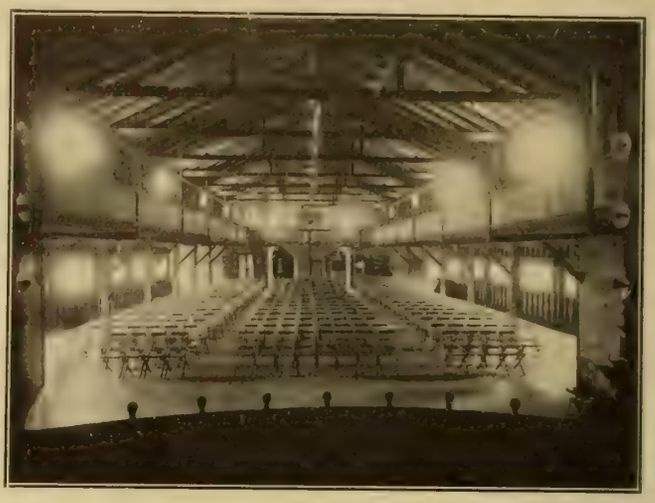
The man who makes so much money that he forgets his friends is the one who generally forgets what he has. Forgetfulness is not optional. If exercised by one it is liable to become a habit—perhaps an affliction, and then the ungrateful would give more than they lose for its abolishment.

The motion picture business is no longer a fad or fancy. It is a fact—an industry, an art, and it cannot be trifled with. It is legitimate and sound and open to all who have the necessary capital to invest in it. Every man who invests in it and conducts his place within the bounds of the law should be protected by that law, whether his seating capacity be 299 or 600, the intermediate vaudeville managers to the contrary notwithstanding.

MODEL SUMMER RESORT THEATER.

Rusk & Andrews' "Wauwanda" at Haines Falls, N. Y., Finest in the Catskill Mountains.

"Uncle John" Rusk, of the firm of Rusk & Andrews, proprietors of the "Wauwanda" picture theater, Haines Falls, N. Y., is justly proud of his place of amusement, a view of which is given herewith. Haines Falls is away up in the Catskill Mountains and is one of the popular summer resorts of that region. Not all summer resorts have picture shows, but if any of them have anything finer than the Wauwanda, it has not been heard from. The building is 55 feet wide by 100 feet long and is built in bungalow style. It has a seating capacity of 1,000 and is open from June 15 to October 1 each year. Two shows are given daily at 7.45 and 9 p. m., with matinees Wednesdays and Saturdays.



Interior Wauwanda Theater, Haines Falls, N. Y.

The interior of the building is done in natural wood, stained brown and green. Aside from the auditorium is a large public sitting room with old-fashioned fireplace and furnished with mission furniture; a buffet kitchen and check room; a retiring room for ladies and a smoking room for gentlemen. A balcony extends around three sides.

A 14 x 16-foot picture is displayed with a 90-foot throw, using a Standard machine. The light is supplied by an independent plant, which furnishes all the electricity needed to run the arc and several hundred incandescent lamps. The plant is from the Detroit Engine Co., and was installed by Mr. Rusk, who says that his "juice" costs him less than two cents per kilowatt.

"Uncle John" Rusk is a "49er" and carries several scars from wounds received in encounters with Indians. He is also an old showman and a successful photographer, as well as a handy man at most anything he may require. His attempt as an exhibitor has been very successful, for the "Wauwanda" has paid handsomely ever since it was opened.

The winter "Wauwanda" is located in Woodbridge, N. J., instead of Woodridge, N. J., as was erroneously stated last week.

DANTE'S INFERNO AT ATLANTIC CITY.

At Nixon's Apollo Theater, the finest showhouse in the State of New Jersey, Dante's Inferno, Milano Films production, played for a full week, December 4th to December 11th, to remarkably good houses at prices ranging from 15 to 50. The performance was conducted under the direction of W. Stephen Bush, who also delivered the lecture. The Apollo Theater, which runs pictures every Sunday night, is known far and wide for its excellent projection. Fred A. Moore, who manages the house, makes a specialty of light and projection and gives the matter great personal attention. The results are most satisfactory and every Sunday afternoon and night the house is sold out early. The prices for Sunday night are 10, 15 and 20, and the patrons seem thoroughly well satisfied with the exhibition and with the prices.

Information has been received to the effect that Mr. Joseph A. Palmer and his partner, Mr. Samuel Nadler, have purchased the Old Daily's Theater, on Columbus Avenue and Water Street, New Haven, Conn. The theater has a seating capacity of 255. The new management proposes to exhibit nothing but high-class motion pictures and illustrated songs.

The Moving Picture Educator

WHERE THE CINEMATOGRAPH EXCELS.

I. As a Preacher.

THE remark made by an exhibitor to the writer is the cause of this article. The exhibitor in question pointed out the fact that people will pay money to get in the moving picture theater that which they can get in the church for nothing; as for example, a sermon on temperance. Let the minister announce as a subject, "The Evils of Intemperance"; he knows full well that many of his regular congregation being so saturated with the subject, find the occasion an excellent one for staying away. From the pulpit standpoint outsiders are not drawn in and the whole occasion falls flat, despite any eloquence on the part of the preacher, or the fact that he may be burdened with facts and stories illustrative of the evils he desires to expose, and the sin and suffering he wishes to describe in his feeble efforts to aid in the destruction of the "Demon Rum."

In the cause of cinematography we find, that when an exhibitor announces the coming of "The Victims of Alcohol," he can in the first place afford to produce this as one of those subjects produced on the nights he doubles the price of admission, knowing how the crowds will respond. Who are the crowds? The people at large! Not the habitues of a certain church or lecture hall, on whom more than half of what is said is lost. The crowds are made up of the very people to whom such sermons or lectures are needed and whom the minister or lecturer would be glad to address. In the beginning, therefore, as an attractive force the cinematograph ranks in the highest place.

Now as to the delivery of its message, John B. Gough or George G. Wooley, in their most popular days, with their matchless descriptive eloquence, which has moved thousands, never could reveal "The Victims of Alcohol" as does the picture of that title.

Another great power now revealed is found in the fact that the above-named valuable and honored temperance orators could not reach as many people in one year as does the picture in one day. Again, if the preaching of these men was effective in helping humanity, and destroying evil, in how much greater proportion will be the results of the portrayal of life scenes such as those now before us?

Concerning the value of the picture as a preacher, it is well to notice that there are no discounting or detracting influences; the people are not listening to a "reformed drunkard," or a man with the subject of temperance as "a hobby," nor are they drawn by the eloquence of an enthusiast, or even a fanatic. From the very beginning they are helped by the apparent honesty and sincerity of the impersonal picture.

Of the sermon the picture preaches, it only too evidently carries its own convictions, and people universally accept it without evasion, deduction or equivocation. Why? Because they have seen life and truth portrayed in a way which they know is right. With an eloquence beyond words, convincing the soul of the beholder, the drama, or rather the tragedy of the life of the alcoholic victim and the victims of his sin is seen in all its thoroughness. Thus truth is driven home with all the vividness and reality that none can withstand, argue, dispute or gainsay.

This is the most effective preaching; every preacher knows that to excel one must exceed beyond certain limitations. That along the lines indicated the picture exceeds far beyond the possibility of the personal preacher must be admitted; therefore it excels and is more abundantly successful in attaining the desired end or in obtaining the required results. The effectiveness of the picture-sermon may readily be gathered from the common comments of the people. Horrible! is the frequent exclamation of all concerning the result of alcohol. Pitiful! is the sympathetic expletive, as the heroism of the abused wife and suffering children is portrayed, making the general verdict one of abhorence at the possibility of an agency so powerful of evil.

The universality of the picture is another strong power in its favor. All preachers are not equally capable, effective or successful; the picture obtains the same results everywhere, in a thousand places at the same time, so that its results are equivalent with it scope. Thus it stands beyond a doubt that there are occasions and they are many in which the picture excels as a preacher. To judge by results is at present, premature, but if a knowledge of past efforts in successfully reaching and convincing people is any guage, there can be no doubt that the moving picture under conditions like those named here and, with such a subject, cannot fail to be a most powerful agency for good. Let us be on the lookout for words of protest against this picture from those whose trade it will surely injure, as also we may be on the watch for the thousands of homes it may make happy, if not by cure, at least by prevention.

A GOOD MORAL PICTURE.

No educational institution need hesitate about using such a picture as "Saved From Himself" (Biograph). This is one of those pictures of which, unfortunately, there are too few, and in which the result produces a deep satisfaction to the beholder.

A young man engaged as clerk in a hotel having saved some money, desires to increase it, so that he may better equip the home he desires to make for his intended wife, who is the stenographer in the same hotel. Following unwise advice given by a schemer, all is lost unless he can procure more to "cover his margin" in a stock gamble. At this crisis a traveler visiting the hotel, places in the hotel safe a large sum of money.

Here begins the temptation. Coveting the money, the young man is seen passing through the agonies of one overcome by a desire to risk all to obtain an unlawful ambition. At night, when all have retired, a series of pictures show the various characters in their rooms; the young man struggling with his conscience, the young lady carelessly reading over her day's doings, the young man's mother—a sweet soul, to whom he enters for the usual affectionate good-night—and the traveler, restless with worry concerning the safety of his money; each unconsciously playing a strange part in the drama of life. Giving way to the temptation, the young man extracts the money from the safe, even while his mother is praying for him—a lovely picture of the parental guardianship of prayer. The young lady, looking through her papers, suddenly finds the telegram asking the young man for money. Her mind quickly unites a number of circumstances which confirm her in the idea of what is going on; an interesting combination of intuition and revelation causes her to silently steal down stairs, only to find confirmation in the suspicious and agitated young man's presence at the safe. She knows his secret.

At this juncture the owner of the money appears. Unable to sleep he has decided that his money will be as safe in his own keeping as in the hotel safe; so he asks for it. While the young woman engages the traveler's attention, opportunity is given to the clerk to open the safe, replace the money and then return it to its owner, who now retires in peace, happily unconscious of the near loss from which the young lady has saved him and of the honor she has saved to the young man.

The best place of the picture must be given to the good old mother; every picture of her might have been omitted without injury to the plot. That she is thus additionally included greatly strengthens the picture. Her confidence in her boy, her prayers for him, the kindliness with which she places a flower on his pillow and then peacefully retires, are in good and proper religious taste, and extremely creditable, giving the picture a strength it would otherwise lack, making it especially possible to speak of it in this place as one which may be wisely used anywhere.

The victory of the young man, even if not of his own gaining, causes a sense of relief and everyone is glad. The triumph of right is always acceptable to everyone and becomes the moral strength of a picture in striking contrast to the sadly numerous failures.

Picture shows are repeatedly condemned by ministers as "undesirable recreation," but if some of the people who take time to criticise this form of amusement would only investigate the matter a little more they would find that it is not quite as objectionable as they think.—Post, Bridgeport, Conn.

Projection Department

Edited by F. H. RICHARDSON.

KNOWLEDGE.—Since the writer has been engaged in the dissemination of knowledge of projection he has met with some opposition on the part of a few operators; though, to the credit of the craft, they are comparatively few. It is a mistaken idea to suppose that the spreading of knowledge will in any way injure the operator. There are, however, a considerable number of men, who, realizing their own incompetence, fear to see others in any way aided in the acquisition of knowledge.

The writer is of the opinion that so far as projection machinery is concerned the surface has only been scratched. He believes a day will come when there will be no intermittent movement to the machine at all. He believes the day is not so far distant when celluloid will not enter into the composition of films, hence the fire danger will be eliminated. He believes a day is not so far away when the silent drama will largely replace the barnstorming theatrical company and that the continuous performance of a play in motion pictures, lasting from one to two and one-half hours, will not be uncommon. This latter prediction he made more than two years ago and we already have the three-reel play with us, and it has been found to be a pronounced and distinct success.

All these things are not going to call for more operators, but are going to call for operators of higher grade, and for their services higher salaries will be readily paid. The man who opposes the dissemination of knowledge is foolish. He might as well try to sweep back the waters of the ocean as stop the wheels of progress. Moreover, as has time and again been pointed out, it is a shame and an outrage to have some of the beautiful productions practically ruined in their projection through ignorance in the operating room. The writer stands for more knowledge, and then more knowledge—all the knowledge we can possibly obtain, until the operator is in a position to place the work of the producer on the screen in a manner befitting its magnificent beauty.

CONDENSERS.—Canton, Ohio, writes: "I have a proposition for you to settle. A friend tells me the focal length of condensers should be as follows: the back condensers should be of a short focal length, either 4½ or 5½ and not over 6½, while the front lens should have a focal length equal to the distance from the center of the two lenses to the center of the objective lens, less two inches. But I can't see where it holds good in all cases. I have been using two 7½-inch condensers and have tried the 6½-7½ combination, but it does not work good. I get a round spot on the gate, but it's not sharp. It has a blue ragged edge which the gentleman says is due to wrong condensers. The picture is a 9 x 12 and the throw 105 feet, which would mean about an 8-inch E. F. objective lens. After a little study on the matter I think myself I am usnig the wrong condensers. I should think the condensing lens should be the same focal length as the objective lens, which in this case is 8 inches, and if I use a 6½ in the rear it would take a 9½ for the front, by his method. Will you kindly correct this if it is not right? He also says the focal length of the back condenser is equal to the distance from the arc to the back condenser."

I have seen this proposition stated before, just as your friend has put it, viz.: that the front lens should have a focal length equal to the distance from the center of the condensers to the center of the objective lens, but I have never been able to accept this as gospel. In the first place, taking your own outfit, the E. F. of the lens is 8 inches, which means that a point half way between its two lenses must be 8 inches from the film and the center of your condenser lens would be at least 12 inches, and probably with that kind of combination, at less than 15 inches from the gate. You would therefore have 8 plus 15 or 23 inches, less 2 inches, as the focal length of your front lens, and according to your friend's theory, that would be a 2-inch lens. In order to get a spot the lamphouse would have to be back a long ways or else your lamp would have to be pulled back from the lens, thus losing a large percentage of the light. I have never tried this scheme, but I do not think it would work, and even if it did work, you would find that a front lens of that length would be hard to get and quite costly. Aside from this, however, we do not work on the focal length of either one of the two lenses. The action of the condensers must be calculated on the E. F. of the combination, which is just one-fourth of the sum of the focal length of both lenses. When your friend says that the distance of the arc from the lens is equal to the focal length of the back lens the gentleman is disclosing the fact that he does not know much about condensing lenses after all. If the arc is so set that the rays of light go forward from the condensers in parallel lines then the arc will be at the point of E. F. of the combination, which in the case of two 7½ lenses would be 3¾ inches from the lens. As a matter of fact, however, the arc is back a little further, in order to bring the rays to a focus theoretically at a point midway between the two lenses of the objective lens, though in practice we do not pay any attention to that, but converge the rays until they form a spot on the gate a little larger than the aperture.

As a matter of fact, the writer has been trying for a long time to find the true relation between the condensing lens and the objective lens. He has examined into the merits of several theories; the one mentioned by your friend included, but up to date has not been able to fix upon any standard. So long as condensing lenses of a cheap character, having heavy spherical aberration and other faults are used, I very much doubt if any universal standard can be set.

With the unusual combination you have, it unquestionably would be better if you had two 8½ or at least one 7½ and one 8½ condensing lens; however, I have projected a 10-foot picture 120 feet, using two 7½ lenses with excellent results. It is quite possible that the ragged edge of which you complain is due to faults of the condensing lens. It is not due to the focal length, however, since if that were true the ragged edge would show up the same if you had a 4-inch focal length objective instead of the 8-inch. You have not told me what kind of current or what kind of resistance you are using, all of which might have some effect on the proposition. I see in the footnote you say that the distance from the center of condensers to objective lens is 27 inches, which is even worse than I have figured, since, according to your friend's theory, it would require a 25-inch lens.

BOOK WANTED.—Redding, Cal., writes: "Please tell me when the book of Underwriters of New York, Gas and Electricity, will be on the market."

You are just a little bit mixed in your dates, Redding. The National Board of Fire Underwriters issues a book, which you can procure by writing the National Board of Fire Underwriters, 135 William Street, New York City, enclosing 5 cents in stamps, and asking for a copy of their National Electric Code Installation Rules. The Department of Water Supply, Gas and Electricity of the State of New York issues a book, but it is not for general distribution and I doubt if you can obtain one, though you can try with same terms as above stated. It, however, can give you little more information than is contained in the National Code, upon which it is based.

METER, ETC.—East Tawas, Mich., writes: "Will you kindly answer the following through the department: (1) Is a 10 ampere, 110 volt, 133 cycle meter O. K. for use in my theater? House lights and moving picture lights being on same; 40 amperes on the arc. The dynamo is 60 cycle. (2) I have 110 volt, 60 cycle Ft. Wayne compenarc. The volt meter at the station always registers 120 volts. Has same any effect on my light, and in what way?"

(1) Exactly what the effect would be in using a 133 cycle meter on 60 cycle current I am not certain; but this much I do know: the meter won't register correctly. Moreover, it is not large enough. If you are pulling 40 amperes at the arc it would mean approximately 1,400 watts, whereas 10 amperes at 110 volts would only equal 1,100 watts, therefore your arc alone is loading your meter to capacity, and then some. In making the above calculation I am using 35 as an arc voltage, which is approximately correct for A. C., though it may be some higher, or a little bit less. (2) If you have a 110 volt compensarc working on 120 volts it would tend to give you more current than the normal capacity of the compensarc on any given contact; that is to say, if you set the compensarc on the 40 ampere contact it would deliver more than 40 amperes. It also has the effect of overloading the coils to some extent, but I think this would not be serious. As a matter of fact, that amount of added voltage would, I think, do no particular harm, merely giving you more amperage than you would get were the pressure 110.

GOOD REPORT.—McLeansboro, Ill., writes: "Am using a Power's No. 6 machine with improved lamphouse, aluminum curtain, 60 amperes; getting flickerless pictures and am doing an A No. 1 business; population of town about 1800. Am a regular reader of the "World" and derive much benefit therefrom. Thought I would let you know that McLeansboro can and is supporting a good moving picture house. I use a Ft. Wayne Compensarc. It is giving me splendid results. The programme is Licensed films." Plainly McLeansboro is a booster. Glad to hear such good report.

BRIGHT SCREEN—FLICKER. Kansas City, Kan., writes: "While we were using an ordinary screen our picture was flickerless; now, however, we have installed a "daylight" screen and the flicker shows very badly. I run my machine at a crank speed of 52 to 60 per minute. Is that too fast or too slow? It makes no difference how fast or how slow I run, the flicker is still there. I changed from a 3 wing to a 2 wing shutter but it does not seem to make any difference. The shutter is set true, cuts off and opens exactly right. We have 60 cycle 110 volt A. C.; am using 35 amperes at the arc which does not flutter but gives a good steady light. Can you tell me how to stop the flicker? Attached you will find a small sample of the screen. How is it I cannot use over 35 amperes without breaking my back condensing lens. Please tell me what you think of the daylight screen."

In the first place, Kansas City, the sample of screen sent shows it to be apparently cloth saturated with aluminum, presenting a rough surface which is very bright. Without going into the whys and wherefores of the thing, you will find that the bright screen always causes more flicker at a given speed than does the ordinary screen. You say you changed from 3 wing to a 2 wing shutter without any effect. As a matter of fact there should be a great deal less flicker with a 3 wing shutter than with the 2 wing article. The speed you are running would give some flicker on any screen if you used the 2 wing shutter. I cannot tell you whether it is too fast or too slow as the speed must be governed altogether by the subject you are running, as has time and again been stated in the Department. There is no reason why you should not be able to use more than 35 amperes A. C. at the arc without excessive condenser breakage. I would recommend that you clean out the top ventilating screen of the lamphouse thoroughly and then look back through the Department for the past year and see what has been said on this subject. As to daylight screens I do not care to express a general opinion.

OPAQUE SLIDE COATING. Mr. John Griffith, Mgr. Pastime Theatre, Ansonia, Conn., writes: "In reviewing the Projection Department of your

paper, which is my usual Sunday occupation, I noticed St. Louis, Mo., desires formula for the Opaque Slide Coating. Good results can be obtained by dissolving one ounce of gum arabic in a pint of water, strain the mixture through muslin or some similar fabric. Dip the slide glass in the solution and then allow it to drain dry in a warm place. I usually keep a stock of the solution on hand. Can be written on with an ordinary pen and ink. Does not blur and the coating does not crack or flake off. Gum arabic can be obtained in any drug store. I wish yourself and the Department the success which excellence merits."

We are indebted to you, friend Griffiths, for your kindness in submitting the formula which, however, is not, I believe, opaque coating, since gum arabic is, unless I am very much mistaken, almost, if not quite, transparent. The coating you so kindly contribute the formula for, enables one to write on the surface of the glass the same as if it were ordinary paper, and for this purpose it is no doubt excellent. I presume it can be made opaque by mixing with the solution some dark aniline dye.

CALGARY, Alberta, writes asking the following: "(1) I am thinking of learning to be an operator and would want to be a good one. What length of time would be required to learn? I am of a mechanical turn of mind. (2) What good book can I get? (3) What are the wages in Western States?"

(1) It would be worse than useless for me to attempt to answer your question. Some men learn very rapidly while others are just the opposite. If you can get a position as helper with some really good, competent operator, and serve an aprenticeship of six months, meanwhile applying yourself diligently to a study of the business, you ought to be competent to take charge of an operating room at the end of that time. Many "become operators" in less time than this, but usually their work on the screen is something wonderful and ofttimes rather fearful to behold. (2) You will probably learn more out of the Department than you would from any one book, though in the Handbook, for sale by the M. P. World, price $1.50, you will find much valuable information in compact form. I would advise its purchase. (3) You will first have to explain what you mean by "Western States." Some people talk about the West, meaning the Mississippi Valley, which is, in fact, the intermountain region. The Western States are those west of the west line of Nebraska and Kansas beginning with Colorado, Wyoming and New Mexico, ending at the Pacific Coast. In these States the wages vary from $15 to $35 per week.

ANNOUNCEMENT SLIDES. Schaghticoke, N. Y., writes: "We have 40 cycle 110 volt A. C. using rheostat to lower the voltage. I am running the show every Sunday; using Licensed films and filling the house (capacity 300) at ten cents admission. Can you tell me, through the Department, where I can get some "Announcement," "Intermission," "Good-Night" and such things in films in small quantities, say from 100 to 200 ft.?"

The announcement film may be had from the Ortho Film Co., 40 East 12th St., New York, would suggest that you write them addressing letter personally to Mr. Hochstetter, and incidentally mentioning the Moving Picture World.

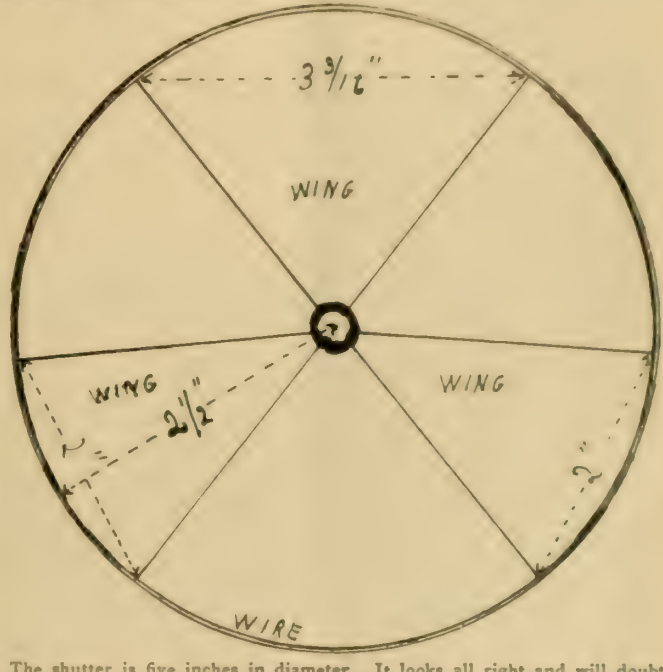
LIGHT TROUBLE. Chas. C. Mendenhall, Stuart, Iowa, writes: "Kindly answer the following through the Department. (1) I am unable to get good light on my screen. Am using 6½-7½ condenser combination; have tried others, including two 7½ lenses but it does not do any good. Have tried moving the lamp back and forth without effect. Machine is a Standard No. 2 and the lamphouse cannot be moved forward and back. Current is 125 volt D. C. using 35 amperes at the arc. Throw, 65 ft., with a 12 ft, picture. I get a rainbow effect on the curtain having shades of blue, brown and yellow, etc. Have also tried all ways imaginable of setting the carbons. I have your Handbook. Had to get a second copy from Laemmle as someone stole the first. I would also like you to put me in touch with manufacturer or agent of some good current saver. Our current here is 12c, and 15 cents per kw.

To answer your last question first, will say that, while I cannot undertake to personally recommend any D. C. current saver, you might correspond with Mr. Hallberg, New York City, whose advertisement you will find on another page of this issue. He puts out such a machine. He will doubtless put you in touch with some of his customers who have purchased one of the sets and they, in turn, can inform you as to how satisfactorily it has worked. Certainly you are paying a very high rate for current and it will be well to look carefully into the merits of Mr. Hallberg's D. C. current saver. As to the light trouble, it seems to me, however, that the fault must be due to carrying too short an arc, thus causing a tit to form on the tip of the lower carbon. This would explain the presence of the colors on the screen. The remedy is to carry a little longer arc, which will prevent the tit from forming. This 'tit," or cap, is composed of graphite formed from the carbon by a process of smelting in the arc when the carbons are so close together that the arc does not receive sufficient air to complete the votalization of the carbon. These tits are mushroom-shaped and sometimes attain extreme lengths—as much as half an inch; the top being composed of almost pure graphite. It requires a much longer time to votalize graphite than it does the carbon from which it is formed. I may be entirely in error in assuming this to be your trouble but inasmuch as you seem to have tried about everything else without effect, I am inclined to think this must be the real cause of your trouble. The distance of the lamphouse from the machine would have nothing to do with producing colored light on the screen. It might cause a dark blue ghost, but not colors.

STRIKE ENDED. The recent strike of the Cincinnati, O., union against the United States Amusement Company, operating several houses in that city, has been settled. The company is now employing union operators in all its houses.

WASHINGTON OPERATORS IN TROUBLE. There has been quite a fracas stirred up in the Capitol City, in regard to the banquet given by the Washington Motion Picture Operators' Association recently. It seems that there was a moving picture entertainment prepared for the amusement of the operators, following the banquet. This entertainment was to consist, supposedly, of Licensed films, presumably of interesting, out-of-the-ordinary subjects. It further appears that some one, no one seems to know who, or at least is willing to admit that he does, substituted some rather risque Parisian pictures. It is even said that some of these pictures were very questionable indeed. The police arrested five of the operators, all of whom promptly established an alibi as to their connection with the exhibit. We do not know what this "Operator's Association" is, or what it is supposed to represent. We do, however, know that the operators should be distinctly ashamed of themselves for allowing any one to jump them into the girl-in-a-pie dinner class. They should remember that, aside from the matter of common decency involved, such stunts are reserved as a privilege of the "Silk Hat Harry" class. We are more than pleased to know that the operators themselves have been able to clear their skirts of any implication in the preparation of this portion of the programme, and are sorry indeed that anyone would seek to force such terrible things upon them. Records do not show that any operator left the hall during the unseemly performance. Probably they could not force their way out, however.

SHUTTER, Penna. (town suppressed), writes: "This is my first to the Department. Find enclosed sketch of shutter for the Powers Five Machine. It gives much better results than the regular two-wing article. Here is an easy method of making slides for temporary messages to the audience: using a perfectly clean slide cover-glass, moisten a brush and dip it in yellow ochre. Spread a thin coat on the glass and let it dry. You may then, with any sharp, pointed instrument write whatever you wish to in the coating. Cover with another glass, binding the two together and it is ready for use. Be very sure the glass is perfectly clean before attempting to coat same, however. When there are misframes in the film put a little piece of paper in where the trouble is and then you don't have to look for it in rewinding. Recently the manager sent me to another house he owns to do some work, agreeing to pay my expenses and allow me full time. He secured a substitute in my place, of course. When I got back I had to pay the substitute, my own expenses and was not paid for the time. We have no union here and I had to stand for it or quit. Moreover pay here is poor and the men are treated without any consideration at all. The handbook is great; so is the Department. Would like to know how to start organization of operators."



The shutter is five inches in diameter. It looks all right and will doubtless reduce the flicker, but cuts some more light than the two-winger. As to the ochre coating, why use that when you can procure gelatine, which is superior. The "Make 'Em Yourself" slide outfit, advertised elsewhere, is practical, shows up well and a slide costs less than one cent. I presume you mean that you place a small piece of paper under the film at the bad spot allowing it to wind into the reel. That is practical all right, if you have the paper ready and act quick. It is incredible that any manager should be cheap enough and so lost to decency as to treat a man as you describe. Those who oppose the organization of operators can see what they get handed to them when unorganized. If that manager doesn't weigh more than two hundred pounds I would like to have him try a trick of that kind on yours truly just once. He would be up against an argument real sudden. Ordinarily I am opposed to physical violence, but there is a time and place for everything and I really don't think I would rush up and kiss him, under the circumstances. Write General Secretary-Treasurer, International Alliance Theatrical Stage Employees, Chicago, Ill., (haven't street address but that will reach him) for instructions for organizing a union.

AN ARGUMENT, Illinois (name of town suppressed), writes: Am using Powers Six Machine, 30 amperes through Powers adjustable rheostat, voltage 220 D. C. Throw is 57 feet, picture 14½. What focal length condensing lenses should I have? Had an argument recently with an electrician. One says that two 110 V rheostats could not give results if connected in series on 220 volt current. Other says they would. Which is correct?"

By the regular way of figuring, you have about a 4½ inch objective lens and should use one 6½ and one 7½, or two 7½ condensing lenses, whichever gives best results. As to the rheostats: one 110 V rheostat made to deliver 30 amperes would have 110 less 45 ÷ 30 = 2½ ohms resistance. Two in series would offer 4½ ohms. To get 30 amperes on 220 you must have 220 less 45 ÷ 30 = 5 5-6 ohms the static resistance. With two such rheostats connected in series on 220 volts you would lack 1½ ohms of enough resistance to limit the flow to 30 amperes. As a matter-of-fact, two such rheostats would deliver 220 less 45 ÷ 4½ = 40+. These figures are

only approximate, since the arc voltage varies, hence the arc resistance is not constant. The "45" subtracted from the line voltage represents the resistance of the arc. No; two 110 volt rheostats cannot be used on 220 without overloading their coils, as the figures prove.

A WHOLE BUNDLE OF KICKS. Union City, Tenn., writes: "I have one of the most up-to-date little picture houses in any small town in the South. My trouble has been trying to do too much, and while I only seat 350, our patronage has been up to the limit most of the time. My one hobby has been perfect projection. My picture must be as bright as a dollar, and as steady as a clock, or there is something doing. I have been unable to get an operator that can quite fill the bill, and give me what I want. I must therefore do the operating myself. I am using A. C., 110 volts, 63 feet throw on a level, with the picture thrown from the back of the house; curtain in front. Use a Ft. Wayne compensarc, 30, 40 and 60 amperes. Picture 10½ ft., 6½ condenser back, 7½ front. My picture is clear and sharp when I get the current, but there is some trouble, and I claim it is in the transformer which is just back of my house. I have an 80 ampere meter, and have the following lights: 2 flaming arcs, 12 amps. each; 12 8 c. p. lights on the inside; 100 2 c. p. for electric sign; 14 8 c. p. for arch front; 21 2 c. p. around ticket window; 3 32 c. p. in art glass dome; 1 motor for electric piano; 100 c. p. for chandelier for lobby; 4 large tungstens for chandelier inside, not burning when picture is on, and the projection arc. I have to keep the lever of the compensarc clear back on the 60 amp. stop, or as far over as it will go. Is there any such thing as overloading the meter, or would not the meter burn out before it would overload? If you can offer any suggestion so that I could make any change of the wiring, or current, in order to get enough light through the machine to keep from jamming the carbons all the time, I would be glad to have you do so. What do you think of the rectifier for a clearer picture? Are they practical? Will they last? I also want to ask one other thing. Is it possible to get the kind of pictures one wants anywhere? Is there any head of the General Film Co., to whom we could go to for relief? We complain to managers of exchanges, they put us off, and either tell us we are kickers, or to go where we can get what we want. If we try to switch to another exchange, they say we are not in their territory, and they cannot furnish us with service. Is there no relief for an exhibitor? Will we always have to take just what they care to hand us, whether it pleases our patrons or not? A manager knows what pleases his patrons, and he wants those makes. There is no possible way to get them now. What are we in the business for, to make money, or for pastime? I, for one, am not in it for my health and I want to please my audiences. Is it possible for anyone outside the General Film Co. to buy Licensed pictures, and start an exchange? If so, I feel sure that the South is badly in need of such a company, and they would get all the business, regardless of the charge for service. I read column upon column bearing on the advance work in the manufacture of pictures. I don't believe a word of it. If the picture business is not to go up, to keep it from deteriorating there must be some great change in what the exchange manager thinks and what he hands us. The exhibitor knows what pleases his patrons' particular tastes, and cannot get it."

As to your meter, it is quite possible to overload a meter, but it will not burn out unless the overload be too heavy. It is likely to not register correctly after being subjected to overload for a time, however. But your meter is not loaded to capacity, if it is an 80 ampere article. Each of your 8 c. p. lamps consumes .27 of an ampere. Each 32 c. p. uses 1 ampere. I have no rating for 2 c. p. lamps at hand but probably it is very close to .1 of an ampere, as a 4 c. p. takes .16 and the proportionate current consumption increases slightly as the illuminating power of the globe is decreased. The motor consumption is slight. As to the projection arc, when pulling 60 at the arc you will be taking less than 20 from the line. No, your meter is not overloaded; possibly the transformer outside is, however. You can easily tell this. If the incandescents dim when the arc is struck then either the feed wires are too small somewhere, most likely between the pole transformer and your house, or the outside transformer is not delivering the goods. Your house feed wires should be not less than No. 4 wire; No. 3 would be still better. It may be your leads from main cutout to the compensarc are too small. They should be not less than No. 10 and No. 8 would be better still, though if nothing but the one arc takes from them No. 10 will do very well. From the compensarc to the lamp use No. 6 and see to it that the wires inside the lamphouse are not charred. Strip back the insulation and if they are a dark brown cut them off as far back as they are discolored. When using 45 amperes D. C., or 60 A. C., the writer amputates the wires to the back wall of the lamphouse after about 40 hours' run; oftener if they show signs of being charred by the heat. Be very sure all contacts are clean and making good electrical contact. Be very certain, also, that the inside of your carbon clamps are clean and making good electrical contact with the carbons. Altogether too little attention is usually paid to these matters and operators run with charred wires, loose, dirty contacts and then wonder what in the world is wrong with their light. The Mercury Arc Rectifier is an excellent machine. It lasts almost indefinitely, except the tubes. They are guaranteed by the General Electric Company for 500 hours service. They cost about $25 each. But with only a 10½ foot picture you should get excellent illumination with 60 amperes A. C. As to the film matter, you can make complaint to the general manager of the General Film Co., Mr. P. L. Waters, 200 5th Ave., New York City. I cannot guarantee that it will do any good, or that it will not. You have not stated the case clearly enough for me to determine just what is wrong. If you want the films of certain producers and the local exchange has not got them, then you have a very legitimate kick coming. The General Film Company has control of the business of renting the Licensed product and that carries with it the moral obligation to carry all subjects of all Licensed manufacturers, since they effectually prevent any one else from supplying them. The manager who told you to "go where you could get what you want," well knowing you could not possibly go elsewhere for the Licensed product, simply proclaimed himself a bully. Knowing his position impregnable, at least for the present, he was insolent and overbearing. The General Film Company will sooner or later come to grief, no matter how strong their position, if managers are thus allowed to treat exhibitors who are paying in the money. I am loth to believe that the General Film Company knowingly sanctions such proceedings on the part of their managers. That there are some such managers in the employ of that company, however, cannot be doubted, since reports similar to yours have been made before. It would be an act reflecting distinct credit on the General Film Company if they would take this matter up vigorously and impress upon their managers the fact that exhibitors are to be treated just as courteously as if there were open competition in the rental of Licensed films; also that pertness, insolence and arrogance by managers to exhibitors will not be tolerated.

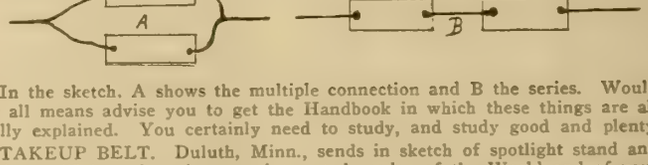
If, on the other hand, you complain that you cannot get the films you want when you want them, then that is something else again, though it by no means excuses an exchange manager for telling you what he did under the circumstances set forth. I cannot form any opinion as to what you are entitled to without first knowing the price you pay. Many exhibitors pay the lowest possible price and then demand service of high grade, which sells for a much higher rate. This is unreasonable and foolish. Then, too, you must remember that an exchange serves many theaters and many exhibitors may be demanding a certain film you yourself want, just as strenuously as you are. A film cannot be in but one place at a time. An exchange cannot possibly buy enough copies of each film to supply all customers with the reel just when they want it, unless the price of service be increased very largely. I have been an exchange manager and can swear that that functionary has troubles of his own. He needs an oil tank filled with choice lubricant and a railroad water-tank filled daily with a select brand of softsoap, to keep things running smoothly. But unless he can do this he is not the man for the position. Exhibitors are often unreasoning and unreasonable. I have smiled at a customer and poured out softsoap and oil when I really felt like murdering him with an axe. Very often the exhibitor has little or no real grasp of the business as a whole. He really believes that an exchange can hand him any reel he wants, at any time he wants it, if it really wishes to. Many exhibitors do not study the business at all, except as it pretains to their own house. The reel they want may be a hundred miles away when they want it. It may be that dozens of exhibitors have spoken for that particular reel before. It may be promised to one man for a certain date and then some unthinking, or unprincipled exhibitor gets it for one day and keeps it two, the last day being the one you were to have had it. Of course you can't have the film then, even if you have advertised it to the limit. The exchange is just as helpless in the matter as you are. The reel is at a theater, fifty—a hundred—maybe two hundred miles away and—there you are.

LIGHT PLANT. Mr. F. D. Tallman, Bunker Hill, Ind., writes: "Have been much interested in the experience of other exhibitors in using light plants of their own; making screens, etc. I am only a small fish in the pond beside most of them. Being a machinist it occurred to me that I might operate a dynamo with the same engine which runs my shop. I could thus enter the motion picture field. I acted on that idea and now have a neat little house seating 176, in the rear of which is my machine lation of the town is 800. The engine and generator are mounted on a show and when the weather is good we play to more than capacity. Population of the town is 800. The engine and generator is mounted on a wagon and two nights a week I have been playing an adjoining town. My generator is a 60 volt, 40 ampere machine, run by a 6 h. p. 2 cycle kerosene engine and I have all the nearby towns beaten for light. Made my own screen from bleached muslin. Filled it and coated it with aluminum. Its one fault is that it is almost too bright. However, it shows the picture up well. I start my engine, lock the door and do not go near it again until after the show. It often runs for three hours without a soul near it. Do my own operating. The good wife sells tickets and our little girl collects them. Have a violin and piano for music and have got it all our own way so far as the picture business is concerned. Have a Powers Six and think it puts up the finest picture possible. Not a flicker in it. In addition to the projection arc have 22 incandescent lights and a fan. When the arc is on there is not a quiver in the light, but when it is off and the engine is running light the incandescents are not so steady as the engine has practically no load at all. But when I strike the arc, Mr. Engine settles down to business and stays right there on the job. If any of the Projection Department readers wish to know more concerning the plant, would be pleased to give full information, including cost of operation and installation. My picture is 11 ft. wide; throw, 57 feet. What condenser lenses should I have? Am using one 6½ and one 7½ but unless I get carbons set just right screen is a little yellow sometimes."

Your lenses should be all right. Might try two 7½. It is essential that you do get your carbons "just right" all the time. Better send in for a Handbook, price $1.50, in which, among other things, carbon setting is fully explained and illustrated. The description of light plant is interesting, particularly the remarkable performance of the engine. Why not send in exact description, together with name of engine and generator, for publication. Complete information will be appreciated by many of our readers. Send all data, including rest of installation and operation.

RESISTANCE IN MULTIPLE. New York City writes: "Kindly advise me as to how two rheostats should be hooked up to get the maximum current from them, working on one circuit; also how to get the minimum."

For maximum hook them in multiple; for minimum hook them in series.



In the sketch. A shows the multiple connection and B the series. Would by all means advise you to get the Handbook in which these things are all fully explained. You certainly need to study, and study good and plenty.

TAKEUP BELT. Duluth, Minn., sends in sketch of spotlight stand and writes: "I have long been an interested reader of the World and of your Handbook. I have at last decided to butt in with a sketch of a spotlight stand, made by myself about a year ago. I have found by experience that a buckskin or rawhide shoelace makes the best takeup belt. It lasts longer than the ordinary belt and is in other ways most satisfactory."

The stand is excellent, but we have already published sketches of so many spotlight stands that we cannot give more space to that particular subject just now. As to the rawhide belt, we see no reason why it should not be very good.

Comments on the Films

Licensed.

"A POLISHED BURGLAR" (Essanay), December 14.—A comedy in which a young man to whom a girl's parents object as a suitor, plays burglar and scares the old folks into consenting. The fake works and he forces her father to shine his shoes and her mother to polish his nails. Here was the undoing of all his plans. When he returns with the booty, playing the hero, they notice his shiny extremities and see through the trick. He, in turn, is compelled to perform the same lowly offices, a come-down for the polish gentleman burglar which creates much amusement.

"GEORGE WARRINGTON'S ESCAPE" (Selig), December 14.—This is an excellent historical and costume picture, the scene of which is laid about Fort Duquesne, which stood on the site of the present city of Pittsburgh. It gives the adventures of a young Englishman, whose story is told by Thackery in the Virginians. It represents him as at the mercy of a drunken [illegible] sergeant whom he succeeds in [illegible]. Probably the story was exaggerated. This film will serve to renew fading memories and some of the older persons who see it will remember the occurrence. It was long before the present generation was born.

"THE BETTER MAN" (Melies), December 14.—A pleasing love story in which a clever Western girl uses a little trick to find which of her two admirers is the better man. She arranges it so that each of them receives a letter at the same postoffice at noon of the same day. Each letter reads, "To prove which is the better man deliver this letter to me as soon as possible." Both race to get to the girl first. Her trick was this: she got an old man to pretend to be in great need of help in a place which both would have to pass. The better man risked the girl to do a human act and lend a hand where one was needed. He got there second, but he got the girl. The picture is highly commendable.

"HER PET" (Biograph), December 14.—A picture telling a clever anecdote in a bright and effective way. Husband didn't like wife's poodle so hired a newsboy to steal it from the front porch. The boy brings it to the office and gets a dollar. But the wife offers a reward of ten dollars for its return and the boy sees the ad. It it too much for him. The husband had paid him to steal the dog, now he brings it back and is well paid for his honesty. The dog is a very pretty white poodle. The picture is pleasing.

"TAKING HIS MEDICINE" (Biograph), December 14.—A farce, the characters of which are a lazy country boy, his father, mother and little sister, and the country doctor. The boy wanted to fish, his parents wanted him to work, so he played sick. The doctor was called and prescribed big pills, same as he had given to a horse. Boy wouldn't take the medicine and a great old chase ensued. Once the old man thought he had him, but he wriggled free. At the end, the boy was on the roof, so the old man put the pills in a gun and then the boy took his medicine.

"THE SUBSTITUTE" (Lubin), December 14.—A very commendable picture in which a heroine, who will strongly appeal to spectators, saves a large invoice of gold from Mexican bandits. She was agent at a small station in the West and, being an operator herself, had made friends with a sergeant in a U. S. cavalry troop who also could operate the key. One day she found that her brother, an engineer on the railroad, was too drunk to do his duty. She, dressed in his overhauls and went as his substitute, driving the locomotive. That afternoon there was a cargo of gold in the express car and a gang of bandits held up the train. When no one was looking she climbed to the telegraph line cut into it and called up her friend the sergeant, who sent the troop of horsemen to the rescue. The band had got the gold and was ready to make off when the boys in khaki appear. They come galloping into the picture in thrilling style. The capture is made in a way that does credit to Uncle Sam's boys; they are real soldiers. The last scene, in which the sergeant comforts the girl with praises that were needed, because she was suffering a nervous reaction after her gallant exploit, is very satisfactory.

"THE SICK MAN FROM THE EAST" (Vitagraph), December 16.—This very pleasing comedy has two chief characters, a detective (Mr. Phillips) from the East who, in the first scene, reads of a reward of $1,000 for the apprehension of a horse thief, and the thief (Mr. Dunn) who is employed on the ranch from which the horses had been stolen. The detective comes to the ranch disguised as a "sick man from the East" who is so deaf that he has to use an ear trumpet. This gives a well utilized chance for comedy. He finds the man whom we suspect is the thief making love to the ranch owner's daughter. The situation is held up pretty effectively while the sick, deaf man is getting his evidence and the interest accumulates fast at the climax, when he makes his dramatic capture. The very few moments when the illusion wears thin do not detract much from the picture's impression and there are some very pretty scenes, especially so is the scene showing the ranch stable by moonlight. It is a desirable picture.

"STAGE STRUCK LIZZIE" (Edison), December 16.—A delicious comedy which gets much of its quality from very good acting. It gives us the experience of a stage struck maiden who is domestic help for a while, but who loses one position after another until she finds herself as a maid in an actress' dressing room. Suddenly she is given an opportunity to take a minor part and walks boldly out upon the stage. But that malady known as stage fright afflicts her, gradually increasing in violence, until she jumps over the footlights and flies up the center aisle. The clown work of this Lizzie is remarkable; it stands out clearly. We [illegible] them really acted.

"A TRIP FROM COLORADO SPRINGS TO CRIPPLE CREEK" (Edison), December 15.—In the traveling the Edison Company has presented a novel subject and one that should be very popular with Americans. It begins at Colorado Springs and proceeds through the Rocky Mountains 10,000 feet above sea level to Cripple Creek, with all that wonderful panorama spread before one. The lofty mountain peaks are piled in endless ranges. The journey has through [illegible] highest electric railroad in the world and ends in Victor, the highest incorporated village in the world. The mechanical work has been well done. The picture has all the attractive qualities of an excellent photograph.

"BROCKTON FAIR AND HORSE SHOW" (Edison), December 15.—This is a good, long film and the interest never drags. From the first to the last, it shows us what we want to see and keeps us glad that the Edison Company had the good sense to photograph it. It is a picture of a typical county fair, with flags, the Governor of the State with his staff and brass band, and the races, crowds and the "hot dogs" that give the visit to such a place its flavor. It is a good, satisfying picture.

"AS IN A LOOKING-GLASS" (Biograph), December 18.—This picture lingers on the sordid miseries in the home of a man who drinks and is brutal when drunk. Too many know all about such things. The picture's object was to give a broad enough canvas on which to paint the conversion of the drunken father. The truth is that fathers who have fallen so low as this seldom, very seldom, are converted. This one, after a spree, saw his little boy playing house and acting the drunken father just as he had acted it the day before. It disgusted him and he promised his wife not to do it again. The picture shows that he kept his promise. The Biograph players and producers have done much to hold it above petty realism by very praiseworthy art. It is not a very cheerful picture.

"HE WHO LAUGHS LAST" (Kalem), December 18.—A [illegible] picture, which gives one the feeling that the story is not clear until it dawns on him that the thread on which the scenes are strung is unusually slight. Two girls and two cowboys have the chief parts; two pairs of sweethearts. First the girls fool the boys by getting two of the ranch help to put on women's wigs and sit so that only their heads can be seen. The boys are "taken in" for a moment. It would have been funnier if the girls had used dummies. To get even the boys dress the two hired men up as Indians and give the girls a scare. There are one or two good scenes, pictorially, in the picture.

"EVANGELINE" (Selig), December 18.—Longfellow's beautiful romance is here shown in picture with the help of some well-chosen quotations, which serve as "leaders." The scenes are often very beautiful. They consist of interiors, the seaside and a glimpse of the village of Arcadia, in Nova Scotia, and then of forest and river scenes in the Southwest. The costumes are perfect and the actng graceful. Evangeline herself is pretty and very pleasing, although there seems to be little depth or grasp to her presentation. The story is not easily adaptable to either the theater or pictures; yet the Selig Company has made it clear enough and doubtless it will be very acceptable indeed as an educational film.

"LOVE DECIDES" (Lubin), December 18.—A pretty picture which will please because of its pictorial and artistic qualities rather than through the idea which it illustrates. This is not very vital; doesn't get hold of actualities with much strength. The heroine was courted by an elderly admirer, but she didn't find much in him that attracted her. Later, when her father died, she found the world a rather inhospitable, chilly place. She had no home, no money and could get no work. This admirer again renewed his plea and she accepted him. A child was born. Then a young artist tempted her to run away with him. But love for her baby decided her fate; kept her true to herself and her home. There are some very good things in it.

"VANITY FAIR" (Vitagraph), December 19.—This grand three-reel picture was reviewed at length on page 886. It needs no further comment.

"FOR HIS PAL'S SAKE" (Selig), December 19.—A story of a true friendship and one that is put over in an effective and pleasing way by every one of the five principal players. The two pals, Tom and Billy, both loved the same girl. The girl liked Billy best and Tom saw this clearly. Yet at a ranch party Billy gets jealous of Tom. It nearly comes to a fight, but Tom's character saves the day and they are still as much pals as ever. Billy then forgets the girl, Florence, and becomes infatuated with a dance hall Mexican girl. The quality of Tom's friendship for both Florence and Billy is tried by this incident, but his wisdom and magnanimity stand the test and he first "shows up" the girl from the dance hall and then brings the lovers together. It is a good, desirable picture.

"THROUGH THE ENEMY'S LINES" (Gaumont), December 19.—A story of Napoleon's war against Austria. It is an exciting picture and one in which the suspense is created and increased skilfully. Most of the scenes have great pictorial beauty, they show skill in grouping the moving figures and taste in choosing or setting backgrounds. The acting also is very acceptable. A French lieutenant is sent out to reconnoiter. He captures a farmer and dresses in his clothes to gain admission into the Austrian lines. He finds valuable papers, but is discovered and pursued. He hides in a load of hay. The Austrians think that he has escaped. A farmer hitches up and is taking the hay out of the [illegible]

Another farmer, lighting his pipe, accidentally sets it on fire. The Austrian soldiers discover the fire and uncover the spy. He manages to escape. The action at the point is, only for a moment, slow and almost crude, but, as a whole, the picture is very praiseworthy.

"THE THREE BEARS" (Essanay), December 19.—A very acceptable juvenile picture telling the well-known nursery rhyme about the three bears, a Great Big Bear, a Middle Sized bear, and a very little bear, who had porridge for dinner and went for a walk to let it cool. The scenes are often very cute. The actors in bearskins fill the bill remarkably well. It will greatly please the little children.

"SANTA CLAUS AND THE CLUBMAN" (Edison), December 19.—The Edison Company is notable because of the human quality that very often is found in its pictures. While this is not one of its best productions, it has the human element in a very marked degree; it is a thoroughly delightful and highly praiseworthy picture. The clubman had nothing to do and had grown so irritable that he ordered a policeman on the beat to arrest two children who annoyed him by begging near the club door. The cop pretended to, but gave them carfare home. They didn't have any home and their condition was so piteous that the barn men of the street car company let them sleep in an empty car put up for the night. The clubman got drunk; thought the car in the barn was the car ahead, and came in. He soon fell asleep and had an extremely pretty Christmas dream of Santa Claus. In the morning, he found the little boy and girl asleep beside him and took them home. He got a young lady to come and help make it Christmas for the kids and won a sweetheart. It is a very pleasing picture.

"LOVE AT GLOUCESTER PORT" (Vitagraph), December 15.—A seaside love story. Two lovers, seamen of Gloucester, have chosen each a girl of the town and have good reason to be hopeful. One of these girls is the daughter of the captain of a ship on which one of the men is the mate and the other a sailor. The captain takes his daughter on a short cruise. The mate becomes unnecessarily jealous and gives the sailor a dangerous job. He falls overboard. The girl alone sees it. She mans the dory herself and goes to his rescue. The dory is missing and it is thought that the two have eloped. They are cast on an uninhabited island, but are later taken off. The misunderstanding that disturbs the two other lovers for a time is soon cleared up. There are too many inconsistencies in the picture; but there are many very pretty and many very human scenes in it. The acting is very pleasing. The photographs are good.

"A TIMELY LESSON" (Lubin), December 16.—An affinity story. Few of the pictures that have handled this theme have had any real heart-interest and most have been positively unpleasant. This is no exception to the rule. The story is complicated with details that tend to obscure the main thread; they militate against the story's interest and make it, in the early scenes, drag. The wife saw with sorrow her husband and father of her child falling under the spell of a fascinating widow. Her brother had only met her husband once. She confided her trouble to him and his friend. His friend at once begins a flirtation with the widow and later marries her. The brother, slightly disguised, begins a mock flirtation with the wife. This leaves the husband, one might say, out both coming and going. It brings him back contrite.

"A QUEEN'S TREACHERY" (Gaumont), December 16.—A dramatic historical picture dealing with a mad king of France, Charles VI. The lead in the picture is divided, perhaps not very wisely, between the evil queen who betrayed her husband and a devoted, patriotic French woman, named Odette, who tried to save the king and France from disaster. This king, Charles VI, you will remember, was the king who was conquered by Henry V, of Shakespeare's play. Under compulsion of the English king, but as is shown in this picture, through the treachery of the queen, he disinherits his own son for the son of the English king. Odette in the picture is shown as inciting some of the French nobles to swear to be faithful to the Dauphin in spite of the signed paper. This Dauphin, Charles VII, was later the monarch who was saved by Jean d'Arc. The scenes are sumptuous, the costumes rich and pleasingly colored. The picture is commendable.

"THE COWBOY COWARD" (Essanay), December 16.—An exceptionally interesting cowboy character study, dealing with an individual with amiable ways, but with no insides to him, moral or physcal. He was afraid to face his man even when he was in the right, but he was willing to persuade some one else, a brave gambler, to handle the picture's bully for the sake of the heroine and then was willing to lie to the girl in order to get her love, never realizing that she would find him out sometime. He was simply that kind of a man. The player who took the part had to meet the acting of Miss Fields, as the girl, and Mr. Anderson, as the gambler, and a very good player, as the bully. Consequently he didn't appear to very good advantage, for the other three seemed to be past excellent in their parts. Perhaps it is to the player's credit that he couldn't put the part over very effectively. There are many good things in the picture, especially for the thoughtful spectator.

"THE MIRACLE" (Eclipse), December 20.—In this story a baby prince murdered by his cruel and ambitious uncle is miraculously restored to life. There are some striking scenes. The one where Christ appears at the tomb and gives the child into the arms of the angel. The sister and the angel place him in a crib among the royal statuary. There the mother finds him just as his murderous uncle's coronation procession is passing. Everyone but the uncle joins in rejoicing with the mother for the prince's delivery.

"FIRES OF DRIFTWOOD" (Vitagraph), December 20.—The Christmas story in this film does not develop till toward the last, but is none the less pleasing for that. A man leaves his wife and child and elopes with a handsome woman who was rescued from a wreck. She deserts him and he struggles manfully to secure means sufficient to make his family comfortable. He arrives home on Christmas eve, laden with gifts and asking forgiveness, which is readily granted and the family is reunited.

"THE SIGN OF THE THREE LABELS" (Edison), December 20.—A comedy which illustrates the adventures of a bride and groom in Europe who failed to tip the servants at the first hotel. The labels on their baggage were so placed that everywhere they went they were treated accordingly. After numerous moving incidents, not the least of which was a woman's stocking in the man's pocket, the association rules fell into their hands and they thus discovered the source of their difficulties. The rest was easy. They lavished tips and their troubles ceased.

"THE FLASH IN THE NIGHT" (Kalem), December 20.—A melodrama in which as its principal feature, a girl, bound to a chair by a burglar, flashes the word "help" to her sweetheart on his engine by pulling a cord with her teeth. He sees the signal and arrives with his fireman in time to catch the burglar.

"ART VS. MUSIC" (Lubin), December 20.—A man and woman were good friends until it became necessary to criticise each other's work, then there was trouble. The man went to the city and took a studio. While at his painting the noise of a piano annoyed him. He found that it was this woman practicing. Afterward they helped each other, but failed, and so, through mutual failure, their love was renewed and they decided to take the rest of life's journey together.

Independent.

"COWGIRLS' PRANKS" (Bison), December 19.—Scenes clear as a bell, a bevy of lively and pretty girls (Miss Little and Little Miss Grandin leading them) and a big bunch of punchers. The night before the round up, the girls steal the clothes of the boys and dress up in them. Think of Miss Grandin in chaps; it's worth going to see. The boys next day have the choice of going like Indians or dressing in the skirts. They choose the skirts, and are a great looking bunch! The girls, meanwhile, have shot-up the village bar, Bad Pete's. Next morning the girls have headaches. The picture was perhaps suggested in part by a Kalem release "The Round Up at Dawn." In the first scenes, it followed it pretty closely; it is livelier and there's much more to it.

"THE HACK AND SCHMIDT BOUT" (Essanay), December 14.—A comedy which successfully burlesques a wrestling match. The American easily bests the German but possibly the way he does it would not be popular with all wrestlers. The picture is very lively and creates much merriment.

"THE VIOLIN MAKER OF NUREMBERG" (Solax).—A poetical and very pleasing story suggesting, not only by its settings but by its general trend, the opera "Der Meitersinger." The incidents are not similar; one feels that the story told by this is even better. It is a true love story, human and dramatic and it is handled in a very pleasing fashion. It was reviewed at length in our issue of December 9.

"THE ACTRESS" (Majestic), December 24.—This delightful and desirable comedy was reviewed at length on page 886.

"BEFORE YORKTOWN" (Republic), December 24.—This first release of the Republic Company (it is in two reels) shows good taste and competency. It's worst faults are perhaps camera consciousness on the part of some of the characters and, in some of the scenes, a stiffness. The part of the heroine, an American maid, was perhaps the best representation in it, although one feels like questioning the taste of the scenario writer in making her insult the British colonel, who was dining with her, by throwing a glass of wine in his face. The first reel has Yorktown for its background and shows how plans of the British fortifications there were obtained by the heroine's brother. He was wounded by the British sentries and the girl starts on her way to General Washington with them. After a well-designed capture by the British pickets and escape from the colonel whom she had insulted, she reaches General Washington, a figure that serves very well indeed as the Father of His Country. The photographs are very good.

"NIAGARA FALLS" (Imp), December 23.—Opening with an exquisite picture of the falls, it continues with pictures of Beachey's flight in an aeroplane and also Leach's trip through the whirlpool in a closed iron barrel. The pictures of the leaping and boiling waters of the whirlpool rapids are very commendable. The photography is perfect.

"A PAIR OF GLOVES" (Imp), December 23.—A short farce-comedy in which much happens at a lively pace. A hat-tree in a restaurant and five or six overcoats hanging from it; a pair of gloves misplaced by one husband in the overcoat of another married man, caused the trouble. It is very light.

"THE PROFESSOR" (Imp), December 21.—This story, while interesting, is not so human as the best Imp stories. It deals with a sleep-walker (the professor) who removed a large sum of money from his safe in the night, without knowing it. He thinks he has been robbed and suspects his nephew whom he knows was in need of money. A detective goes through the case in a sensible and orderly way and proves that the nephew is innocent. The next night, the detective sits up near the safe and watches to see whether the burglar will return; this is peculiar. The old man walks again in his sleep and replaces the money; the detective sees him do it. The professor then pays the nephew's debt. The photographs are excellent.

"CHINESE CRUISER HAI CHI" (Imp), December 18.—A very interesting film. It shows the ship in detail and the Chinese crew at work. There are some intelligent looking Chinese officers in command. Rear Admiral Ching is shown.

"THE GIRL AND THE HALF-BACK" (Imp), December 18.—The early scenes of this picture drag not a little. Two college chums love the same girl. She favors the football captain. Through jealousy the captain's chum sends the other team the signals. It becomes known and the captain is accused. The girl, however, brings evidence that clears him and he plays the second half, making the touchdown that wins the game.

"THE TWINS" (Great Northern), December 23.—A slight, but amusing comedy. One twin was a military servant of a general. He was short and fat and, while he could walk like a soldier and salute, he was weak on waiting on the guests at table. His brother looked like him and was a professional waiter. He came to visit his brother and fell in love with the cook. Brother got him to take his place. The general was congratulating himself on having made a dunderheaded waiter into a perfect jewel; but was astonished to find that he had forgotten military manners. The play and the fun won't be wholly understood by uninstructed audiences, but they'll get enough and have several good laughs.

"FROM OSTERSUND TO STORLIEN, SWEDEN" (Great Northern), December 23.—Exhibitors in places where there are many Swedish people will doubtless find this picture a good one to show. It gives motion views of the scenes and villages along the railroad between these two towns and it also shows something of Swedish life out-of-doors in winter. The ground is white with snow.

"THE COWARD'S FLUTE" (Champion), December 18.—He seemed to be one of Nature's irresponsibles, did the hero of this picture. He could play on the flute though, with the best of them; but he simply wouldn't go to war and was despised by his friends, the other Southerners. But, when the troops came near the home where he, his mother and sister were living, his mother finding him in great terror, dragged him to the window and made him view the battle. This got him excited and he took his flute out there and played such stirring airs that the boys in gray turned and, charging once more, won the day. The idea behind this picture is very highly commendable. There are things in it that are not so commendable.

"BY DEGREE OF FATE" (Champion), December 20.—A dignified situation gives value to this clearly-told story of a physician's love. The girl had loved him, he had shown himself rude and rough and she had married his rival. After hard vicissitudes the doctor goes to the West. The girl and her husband chance to locate in the same village. The husband gets sick; the unknown doctor is called in and recognized. The doctor has the patient sent to a hospital where he dies and the girl then accepts the doctor's love. It tells an acceptable story.

"CUPID'S BIG SISTER" (Powers), December 19.—Cupid was an irresponsible small boy in knee pants and his big sister was charming. The two seemed to have made a defensive and offensive alliance. It's a slight but pretty flirtation and comedy romance. Some of the scenes are very pretty, indeed; some are kept on perhaps a bit too long. The players are very pleasing.

"TOURING BRUSSELS" (Powers), December 19.—Very good pictures of the Belgian capital, very instructive and commendable.

"A JAPANESE LOVE STORY" (Lux), December 22.—The tinting of these scenes, now purple, now green, now buff, etc., gives the story an unusual atmosphere; but one hesitates in wholly commending the brighter tints as successful. Several of them are almost garish. In the story, Yum Yum, a Japanese girl falls in love with a French naval officer. He is called back to France, meets his family again, but is discontented. His sisters learn his secret and dress in Japanese costume to have fun with him. The poor boy is so much in love that it makes him pathetically sick. Just before he is about to die, Yum Yum, who has followed him to Europe arrives. It is a story along the lines laid down by the Romanticists of the last century, calling up Rene memories of Chateaubrian and Lammertine. Taking it as a whole, acting and all, it seems grotesque in our scientific-age atmosphere.

"THE TOMBOY" (Thanhouser), December 19.—The tomboy came from the West and was about seventeen. She and her sister had lost their father and his will made an Easterner, the father's partner, guardian of them. The tomboy was charming in her riding habit and she, with her little sister and their guardian, made a very pretty picture out riding in Bronx Park. But she did not shine in society and her accidents and the reproofs she got made her so ashamed that she ran away and joined a Wild West show. Her guardian sought her for months without finding her; but the show came to the town where the family was spending the summer and the little sister finds her. There are some pretty horses and pretty riding in the picture which makes a very pleasing, wholesome character story. It is commendable as a picture with the heart interest and other elements that make pictures popular.

"CINDERELLA" (Thanhouser), December 22.—Delightful! A story full of the quality that will please Christmas audiences. This best of German fairy tales (and the best fairy tales we have are German) is pictured in perfect settings and carefully and artistically staged in every way. The Thanhouser company has members that perfectly fill the different parts. Cinderella, herself, is especially suitable and seems to live in the fairy part she plays as ideal princess. The picture is a joy forever.

"THE GOLD LUST" (American), December 21.—A romance of the West with some charming love scenes offset by deeds of treachery, robbery and murder. The girl, daughter of a not very wise old sheriff, is loved by a cow puncher of good character. Her father wants her to marry a man whom he trusts, but whom she despises. This character shows the gold lust. He then conspires with another evil character to rob a bank. He so arranges things that he is with the sheriff while the robbery is being done. He and the sheriff chase this robber and he kills him. They are in a lonely place and, after the other is dead, he kills the sheriff for the sake of the gold. He then attempts to abduct the girl. The hero, meanwhile, in a very conventional way, has fastened to him the suspicion that it was he who killed the sheriff. The villian makes a false step, however, and the boys understand the situation. It seems like a quickly thrown-together picture. It has thrills, hard riding, and some good backgrounds.

"THE LAST NOTCH" (American), December 18.—The emotion that we ask melodramas to give seems to slip away through the fingers of this one; it gets no real, convincing grip on us. It is shown as taking place in a glorious country of which there are some good views. The old sheriff's gun was notched to correspond with the outlaws he had killed; but he had grown old and his star was given to a young man. He went to live with his granddaughter whose ugly husband, it was soon clear, was to be the last outlaw to get a notch on the old man's gun. The girl had fallen in love with the new sheriff. She held her grandfather's holster while he pulled out his gun, after his return from the fight in the hills in which he had killed the outlaw, and watched complacently while he cut the last notch. It is a rather heartless exhibition, almost brutal.

"A TRAGIC JOKE" (Eclair, American), December 19.—A cleverly pictured detective story with some very good lighting effects. A young detective falls in love with the daughter of a broker whom we know to be connected with a gang of counterfeiters whose headquarters and plant are located in an old, disused warehouse. On April first, the broker's son and a clerk in the office, for a joke, write to the detective that he will find the counterfeiters whom the police are seeking at the old warehouse. They don't suspect that the gang is really there, nor do they suspect that the broker is connected with it. The detective does go, and a fierce fight brings the police. The broker isn't captured with the others; but the detective finds clear evidence against him. The broker leaves town next morning, lies at first. The pictures of the burning forge and of the light from it shining up on the detective's face as he peers down into the pit of the old building, are noteworthy.

"A HEART BOWED DOWN" (Eclair), December 22.—A picture that is French in atmosphere, but will be readily understood. It was a father's heart that was bowed down in his grief. Eight years before, he had harshly [illegible] died and came to Paris to try to find his two grandchildren and their mother. By means of a convincingly pictured accident, he finds the family of his son, but the widow will have nothing to do with him, because of his former harshness. He meets the two children again and one of them persuades the mother to forgive him. From first to last there is an atmosphere in the picture that makes it very acceptable. It is a very pretty picture and extremely well acted. The scenes also are artistically designed and the photographs leave nothing to be desired. Easily a star number.

"LOVE, WHISKERS AND LETTERS" (Solax), December 20.—A pleasing light comedy, not quite up to the best that Solax has given us, but with some good laughs and it is lively throughout, which very well makes up for small shortcomings. The love was between Jim and Violet. Violet's brother went to the West and grew the whiskers. He came back on a visit. Jim's friend didn't recognize him and told Jim that Violet kissed a strange man with whiskers. The letters were then written by Jim, one to his business partner about stocks and the other to Violet, breaking the engagement. Both were mailed. Jim finds out the mistake and frantically tries to get the letter to Violet. He has encounters with postmen all over town but fails. Violet gets the letter, Jim goes down on his knees. Violet shows him the letter; it is about stocks. Jim's partner accepts the dissolution of the partnership.

"THE MAN WITH THE CAMERA" (Comet), December 22.—Something new in the moving picture line; it shows how a gang of clever crooks used successfully a permit to take pictures in looting the home of the Starbucks who were away on a visit. The scheme was suggested to them by the cleverest member of the gang, a woman. A convenient finger print record, left by one of them on a window sill, gives the clue needed to identify them. An arrest of the whole gang is made after a very hot fight in their rooms. With the exception of the method by which the finger print is obtained by the police, the picture is convincing as long as one is watching it. It is a very acceptable and interesting number.

"THE GAME OF BRIDGE" (Comet), December 18.—A picture dealing with the garmbling vice in high society. The leading part pictures the wife of an expert on gems. She is losing heavily at bridge and is swamped in debt. Her husband has been intrusted with a magnificent diamond, which she has stolen. Her maid is in the secret. At night the wife walks in her sleep. The butler sees her remove the diamond. He later takes it, attempts to pawn it and is discovered, but escapes. The diamond is then brought back to the expert. This teaches the wife a lesson. She tears up a pack of cards. The plot is complicated and while what is shown is made clear enough, many minor details have been left at loose ends, as it were. This keeps the picture from being conclusive and hampers it in making its impression. It is well acted; the scenes are made with good taste and skill. The photographs are, in several instances, beautiful.

"THE NEW RANCH OWNER" (Nestor), December 20.—A Western comedy, dramatic and amusing. It turns on the dislike of cattlemen to have sheep in their midst. The new owner, an English baronet, had decided to sell his cattle and raise sheep. The cattlemen heard of it before he arrived. They determined to tar and feather him. A sharper, hearing of his expected coming, determined to capture him, dress up like him, and then by impersonating him, sell the ranch and make off with the money. The beginning of the scheme worked well, but the sharper came in for the tar and feathers. The Englishman sees the fate that was intended for him and decides to sell the ranch and return to England.

"THE LONE CHASE" (Nestor), December 18.—A brisk and pleasing comedy; it pictures how an eloping couple outwitted an irrascible and gouty father. It is not a life-portrayal in any strict sense. It is, however, acceptable; for it is never allowed to drag. In the race to the station the gouty father sees the couple safe on the train. He telegraphs ahead and has the girl detained by the Montclair police. This surprises the couple, but the lover manages to have the gouty father arrested as an all around crook. He then manages to free the girl; but hasn't much time to spare. There's an exciting chase to the next justice of the peace. The lovers' automobile wins.

"LOCKED IN THE VAULTS" (Reliance), December 20.—It was a big vault in a financier's office and a little girl (Baby Rosanna) the granddaughter of the financier got locked in. The financier had never seen the child. He had disowned his son for marrying beneath him. The son's wife, mother of the child, also unknown to the financier, had obtained a position as cashier in the office. She was working alone, overtime. The husband brought the child there to see why mamma was so late. He left them for the time and the child crept into the vault and the mother, not knowing it, locked her in. The father returns just then and, in a very tense series of scenes, hurries and compels the reluctant grandparent to come and open the safe. The picture is dramatic. Its worst fault is the rather unpleasant hardness of the old financier who could, even for a moment, refuse to come to the rescue of his little grandchild, even though he hated her.

"THE WAR AT TRIPOLI" (Ambrosio), December 20.—Shows pictures of the Hamidje Fort after the bombardment, a camp in the oasis, sailors working in the trenches, the 84th regiment at work throwing up outpost breastworks, and an advancing troop. It shows how the trenches looked the day before the battle of Messri Sidi. The pictures look out across the desert and give a much better idea of the lay of the land than any other pictures this reviewer has seen.

"TWEEDLEDUM MARRIES AN AMERICAN GIRL" (Ambrosio), December 20.—The comedian gets very seasick on the voyage to America. America is simply rich. Poor Tweedledum; it was worse than a bad dream. The American girl wore divided skirts, boxed much better than he, did rough riding where he couldn't follow and he got a hard fall. It has a clever ending with "Bon Soir" on the curtain.

"FOOLSHEAD'S CHRISTMAS" (Itala), December 23.—Foolshead does some remarkable manoeuvering in this picture. He is hurrying to keep a Christmas dinner engagement loaded down with presents. These get badly mixed in his encounters along the way. He had picked up by mistake a package containing the ether of mirth, that of rage and that of tears. These bottles get broken and the fumes pervade the house. Then follows the usual thing multiplied; a literal rough-house destruction.

"AN INDIAN MARTYR" (Bison), December 22.—The opening scene of this film shows one of the most convincingly set Indian villages that this reviewer remembers. The photographs throughout give clear detail portraits in both foreground and middle distance. An Indian maid of the village is loved by a Sioux who is not acceptable to her father, the chief. The Sioux is captured, brought in and condemned to death. She persuades another chief to set her lover free and this man is the martyr; he suffers in place of the Sioux. The tone of the photographs is soft brown and in some of them there is a myopic, Corot mistiness that is extremely lovely. The story is well designed and made very effective by sincere and restrained acting.

"LITTLE RED RIDING HOOD" (Majestic), December 17.—This picture is reviewed on page 993, of this volume.

"THE MARTYR" (Rex), December 21.—This picture was written and acted by Miss Lois Weber, and it tells a sorrowful but true story of humanity, as it is on this little round world of ours. Let us hasten to add that, while it is typically true, in part, it is not wholly typical. We hope the whole of it is not true very often; we fear that the whole bitter disappointment and sorrow comes to more than one or two mothers of wholly selfish children. It might have been called appropriately "Mother's Christmasses." In the first scene it is Christmas. Mother's presents are a washboard, a clock, a tea pot. She was thankful; the eldest daughter hardly gave cold thanks for her pretty presents. Mother had prepared a good dinner. The eldest daughter imposed her squalling baby on poor grandmamma and let her walk back and worth while she enjoyed her feast. Following these scenes, those of other Christmases come. Mother and grandmother is always doing something for someone, and what thanks or love does she get from those precious sons and daughters and their children? As the years lengthen, as her hairs grow white, we see her, a big human heart, bravely bearing up, meeting sorrow with a smile and she gets not a word of love or sympathy. The last scene is also Christmas Day, it is entitled, "Over the Hills to the Poorhouse." Poor old mother. One feels surely that it would have appealed more widely and made a deeper impression, if that were possible, if it had been softened a bit. It is a strong picture to see and remember. Its scenes are often beautiful.

"DESPERATE DESMOND FOILED" (Nestor), December 23.—Desperate Desmond is still at large. Although this resourceful desperado was again foiled in his attempt to abduct the fair Rosamond, by the noble Claude Eclair of Staten Island and Borneo, he escaped. The manner of his escape was as marvelous as a mid-summer sea-serpent; for after he had bound Claude and delivered the package to the wild men in time for dinner, and after he had carried off the fair daughter of one of Staten Island's oldest families, he was discovered. Claude had escaped, had rushed to a lighthouse and sent a wireless to the ship's captain, who at once instituted a thorough search of the vessel. Mr. Desmond, who is an inveterate smoker, revealed his whereabouts in a big barrel by the fumes that intermittently issued from its bung hole. He was quickly apprehended, shut up in the ship's combination lock safe and consigned to the deeps. It is supposed that the great safe sank many fathoms, for it came to rest on the broad back of the Great Turtle, grandparent of all the little turtles, this was reported by the friendly swordfish. The turtle carried the safe to the crack safe-cracker who was cracking rocks, "making little things out of big things," in a prison by the sea. The safe-cracker freed Desmond, who when last seen was making out to sea on his private yacht, the Great Turtle. The safe has not yet been recovered.

VITAGRAPH NOTES.

Fred Thompson, the well-known director, is off duty suffering from a peculiar accident sustained while working on a picture near a coal mine at Brewston, Pa. His foot sank into soft mud and the sudden jar of the hard ground beneath produced an aggravated case of water on the knee. He is improving, however, and expects to be at work again within a week or two.

Al Wilson is back with the company, so from now on John Bunny will not be able to tear off his usual mid-winter day dream.

Miss Leah Baird is the latest recruit from the footlights. She has enjoyed a successful career in legitimate dramatic work for several years. She is a very adorable creature and will surely be a big success in pictures. She takes to her new work with much more readiness than is usual with those who are fresh from the speaking stage.

Bill Raynous is the real white-haired papa when it comes to directing. They keep setting up scenes and knocking them down for him like ten pins in a bowling alley.

INFORMATION WANTED

As to the present whereabouts of W. J. Lowenhaupt,, formerly of 507 Fifth Ave., and later at 1931 Broadway, New York.

COLUMBUS DAY PARADE PICTURE.

The recent parade of eminent American Italians in the New York Columbus Day festivities has been reproduced in a Thanhouser film called "A Columbus Day Conspiracy," dealing with Italian life in the American metropolis. An Italian nobleman, visiting this country, is invited to view

the parade from the grand stand, and he takes a seat there unaware that a crazed servant whom he discharged plans to blow him up with a bomb. A pretty girl reporter, who learns of the madman's plan, tracks the latter, but unfortunately he evades her. Then, through a novel scheme, the girl locates her madman and he is prevented from throwing his bomb. The picture is full of action and the city "local color" is very accurate. The release day is Tuesday, Jan. 2.

MOVING PICTURES IN PUBLIC SCHOOLS.

The Board of Education should take action to have the moving picture shows in public schools resumed as quickly as possible.

Their success has been remarkable. Their educational value is beyond question.

In California and elsewhere throughout the country the use of the kinetoscope and the phonograph has been thoroughly established as an agency of public education.

The question that the New York Board of Education has now to consider is not whether the moving picture exhibitions should be continued—that should be considered as settled—the question is how to make the exhibitions secure from danger of fire.

Fire Commissioner Johnson has stopped the exhibitions in the Brooklyn schools, on the ground that the particular kind of asbestos booth that has been used to contain the apparatus does not literally conform to statutory requirements. The Board of Education should take the best expert advice obtainable and should recommend a booth that is both safe and portable.

The statute as it stands seems to leave room for discretion on the part of the fire commissioners. It says that the contruction of the booth shall be, "in substance," thus and so. If, however, it shall be decided that the statute does not leave sufficient discretion to cover the peculiar needs of the case, the statute should certainly be amended by the incoming legislature.

It is to be assumed that Mr. Johnson will do everything in his power to free himself from any imputation that his scruples are due to political influence, or are prompted by the private interests of the nickelodeon trust.

The American speaks for a wide public in insisting that this new and inspiriting form of public instruction should go on and grow to greater prevalence. Quite apart from their significance as a means of amusement, the moving picture exhibitions in the public schools are making whole communities, young and old, aware of their vested rights in the public school buildings.

Thus the people are getting ready to make the schoolhouses the rallying places of a new and nobler politics—the centers of democratic social life.—New York American.

NO REFLECTION ON MR. E. J. McCULLAGH.

In printing a report of some film disturbances, caused by the alleged irregularities of releases in Australia, the Moving Picture World had of course no intention whatever of reflecting upon the personal or business integrity of Mr. E. J. McCullagh, whom, as the original report stated, the trade regards as a man of honesty, who always keeps his word.

Manufacturers Advance Notes

"THE MAIL ORDER WIFE" (Essanay).

What part does good photography in the photoplay have to "make or break" the picture? The excellence of Essanay photography has been commented upon before in this paper, but a real photographic masterpiece is in store for the exhibitors of a coming Essanay release, namely, "The Mail Order Wife." Where every expression of the face from the slightest quiver of an eye-lash to a broad smile counts in the unfolding of the story, many an excellent subject, masterly in every other detail, has lost much of its brightest action through inferior photography. In "The Mail Order Wife," taken extremely close-up, there is an excellent demonstration of how good photography aids in the telling of the story.

Scene from "The Mail-Order Wife" (Essanay).

The plot of the story is unique in motion pictures. The story is one of the kind that grips, and while the surprise finish can be felt and guessed at, there is that happy sensation of knowing that a tremendously big dramatic situation is going to develop.

The story tells of two young men, Bob Strong and John White, who have taken a government land grant in Dakota. So busy have they been that neither have had time to think of matrimony, but as the winter months have left them with little to do, they begin to feel the necessity of a woman's presence. Bob is ordering goods from a Chicago mail order house, when he suddenly looks up at John and remarks laughingly, "Suppose I order a housekeeper for us—or a wife." John, who has confessed on several times to being a woman-hater, scoffs at the idea. But nevertheless Bob adds a postscript stating that though he sees no women listed in the catalogue he would be glad if the company would send him on a wife, providing they can supply him with one.

In the mail order house, May Webster, a stenographer, opens Bob's letter and reads the postscript. At one time May had been in love with a very desirable young man, but they had quarrelled over some trivial matter and he had drifted out of her life. May, now forced to make her own living, resolves to quit a losing struggle and accept the young farmer's proposal. A letter of explanation, accompanied by a photograph of herself, is sent to Bob, who keeps the matter a secret and does not divulge his plan until one morning, after "she" has promised to come on, he tells John of the approaching marriage.

The wedding day arrives and Bob is jubilant while his partner is morose and gloomy and anon sighingly examines the photograph of an old sweetheart in the back of his watch.

In the evening Bob drives up to the house with his wife-to-be and enters. John turns slowly and as his eyes meet May's he steps back in surprise and gasps out her name.

"May!"

"John!" Then, to the great surprise of Bob, who is unable to comprehend the situation, John and May are in each other's arms. Explanations follow. John tells of having loved May five years before, but that they had parted through a foolish quarrel. Bob realizes that he has lost out and sees that the two still love each other.

Then, with a sigh, he hands John the wedding ring and tells the minister to marry them. He is a sad, shocked witness to the marriage, then congratulating the happy couple, he slips out of the room and steals silently up to his room. The photoplay is booked for release Tuesday, January 2d.

A MOVING PICTURE JEWELRY SHOP.

The Gem Motion Picture Company are very busy, at this time of writing, preparing a series of gems to be distributed among lucky exhibitors who are of the Independent persuasion. We made a call at the Gem jewelry store this week and there found a great deal going on and much to write about, so much in fact that we can only touch the high spots as we go along. We first come into a suite of comfortably furnished offices having such a restfulness about them that we were loth to leave the comfortable chair placed at our disposal while enjoying a chat with Director Taylor. During our very interesting interview with Mr. Taylor, he opened a safe or two, and there, in case we were from Missouri, showed us nearly a dozen complete negative productions and nearly as many positives of new Gems ready for the market, but as yet not advertised. Not wishing us to take his word as to their high quality he ordered several of them put through the projection machine, so that we could see for ourselves.

We are in a position, after seeing them, to vouch that they are Gems indeed. We saw upon the screen pictures that bear evidence of long experience, accurate knowledge and rare artistic judgment, which is something unusual to say of a firm that has not yet released a picture. This is not remarkable when we take into consideration that Mr. Taylor is a man who began his moving picture career with the original Biograph Company, and was responsible for some of their most praiseworthy efforts up to a couple of years ago. We recollect favorably, also, his more recent connection with the Reliance Company; but never before has Mr. Taylor had such absolute carte blanche in the development of his ideas as he has with the Gem Company. Everything that money can buy is at his disposal. He is not handicapped or hampered by any fact or condition, material or otherwise. He has a clear field and a great opportunity to do things, and he is doing them.

In the midst of our amiable chat, Miss Marion Leonard came into the room full of life and laughter, radiating her charming and energetic presence with much psychological force. She is another of the great assets of the Gem jewelry store. Of her work and reputation there is little need to

speak here; she is known wherever moving pictures are shown, and as a moving picture actress is in a class by herself.

Miss Leonard has recently returned from a six months' tour of Europe and she had many interesting things to tell. While abroad she took advantage of her opportunities to study the pictures in other lands, but she found out that American products formed such a large part of most European picture programmes that there was not much to learn after all. In parts of the Continents she came across a number of strange makes of moving pictures, by smaller manufacturers, that were positively weird as judged by American standards. Of these she says that the very best were inferior to the very worst American pictures that have been seen. While in Paris she laid in a big supply of sartorial creations which she will wear in forthcoming Gem releases.

After her six months' holiday Miss Leonard returns to her work filled with enthusiasm and energy. She assures us that she is glad to get back into harness and is quite joyful in taking up the strenuous task that lies before her. For the past few weeks she has been working from morning until midnight in the preparation of Gems, but she tells us that she never gets tired of working in pictures.

To our surprise we were then escorted to a brand-new model studio. Every stick of wood about the place is fresh and new. The lights were bright and sparkling, the costumes clean and stylish. An immaculate wealth of scenery was standing about completed, or in course of completion, and everything about the place smelled new. The new Quartz lights have been installed in the Gem studio. It is claimed for them that they give a light of photographic quality unsurpassed by any other kind of studio light, not to mention a great saving in electricity.

A very competent stock company has been engaged and we watched them going through a few scenes. Any one not knowing the facts would suppose that this company had been in action for years instead of being one that has yet to mention its first release. We predict great things for the Gem Company and we know the Independent exhibitor will rejoice when he learns that with the new year there will also come a film that will make strongly for the quality uplift of the Independent product.

CATHOLIC CHURCHMEN PRAISE PSYCHOLOGICAL MOVING PICTURE.

That the good and pure in motion pictures finds no opposition on the part of the churches, but rather hearty approval, is evidenced in expressions from Fathers Greene and Halpin of St. Gabriel's Church, New Rochelle. Recently they saw a print of Thanhouser's "The Passing" and were highly pleased with the theme. "It is good to know," said Father Greene, "that when we die we are united to our dear ones who have gone before, and in its conveyance of this, 'The Passing' appeals to me greatly."

The story, a remarkable one, and quite unusual for the films, tells of a mother's love for her departed son and how that love kept the child constantly with her. As the years went on, the spirit child grew up ,or so it seemed to the mother, who grew old with him. She watched his progress as a youth until, finally, he attained manhood, though no other eyes than hers saw the Presence of whom she spoke. And, even in the end, when she crossed the great divide, he was there to show her to the Throne. The story, aside from its value as a signficant psychological study, is a strong lesson in mother love. An indifferent husband—of the type common in big cities where club life is often detrimental to home life—is well portrayed. Released Friday, Jan. 5.

YOUNGSTOWN OPERATORS ORGANIZE.

Motion picture theater operators of Youngstown, Ohio, have organized a union to be known as No. 14 of the Electrical Moving Picture Machine Operators and is auxiliary to the I. A. T. S. E. A. J. Roshell, of the Princess Theater, was elected president and Joseph Steadman, secretary.

"BACK TO HIS HOME TOWN" (Imp).

This picture throws a little light on the business of outdoor moving picture making, while at the same time it relates a diverting story. Mr. Abner Brown in paying a visit to his home town, had the doubtful honor of being mistaken for a

Scene from "Back to His Home Town" (Imp).

moving picture actor by the members of two or three moving picture making companies working out of doors. The result is that poor Abner has a very bad time of it over in New Jersey and gets himself into all sorts of scrapes before he escapes and returns to his wife and family.

Scene from "Back to His Home Town" (Imp).

A moving picture joke: that is what "Back to his old Home Town" unquestionably is, and we think that "those in the know," as well as the general public will heartily enjoy the humor of the film. The release date is January 6, 1912.

Caruso has shattered the ideals of art. The Metropolitan Opera House tenor is now a moving picture patron. He took his initial plunge in his newest form of relaxation last week and Antonio Scotti paid the bill.

TWO FINE MAJESTICS.

There is no doubting the excellence of the pictures being produced by the Majestic Moving Picture Company. With each new picture we are compelled to comment upon the fine qualities of the production. Commencing business the first week of September, the first Majestic release appeared November 26. The picture in question, "The Courting of Little Mary," while it did not contain much in the way of a story, revealed ability of rare quality in the players and was remarkable for photography of the most pleasing sort. Since then the Majestic pictures have steadily improved with respect to story, until to-day the product averages up with any other make offered to the American public.

Particularly are these remarks true of the coming releases, "His Fate's Rehearsal" and "Gossip," the first a dramatic picture of great strength and strong moral teaching, the second a splendid comedy based upon a peculiar phase of human nature with which everyone is familiar.

Scene from "His Fate's Rehearsal" (Majestic).

In "His Fate's Rehearsal" is presented one of the strongest temperance lectures that has been done in pictured form, without some of the revolting features that have characterized most pictures of that character. The story is that of a young man who comes home to his wife and baby in a drunken condition and, after striking his pretty wife, lies down upon a couch in a drunken stupor and goes to sleep. The wife is greatly exercised over her husband's condition and sends for her father, who is a physician. The father makes a professional call on his way to his daughter's home. His patient is a poor woman who has sunk to the lowest depths of degradation through drink brought on by sorrow and the cruelty of a dissolute husband. She is a wreck and has to be taken to the hospital.

After disposing of this patient the doctor proceeds to the home of his daughter. When he learns her story and sees her husband he restrains with difficulty a desire to shoot him. Remembering the terrible fate of the woman he has just sent to the hospital, a plan is quickly formed to impress upon his son-in-law the probable end of his dissolute habits. When the plan is explained to the daughter she falls in with it and preparations are made to carry it out at once.

Drugging the young husband they convey him to the garret just vacated by the unfortunate victim of drink; the wife dons some old rags and, with her hair disheveled, awaits the awakening of her husband. When he awakes and sees the scene about him appalls him. That the dissolute woman at the table is his wife is past belief. Shaking the woman he seeks an explanation. She rises and turns upon him with the fury of madness and drags him into the next room where stands an empty cradle, upon which lies a mourning wreath with the word "Baby" outlined in faded flowers. The sight is terrifying to the young husband, who is loath to believe his own eyes; but there is the evidence, and when his wife returns to her seat at the bottle strewn table, he too, seeks solace in the drink that is ready at hand. But the liquor has been drugged and he again falls asleep. Then the father comes in and the unconscious form of the drunkard is taken back to his home and placed upon the couch where he first fell asleep.

Upon again awakening the memory of his experience in the garret comes to the young husband as a bad dream. The recollection is still fresh in his memory, but he looks about to find his home and wife and child as they were. Then he believes that he has foreseen his fate and pledges himself to drink no more.

The leading parts of the picture are played by Miss Trunnelle and Mr. Prior in a most effective manner.

In "Gossip" Miss Trunnelle and Mr. Prior have delightful comedy rôles and, experienced photoplayers as they are, carry their parts equally well in comedy or drama. In this picture two young people are engaged to be married. The young man is in business and, upon driving home one evening, he overtakes his stenographer who has wrenched her ankle; he takes her home in his machine. On the way he is seen by a friend who immediately starts the story, that he is friendly with some unknown woman. This story gets to his fiancée and there is some trouble for the lover. He proceeds to run the story down and compels the gossipers to eat their own words, after which he marries the girl of his choice.

The novelty of the picture is the illustration of the story as told by the gossips by a clever double exposure. By this means we are able to see what really happened and the story as it was enlarged upon and embellished by successive telling until it gained the proportion of a sensational affair. The charm of the picture lies in the fact that it covers a subject known to most of us; that it is distinctly human.

With pictures of this character the Majestic Company cannot fail to win a permanent place in the world of moving pictures. To be without them on the program an exhibitor is losing some of the cream of the independent product.

THE MARTYR (Rex).

This is a novel "mother" picture, having a bearing on the holiday season. It is probable that for every prodigal son story that has been written there could also be a "mother" story written as a parallel, so closely are the lives of mother and son interwoven, yet with such opposite effects. Every mother is a martyr to a greater or less degree, according to the circumstances by which she is surrounded. In all cases the mother is the natural preserver of the home and is usually the one who holds it together when all things seem to conspire to wreck it. There are many acts of heroism by mothers that go unhonored and unsung, and it is with one of these we have to deal in the Rex Christmas release entitled "The Martyr."

"The Martyr" is a pathetic story of the aspirations and sacrifices of a mother for her family, some of whom are wayward or selfish to a degree which makes her life a trial, but never quite enough to make her give up hope. She goes through the ordeal of having to bring up a wayward, drunken son, having at the same time to protect a younger daughter from his evil influences, as well as to shield the son from the wrath of a hard-hearted father who is in favor of casting him out.

In the natural course of events the daughter, who is her principal helper, is led away as a bride from the home of too much trouble. After the death of her irascible husband, the old lady is forced to seek shelter under her daughter's roof, but there she finds that they are already burdened with the aged relatives of her daughter's husband. The erring son has turned out to be improvident and a thief, therefore, the only pathway open to the martyr lies in the direction of the poor-house. This is her reward for her sacrifice and tender loyalty. A martyr to her mother instinct and her devotion to the duty that everyone seems to expect from a mother. This picture will bring home at Christmas-tide a realization of the duties that each one owes a mother, and of how, under all circumstances, even the best, she is a martyr for those who owe her more than she generally gets.

"The Martyr" was released Thursday December 21. It is a picture that can be of use in any season besides the Holidays, as the Christmas part of the story is only incidental to the principal theme.

SOLAX ENGAGES BILLY QUIRK.

Famous Photoplay Star Is With the Rising Sun Comedy Contingent—This Is Another Progressive Solax Move.

Billy Quirk, formerly of Pathe and Biograph, and concededly one of the best known picture comedians, has been engaged by the Solax Company. In the last few months the Solax Company has been steadily forging ahead. It has already announced several progressive changes. This latest acquisition to the stock company centers the interest of the trade in the coming Solax comedy productions.

In talking of Mr. Quirk's engagement, Madame Alicé Blaché, president of the company, said: "We are making an emphatic effort to organize a perfect comedy stock company. We want to be know as the best comedy producers in the business. We already have with us some of the best comedians—comedians who have won success and place. With Mr. Quirk among us and the other competent members of the stock company working superbly, we soon hope to have every-

Billy Quirk and Some of His Character Studies.

one in the picture business applauding and praising our product. Some time ago I announced that I would engage the best I could get. I think the trade will agree with me that I am keeping my promise."

Mr. Quirk is a suave, light, clean-cut and boyish-looking comedian. When he tells people that it is thirty-five years since his eyes first sighted Jersey mosquitoes, people stare at him with incredulity. For Mr. Quirk really looks like a kid of 19. He has had four years in motion pictures. Pathe Freres and the American Biograph Company are the only firms with which he has been associated.

Talking about himself, Mr. Quirk said: "Comedy acting before such an unresponsive audience as a camera is perhaps the most difficult task an actor has to face. It isn't like acting before the footlights, where the comedian feels and is encouraged by the appreciation, applause and laughter of a live audience. With an audience in front of him, the comedian can play with his listener's sympathies. He can speak his lines slowly or rapidly, according to the average brightness of his hearers. He can use his tricks for prolonging a laugh, or cutting one short and then make the laugh come back with increased volume and heartiness. Only a polished and experienced comedian can use footlight tricks before the camera. He has to gauge his effects and use his imagination. I think, however, that I owe my success in motion pictures to my habit of being natural. I never force my comedy or overdo things. I let things move along easily and without seeming to help them."

Mr. Quirk has been in vaudeville, in musical comedy and in legitimate drama. He played in Belasco's original production of "The Rose of the Rancho." He played in Pathe's "Billy" series and in Biograph's "Muggsy" series.

"MRS. SIMMS SERVES ON THE JURY" (Kalem).

Women doing jury service is almost the latest idea in the fight for women's rights. They have women on the juries out in Los Angeles, Cal., which fact probably gave the Kalem Company's players located there the suggestion for a good picture, which they have produced under the title "Mrs. Simms Serves on the Jury."

Mr. Simms has a decided aversion for the woman's suffrage question and tells his wife as much at the breakfast table. As he is about to leave for his office a policeman enters and serves Mrs. Simms with a summons to appear for jury duty. Simms has a brainstorm and leaves the house predicting that all kinds of calamities will overtake the country when the women get to mixing into politics.

Mrs. Simms, though not anxious to serve on the jury, realizes that she must go to court, if only to get excused. Simms refuses

Scene from "Mrs. Simms Serves on the Jury" (Kalem).

to let her ride down in his automobile, but she gets there and soon the picture shows her in the jury box passing judgment upon a mere man who has been brought up for some offense against the dignity and peace of the State.

In the meantime Simms, arriving at his office, talks over the situation with his pretty stenographer. Between them they frame up a scheme to get even with the suffragettes, and they are soon seen out joy riding. A policeman sees Simms' automobile burning up the highway and attempts to warn him against breaking the speed ordinance, but without avail, for the big machine goes by at top speed. Mounting his motorcycle, the policeman gives chase and eventually puts Simms and his stenographer under arrest, taking them to court. A trial by jury follows and Simms nearly faints when he sees Mrs. Simms on the jury. Mrs. Simms altogether faints when she discovers her husband and the stenographer. But she is true to her sworn duty to "well and truly try," so Simms gets his and the picture ends with the culprit looking from behind the bars, having been sentenced to six days at hard labor. The idea is a new one and is full of fun.

THE "KALEM KALENDAR."

Under the title "Kalem Kalendar," the Kalem Company are issuing a 16 page bulletin containing a synopsis of each release and other interesting information regarding the movements of the Kalem players. It is illustrated with scenes from the pictures and engravings of the favorite Kalem players.

"A RED CROSS MARTYR" (Vitagraph)
Or "On the Firing Lines of Tripoli."

War being declared, Lieutenant Troyano, a young Italian officer, makes haste to the home of Marie Petrini, his sweetheart, and bids her a fond farewell. Everyday the newspapers are scanned by those left at home. They follow the detailed reports from the seat of action. The press announces that there is a crying need for Red Cross nurses. Marie reads this appeal and resolves to go at once to Tripoli as a nurse. She leaves her home and secures an appointment.

The Italian detachment is passing through one of the village streets of Tripoli. The lurking enemy fire upon them and a conflict ensues. Among the dead is Marie Petrini. A treacherous shot from a Turkish rifle has pierced her heart. Lieutenant

Scene from "A Red Cross Martyr" (Vitagraph).

Troyano up to this moment has not been aware of her presence in Tripoli. With great grief, he pays his last sad respects to Marie but his heart is filled with a desire to avenge this cruel wrong.

The Commanding General cannot accept as fair in war the shooting down of women. Immediately he sends out orders to call into play the aeroplane, with instructions to destroy the city which has so ruthlessly disregarded the innocent and the unoffending. Lieutenant Troyano begs that he be allowed to fly the aeroplane, being an experienced pilot. He is granted permission and soars above on his mission, dropping bomb after bomb with telling effect, laying the doomed city in ruins. He descends nearer and nearer the enemy, until they, taking advantage of his approach, wound him and cause him to lose control of the machine which falls a useless mass just outside the city walls. He is picked up by his comrades, who carry his lifeless form to the side of Marie and together they are buried with military honors.

This picture is up to the usual Vitagraph standard and will be released Monday, January 1.

YOU WILL LIKE THESE NESTORS.

Among the coming releases from the Nestor studios is announced "The Best Man Wins," "A Western Girl's Love" and, on a split reel, "Mutt and Jeff Break Into Society" and "Their Afternoon Off." Everyone of this handful of Nestors is above the average and some of them are top-liners. "The Best Man Wins" is a very clever comedy amid rural surroundings in which a plowing contest is pulled off to decide who shall gain the favor of the farmer's daughter. There is considerable competition between the farmers' sons of the vicinity, but the real contest comes off between the young man the girl's father wants her to marry and a young man from the East who has made quite an impression upon the girl and is anxious to marry her.

By some strange good fortune the young man from the East wins the contest and, while the dance is at its height, slips away with her and gets her promise to marry him. It is not to be easy sailing, though, for the jealous lover sees them slip away and, finding the girl's father who has no use for the Eastern boy, makes an attempt to stop the proceedings. The old man finds the young folks and proceeds to read the riot act to the young man. At this point the young man from the East plays his trump card; he hands the old farmer his credentials showing that he is a representative of the Agricultural Department at Washington, D. C. This wins the old man's consent to the arrangements made by the young folks and everybody is happy but the disappointed lover. Harold Lockwood plays the part of the Eastern boy with dignity and spirit.

The "Mutt and Jeff" number is up to the average and will provide a lot of fun for those who like that brand of comedy. The short comedy on the same reel entitled "Their Afternoon Off" is a delicious bit of fun in which two young folks, meeting in a city park, fall to romancing about their automobiles and trips to Europe. Bidding each other good bye they separate to meet the next day; one as the milkman and the other as the kitchen maid, much to their mutual surprise. But they have the saving sense of humor and decide to make the best of their opportunity. There is a good laugh in this.

"The Western Girl's Love" is a conventional Western melodrama picture with some riding and shooting and a "lost memory" incident exciting in contrast for the sorrow and happiness for the girl and the lover of her choice.

POWERS "BOOST PACK" OPENS.

Exhibitors all over the country have been noticing that something is promised them from the Powers' Boost Department, and this week marks the disappearance of the Powers Motion Picture Company's weekly "Talks to Exhibitors." In its stead the mail will bring a large envelope, and therein the anxious exhibitor will find a lobby display that ought to do credit to the most classic front. Special care has been taken in preparing the reading matter on these, so that they really constitute a message from the exhibitor to the passerby, giving just enough of the story to make it appeal.

The contents of the "Boost Envelope" will change from week to week, and from what we can learn there are some pleasant surprises in store for the exhibitors. Mr. Powers has started on a campaign that ought to bring big results.

"A REALISTIC MAKE-UP" (Great Northern)).

The Great Northern's next comedy release, "A Realistic Make-up," belongs in the front rank of its class, and it will give "class" to every program that includes it. Carl Alstrup, the Great Northern's star comedy player, is featured in this picture and his superior acting adds greatly to the tone of the production. It's not necessary to say a great deal about the photography, because the fact that Great Northern pictures are uniformly good in that respect is well known.

Just a word about the story. An actor goes to his study to work up in the part he has been given in a new play. After studying for awhile he tackles the make-up. Putting on a workman's blouse and an old cap the actor studies his features in the mirror and is a bit uncertain as to the effect. While he is thus employed we are given another scene showing a slouchily-dressed individual sneaking about the premises. The fellow enters the house and we realize from his actions that he is a burglar. Finally he enters the actor's study and holds him up with a revolver. After tying the actor's hands the burglar leisurely contemplates the situation, drinking the actor's wine the meanwhile. Next he goes to the dining room and enjoys the actor's dinner, after which he goes up to the actor's bed room and puts on the actor's pajamas.

Taking this chance the actor manages to get into communication with the police by taking the receiver from the phone with his teeth. The police arrive—two of them—and find the burglar in pajamas comfortably seated and enjoying the discomfiture of the actor who, with jumper and cap and his hands tied, looks the part of a burglar to perfection. The make-up deceives the police and they pounce upon the actor and drag him out of the house despite his protestations. He is in a fair way to be locked up when he finally succeeds in convincing the police that he is the victim and that the real burglar is the man back in the house. While this is going on the real burglar, feeling secure, goes to bed. Here the police find him on their return and he is rudely awakened. But, before they can get him out of the house, the actor decides that the fellow has done him a great service and induces the policemen to let him go free, at the same time handing them a liberal fee. The policemen are accommodating, and with the observation "Now I am sure that I have a good make-up," the grateful actor hands the burglar a liberal sum of money and sends him on his way.

FAMOUS DIRECTOR FOR THE INDEPENDENTS.

The Eclair Company of America announces the acquisition of the noted Arnaud, formerly *Premier Metteur en scene* of the Gaumont Co., who is scheduled to arrive in Fort Lee early in January.

M. Arnaud is well and favorably known in America for the magnificent historical and Religious subjects staged and produced under his direction for the latter firm, in fact, he devotes his effort exclusively, to large and important productions. The new and wonderful Eclair studios and laboratories offer wide scope for the display of M. Arnaud's ability in America.

"HIS MUSICAL SOUL" (Solax).

The Solax Company had a visitor over at the Studio the other day. The gentleman was shown through the studio, factory, machine shop and offices. Finally he was taken to the projecting room where a first print of "His Musical Soul," the Solax release of Wednesday, January 3rd, was being shown to the directors and players. Before a couple of hundred feet were exposed the visitor's state of mind resembled a gigantic question mark.

"His Musical Soul" is a comedy in which a fat man (300 pounds) undertakes the delicate task of wooing a slip of a girl about one-third his weight. The fat man has as much music in him as a buzz-saw or an obstreperous dumbwaiter, but a rival in the form of a curly-haired violinist with nimble fingers and graceful masculine lines, is the favored suitor, so the fat man de-

Scene from "Turn of the Wheel" (Reliance).

cides that he must not be outdone in the arts of love. He buys a trombone possessing the magic of the proverbial flute, only instead of driving the rats to the sea, the trombone drives people to destruction and animates inanimate things so that they also may manifest their protest.

The visitor was considerably baffled. He asked thousands of questions. "How do you get the pictures to move on the walls, what do you do to make the glassware dance on the tables and the clock to do a cake-walk on the mantelpiece?" All this trick work Madame Blache, who staged the picture, tried to make clear to the curious visitor.

The visitor had an idea that strings were attached and a man behind the scenes regulated the movement of the furniture and other chattels. When told that it was all done by an automatic arrangement the visitor gasped and looked upon the Solax contingent as wonders of creative genius.

"ALCOHOL" FOR W. C. T. U.

The Eclair Film Company of America joins the "uplift movement" by producing in pictures a dramatic story in three reels on "The Ravages of Alcohol." Similar subjects have been attempted previously, but the Eclair offering is perhaps the most pretentious of its kind yet seen.

The spectator is carried through more than forty wonderful scenes depicting the lives of father and son, with the effects of the drug on the former and the hereditary influence exerted in the latter. Months were spent in staging "Alcohol," many of the scenes being massive in construction. The artists employed number several hundred.

No date has been announced for the release of "Alcohol," as the wishes of the various temperance societies will be followed largely in determining a method of distribution.

ARTHUR DONALDSON GETS OVATION.

Arthur Donaldson, well known in theatrical and picture circles in this country and who played important parts in the Irish pictures made by the Kalem Company, has made a most successful appearance before the public in Oscar Theater, Stockholm, Sweden, his home town. Word has reached The World through friends that Mr. Donaldson was given twenty-six curtain calls during the piece and that, at the conclusion of the play was "called before the iron curtain" which, it appears, is the greatest mark of appreciation that can be paid to a player in Swedish theaters.

FLORENCE TURNER APPEARS IN SAN FRANCISCO.

One evening recently the patrons of one of San Francisco's picture houses were surprised to see Miss Florence Turner, of the Vitagraph Company of America, appear before them.

It seems that a few nights before, Miss Turner "dropped in" to the Fairyland Theater, located in a residence district, in Devisadero Street, and unnoticed, saw "Auld Lang Syne."

Upon leaving, the "Vitagraph Girl" was spied by the proprietor and there was an arrangement made on the spot. When Miss Turner appeared before the audience, after her masterpiece "Jealousy" was reeled off, her weak little voice said, "I can be funny, too!" She was funny, very funny. Her first imitation was "A Sales Girl Trying Not to Sell Something." After ten rounds of good stout applause "Flo," (as mother calls her) continued with another imitation, "A Bowery Boy In the Gallery." More applause, bunches of flowers, her smile, and good-bye. She left in her automobile.

Miss Turner certainly has some ability as an actress. After seeing her act that one scene of "Jealousy," then to have her stand before an audience and get away with comedy, that's going some. Not every actress can prove a tragedienne and comedienne.

JEROME D. MITCHELL.

"BILL KALEM" GOES VISITING.

While strolling up Eighth Avenue last Sunday night our old friend, Bill Wright, of the Kalem Company, saw a green glow ahead of him. On investigation Bill found the peculiar color was caused by the green electric light globes in front of the Royal Theater, 123d Street and Eighth Avenue, this novel illumination being used to feature Kalem's headliner, "Arrah Na Pogue." Bill dropped in to visit the manager and was requested to tell the audience something about the country in which the picture was made. Bill did not require much urging, as "telling about the pictures" is his forte.

The Royal patronage—made up of the intelligent part of the neighborhood—enjoyed hearing at first hand about the genuine Irish scenes, and the great big feature films soon to be produced in the Holy Land by the same company of talented actors who produced "Arrah Na Pogue," and the other popular Kalem Irish photoplays. Friend Wright is known from Maine to California as the exhibitors' friend, and Bill never hesitates when an opportunity presents itself to do the manager a good turn.

Scene from "His Musical Soul" (Solax).

GAUMONT PROGRAM.

Great French Film Makers Celebrate Their Independence with Numerous Feature Subjects.

Now that the Gaumont Co. has fully resolved to exploit its far-famed Gaumont films in the Independent ranks, everything is rapidly forming itself in readiness. They announce the definite decision to sell their productions direct to the exchanges through the open market so that members of all and any existing organizations will find it possible to supply their exhibitors with Gaumont films.

The output of this concern will contain a very large proportion of feature reels, and it is their intention to sell these to exchanges in the same way that the ordinary releases of the various manufacturers are now being disposed of, instead of asking special prices. In order to convince the American market of the merit of the feature productions that they have ready for exploitation, they have decided to release as their initial independent attempt the Delhi Durbar, as soon as it reaches this country. This procession and the incidents which accompanied the coronation of King George the V. as Emperor of India has already been faithfully photographed by representatives of this European manufacturer in the British possession. The reel will reach this country about the middle of January, 1912, and will be put upon the market as soon as it arrives. The grandeur and magnificence of the Durbar will easily raise this release above the best of the specials that have yet been put out. It will be a genuine principle of the Gaumont firm that none of their films will fall into the class of mediocrity. The best points of vantage have been taken by the camera man so that a full and faithful record of the entire coronation procession will be projected on the screen. One thousand elephants carrying all the gradations of Hindoo royalty, as well as the glittering and gaily caparisoned equipages, will give evidence to the respect with which the British subjects regard their sovereign. This is indeed a subject that can be billed specially, and two-sheet posters and pictorial descriptive circular matter can be procured by writing to the Gaumont offices at Flushing, New York.

The second feature will be entitled "The Christian Martyrs," which will be hand colored throughout. The story depicts the sufferings and persecutions of the earliest exponents of modern civilization, and gives a realistic idea of the manner in which the pagan Romans humiliated and tortured the early Christians. The possibilities of this film as a follow-up to the Delhi Durbar will surely be realized by the trade throughout the country. They will be able to obtain an accurate idea of the quality and magnitude of Gaumont independent productions. This film will also be sold to the exchanges just as though it were an ordinary release; in fact, the Gaumont Company announce that their releases will contain a very large proportion of feature films and that these will be sold to the exchanges in the same manner as the ordinary releases are now being sold. They will not ask special and undue prices.

The Gaumont representative will shortly make a tour among all the exchanges and acquaint them with the opportunities that this manufacturer has in store for them.

The Gaumont Weekly film, which will comprise all events of topical nature from week to week, is slated for release on or about the 20th of January. The black and white films will sell at the recognized price of 10c a foot, while a nominal extra charge will be made for the hand-colored ones.

A SOCIOLOGICAL PICTURE.

Under the title "The Blood of the Poor," a rather daring effort has been made by the Champion Film Company to depict a harrowing phase of human life—a result of our present economic conditions. Subjects of this character are calculated to arouse class prejudice unless treated in the most delicate manner and it is open to question if good can result from accentuating the social differences of the people.

In this particular instance a poverty-stricken Jewish tailor with a family of small children has been served with a dispossess notice and is in despair. Learning of the distress of his tenant, the landlord offers to take the oldest girl into his service as maid to his daughter and cancel the rent. There is nothing else for the poor tailor to do, so he accepts the terms. While serving as maid, the girl comes in contact with a rich young man who is to marry the landlord's daughter, and eventually falls victim to his blandishments. The maid is discharged and the young man is only gently chided by his fiancee and her mother for his carelessness. He treats the matter as a good joke.

Returning to the old tailor, we find him struggling to make a dress coat for the young millionaire within a time limit. He gets it finished, but the strain has been too much for his starved body and he drops dead upon the couch. Following this dread event, the young man and his tailor rush in for the coat; they find it finished, but discover that it has cost a man's life. While carelessly contemplating the situation, the girl comes in to learn for the first time that her father is dead and, while bowed in grief over his lifeless form, the young man who has caused her ruin and discharge offers her money. The offer is spurned and the man walks out with a laugh on his lips.

How the upper half live is shown in a view of the festivities attending the announcement of the engagement of the young man and the daughter of the landlord—a brilliant scene.

The appearance of this picture, which is to be released Jan. 1, 1912, will be hailed in certain quarters.

Calendar of Independent Releases.

MONDAY, DECEMBER 25th, 1911.

AMERICAN—The Duel of Candles (Dramatic) 1000
CHAMPION—Bonnie of the Hills (Dr.) 999
COMET—The Tie That Binds (Com.) 1000
IMP—On the Stroke of Three (Dr.) 1000
NESTOR—The Best Man Wins (Com.) .....

TUESDAY, DECEMBER 26th, 1911.

BISON—The Run on the Bank (Dr.) .....
ECLAIR—The Wrong Bottle (Amer. Com.-Dr.) .....
POWERS—The Sign of the Helmet (Com.) .....
POWERS—Where Steel Meets Cloud (Industrial) ....
THANHOUSER—She (Two Reels—Dr.) .....

WEDNESDAY, DECEMBER 27th, 1911.

AMBROSIO—Tweedledum in Love with a Singer (C).
AMBROSIO—Tiny Tom's Exploits (Com.).....
CHAMPION—The Doctor's Close Call (Dr.) 1000
NESTOR—A Western Girl's Love (Dr.) .....
RELIANCE—Brotherly Love (Dr.) .....
SOLAX—When Mary Was Little (Com.) .....

THURSDAY, DECEMBER 28th, 1911.

AMERICAN—Bonita of El Cajon (Dr.) 1000
ECLAIR—The Silent Call (Dr.) .....
IMP—The Portrait (Dr.) 1000
REX—An Unwelcome Santa Claus (Com.) .....

FRIDAY, DECEMBER 29th, 1911.

BISON—Getting His Man (Dr.) .....
COMET—The Crude Miss Prude (Com.) 1000
LUX—Making Pianos (Industrial) 344
LUX—Caught by Cinematography (Dr.) 636
SOLAX—The Divided Ring (Dr.) .....
THANHOUSER—The Expert's Report (Dr.) .....

SATURDAY, DECEMBER 30th, 1911.

GREAT NORTHERN—A Realistic Make-Up (Com.) ..
GREAT NORTHERN—Sea and Landscapes, Denmark (Scenic) .....
ITALA—A New Year's Guest (Com.) .....
IMP—Broke (Com.) 600
IMP—A Lesson to Husbands (Dr.) 400
NESTOR—Mutt and Jeff Break into Society (Com.)..
NESTOR—Their Afternoon Off (Com.) .....
POWERS—A Mail-Bag Romance (Dr.) .....
RELIANCE—The Birth-Mark (Dr.) .....

SUNDAY, DECEMBER 31st, 1911.

MAJESTIC—Will You Marry Me? (Com.) 615
REPUBLIC—The Pride of Lexington (Historical Dr.)
SOLAX—Christmas Presents (Dr.) .....

TWO MAJESTICS EVERY WEEK.

Commencing January 7, 1912, the Majestic will release two subjects each week, the release days being Friday and Sunday. Exhibitors who have tested the qualities of the Majestic pictures will learn this bit of news with considerable satisfaction. "Gossip," reviewed elsewhere in this issue of The World, will be the first Friday release. It is a good number for any program.

"RAISING THE MAINE" FILMS.

The Raising The Maine Film Co. has been fortunate in securing the West End Theater, on 125th St., New York, for exhibiting their pictures of the Battleship Maine, a film of national interest, portraying the hazardous work attached to the raising of that unfortunate ship which was blown up in Havana Harbor in 1898

"LOVE WILL FIND A WAY" (Kleine-Eclipse).

(Cover Illustration.)

This clever Eclipse subject is of a higher class than the majority of film comedies. A young nobleman, Count Louis Anglade, in love with the charming Miss Arlette does not meet with the approval of her aunt. Louis gets his uncle, who is an old friend of the aunt to assist him to disguise himself and be engaged as tutor for young Master Maurice Reynold. One day the young Count is discovered by the Aunt. She thinks that it is for love of herself that Louis is there. He is asked for an explanation and the true reason is disclosed. The elder lady is at first grieved, but soon gives her blessing to the happy pair.

NEW INSTALLATIONS BY HALLBERG.

The Church of Our Lady of Lourdes, on West 142d St., has installed a new Model B. Edison M. P. Machine with Hallberg Economizer, furnished by J. H. Hallberg, "The Economizer Man." He reports also sale of Edison Model B Machines with Hallberg Economizers, as well as all supplies to L. Liebmann, 1379 Washington Ave., The Bronx, and Condit & Bartolini, Mariner's Harbor, N. Y. Powers No. 6 and Economizer to Kurz & Levy, Amsterdam Ave. and 145th St., City.

ECLAIR CO-OPERATES WITH EXHIBITORS.

Direct co-operation with the theater is the plan adopted by the American Eclair Film Company. The method involves much expense yet should prove effective as, if properly exploited by the exhibitor, an increase in receipts should follow.

According to the announcement, made elsewhere, the Eclair Company sends out specially prepared photos and lobby displays to all exhibitors who send in the name of any Eclair subject they have booked and the date it is to be shown.

This advertising matter is supplied in advance to allow time for acquainting the public of the production's coming.

Any proposition tending to improve business will be welcomed by theater managers, hence the Eclair plan should prove immensely popular.

CHAMPION FILM COMPANY MOVES.

The Champion Film Company, formerly located at 10 East 15th Street, have removed to larger and more commodious quarters in the new Exchange Building, 145 West 45th Street. Mr. Dintenfass is tickled to death with his new offices and well he might be, for his present suite, including general offices, business office and his own private office, is a vast improvement over the old "lay out" on Fifteenth Street.

Through the columns of the Moving Picture World, Mr. Dintenfass wishes to extend a cordial invitation to the trade to call. (There is a box of Romeo Perfectos on tap.)

GEORGE KLEINE IN NEW YORK CITY.

Mr. George Kleine, of Chicago, recently returned from a six weeks' trip in Europe, and was at the Hotel Knickerbocker, 42nd St. and Broadway, while in New York.

SWANSON'S TRANS-MOUNTAIN SERVICE.

The above engraving shows Mr. J. M. Probst, of Durango, Col., leading a pack horse over the mountains to Silverton, Col., with a week's film service for Miller & Ennis. The trip was made necessary by a wash-out on the Rio Grande Railroad, which cut Silverton off from communication with Denver. Mr. Probst's trip was arranged by H. T. Nolan, manager of the Swanson Film Company, and meant a 45-mile hike over the mountain trail. Some idea of the roughness of the road is given in the picture.

Scene from "The Kiddies' Christmas," 2 Reels (Lubin).

MOTION PICTURES AT NATIONAL ARTS CLUB.

Under the direction of Madame Ruth Booth Dolese, a selected program of motion pictures was shown at the National Arts Club, in Gramercy Park, New York City, Wednesday evening, Dec. 20. About 100 members of the club and a few invited guests were present. The subjects shown were "Panama Canal in 1911," Edison; "The Battle," Biograph; "Sea Birds and Their Haunts," "Life in the Pond," and "Niagara Falls," Pathe. The pictures aroused the deepest interest and frequent applause greeted many scenes. Edison's "Panama Canal" and the Pathe Nature pictures came for the most favorable comment.

EXHIBITOR AND SCHOOL WORKING TOGETHER.

Mr. A. J. Wellman, proprietor of the Lyric Theatre, Catlettsburg, Ky., is one of those exhibitors who is interested in the moving picture from its educational aspect. He finds it more profitable to cater to the intellects of his audience than to their animal spirits, and in doing so he gets more pleasure and interest out of his business himself. At the present time he has developed an excellent working plan to co-operate with the superintendent of schools in Catlettsburg, in which idea he finds a ready response from the school authorities. Each week there are five tickets for the Lyric given in every schoolroom as prizes for good work. The tickets are distributed by the teachers and are good for matinees only. There would be no child laws necessary if all exhibitors were of the same mind as Mr. Wellman, for he does not believe in children patronizing theatres alone at night, nor in filling their minds with unprofitable ideas.

It is quite plain to be seen, from the evidence at hand, that he considers himself an educator and that he has a duty to fulfill in his home city. The newspapers are also with him and are giving his co-operative plan plenty of space. Mr. Wellman, if he could do as he wishes, would give an exclusively educational exhibition every day. But owing to the scarcity of subjects he is glad to get one educational picture a day. His principal complaint is that it is difficult to book even one educational subject per day, owing to the scarcity of that class of pictures, which it is quite certain that the public dearly loves to see.

STOLEN.

1 Power's Cameragraph No. 6; Serial No. 3306
" " " " " " " 3403
" " " " " " " 3404
Suitable reward for information that will lead to their recovery.
H. A. Mackie, 853 Broadway, New York.

WITH
MILDRED HOLLAND
POWERS MOTION PICTURE CO
PPP

Mr. R. S. Sturgeon (3rd from right, standing) and Members of Vitagraph Western Company at Santa Monica, Cal.

Laboratory and Headquarters of Vitagraph Western Company at Santa Monica, Cal.

"A Victim of the Mormons," a Three-Reel Special Feature to be Released by The Great Northern Film Co., February 3rd, 1912.

MISS FANNIE SIMPSON,
Versatile Player of the Solax Company.

MISS LENORE ULRICH,
Charming Member of the Essanay Comedy Company.

Scene from "Broncho Billy's Christmas Dinner" (Essanay). Miss Fisher Driving Just Before Coach Upset.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

THEATERS FOR SALE.

Agents for Buying, Selling, Renting of Moving Picture Theaters Exclusively.

LOT 15-a—[illegible] exceptionally fine house, capacity 500. Equipment best that money can buy and appointments first class in every respect. $12,000.

LOT 30-a—New York, [illegible] Population 35,000. Cost $19,000 to build. 50 x 100. Within easy distance New York City. Ten years' lease. $13,000 or can buy out property within three years for $9,000 additional. MOVING PICTURE THEATER AGENCY, Box 485, Madison Sq. P. O., New York City.

FOR SALE—Moving Picture Theater town of 1,500. Ten-cent house. Steady income producer. Address, H. D. K., care of Moving Picture World, New York City.

FOR SALE—Moving Picture Theater in city of 28,000 inhabitants, within 57 miles from New York. Only one other moving picture theater in city. Seating capacity fully three hundred. Has been established five years. This is a good proposition for some live man. Only reason for selling, owner has other interest demanding his attention. Will sell at a bargain. Address, S. H. B., care of Moving Picture World, New York City.

THEATERS WANTED.

Agents for Buying, Selling, Renting of Moving Picture Theaters Exclusively.

WANTED—Picture theater, no vaudeville, 299 seats, Greater New York, full particulars. Refer No. 2-w. MOVING PICTURE THEATER AGENCY, Box 485, Madison Square, P. O., New York City.

SITUATIONS WANTED.

AT LIBERTY—After Jan. 1, thoroughly experienced theater manager—pictures, vaudeville or both—go anywhere. Best references—bank and theatrical. What have you to offer a man with ideas? Address, 410, MANAGER, c. o. Moving Picture World, New York City.

AT LIBERTY—[illegible] PULLMAN, 23 Stuyvesant P[illegible] New York City.

TALKING PICTURE [illegible] Fair salary. Man can manage reliable people. New York, six years. Address, TALKING PICTURE O'NEILL, 5610 Fourth Street, Brooklyn, N. Y.

AT LIBERTY—After Jan. 1, trap drummer; all traps etc. Experienced. Can also do and have done illustrated songs. Capable of managing picture house. Address, G. R., care of Moving Picture World, New York City.

AT LIBERTY—First-class operator, with three years' experience; would like position outside of Greater New York. Address, D. MacDONALD, 317 Twentieth Street, Brooklyn, N. Y.

HELP WANTED.

WANT PICTURE THEATER MANAGER that can take hold and build up good high class patronage. Kindly do not reply if not fully qualified; state terms. Address OHIO MANAGER, care of Moving Picture World, New York City.

WANTED—Pianist for new theater in Indiana city of 60,000. Must belong to union and be able to play the pictures. If you are not good don't write. Address, PIANIST, care of Moving Picture World, Chicago, Ill.

HALL FOR RENT.

FOR RENT—Hall 35 x 70, with good stage and anterooms. Seating capacity about 400. In live city of 45,000 near Boston. Suitable for moving picture theater. Address, T. W. CARTER, 30 Kilby St., Boston, Mass.

EQUIPMENT FOR SALE

FOR SALE OR EXCHANGE—[illegible] Write quick. Machine is complete and was used only a [illegible] L. WORDEN, 52 Congress Street, Oshkosh, Wis.

FOR SALE—Moving picture machine cheap. Write quick. Machine is complete and was used only a [illegible] L. WORDEN, 52 Congress Street, Oshkosh, Wis.

FOR SALE—[illegible] Model No. 5 machine. Must [illegible] H. P. [illegible] complete. All in first class condition. Address, PALACE AMUSEMENT COMPANY, [illegible] Virginia.

MISCELLANEOUS

WANTED to buy or lease moving picture theaters in the Middle West. Also house managers and singers wanted. Write. PRINCESS THEATER CIRCUIT CO., INC., St. Cloud, Minn.

WANTED.—All prospective builders of Moving Picture Theaters to communicate with us in reference to our LOFT DRIED DAMP RESISTING PANEL BOARD for interior finish. Now being used in picture theaters with most satisfactory results. Address, CHARLES D. BROWN & COMPANY, Inc., 40 Federal St., Boston, Mass.

FILMS WANTED—Want to buy two Edison reels, "Bridge of Sighs," "Where Is My Wandering Boy Tonight?" Write quick if you have these reels. Best price. Must be in good condition. Will buy other features. Address, MAJESTIC THEATER, Altoona, Pa.

FOR SALE—Copy of Italian and Turkish War film. Used two weeks over my circuit. Fifty lithos, film good as new. Price, $50. Sent C. O. D. Allow examination at express office. Address, CHARLES S. SIPE, Marion, Ind.

WANTED—To exchange a valuable farm for a good picture theater. For further particulars, address W. A. COLLIER, Grove City, Pa.

Advertising Cinderella

The accompanying illustration is made from an eight-sheet poster being issued by the Selig Polyscope Company for its release entitled "Cinderella," in which the dainty Mabel Taliaferro is featured. It is a beautifully-colored creation and in keeping with the subject.

Other special advertising for this subject embraces press notices, display advertisements and newspaper cuts in several sizes, properly designed for advertisements and reading notices. The electros may be purchased at cost price: single column, 95c.; two-column, $1.50; three-column, $1.50. A set of proof sheets showing these electros and the accompanying reading matter is being sent to exhibitors. A press sheet with six readers for use in the local columns of newspapers is also being distributed.

The poster offerings, aside from the eight-sheet illustrated, includes attractive one and three-sheet designs. Small hand-bills for general distribution have also been printed. These are printed in black on various colored paper.

For the assistance of the pianist who plays the pictures, Mr. Clarence E. Sinn has prepared a list of suitable music for the three reels. This music is not in the form of a special score, as might easily have been arranged for a subject of the importance of "Cinderella," but is merely a list of published music which may be readily adapted to the various scenes, with the names of the publishers from whom the various pieces may be obtained. It will help some.

With such a complete line of advertising accessories and a picture of the character of "Cinderella," there is no reason why exhibitors who are enterprising enough to avail themselves of the opportunity, should not reap a harvest of easy money. Incidentally, a campaign such as is made possible by the material offered, ought to make photoplays unusually popular wherever it is used.

LETTERS TO THE EDITOR

AN APPEAL FOR BETTER GRADE OF PICTURE DRAMA.

Editor Moving Picture World.

Dear Sir:—As a patron of the motion picture playhouses, I desire to add my modicum of praise to the splendid results achieved by the actors and actresses of the various motion picture companies. The acting of each individual is most often in perfect unanimity with that of the others in the production, and the "business" of each, supplemented by the facial and bodily expression in the interpretation of the role is wonderful to a high degree, and lends to the endeavors of each a realism peculiarly forceful, notwithstanding the fact that the influence of vocal expression on their auditors is denied them.

However, is the character of the average drama which these people are obliged to act of sufficient strength and force to give them opportunity of exercising to the fullest extent their histrionic ability in the depiction of the wide range of human emotion? The life delineated in these plays is very often a distortion in every way, of the great life in which we are all so deeply concerned. The parts which the various actors are given to interpret, are quite often wholly illogical, and not at all in accord with probable and natural sequence. Sometimes these small plays are absurd to a degree of constituting an unintentional travesty upon that particular phase of serious life which the actors are struggling in so noble a manner to present. The dramas are often ridiculous and cheaply farcical, to the extent of being disgusting; and although the argument may be advanced that the silent dramas are only witnessed by the poorer and less cultured class, and therefore a class less appreciative of the higher forms of art, it can be cited as a fact, that our simpler and less aesthetic brethren have really a truer and more subtile valuation and knowledge of the causations of human passion, as he himself is swayed by the primitive emotions more readily than those upon whom refinement and education have laid powerful constraint. And in the furtherance of the argument that the uncultured have a keen and equally discerning appreciation of the higher in art, drama and music, witness the many of these people who throng the art museums and stand enraptured before the masterpieces exposed there, and the crowds of the same at the opera and theater, as they peer down eagerly from the topmost galleries. And moreover, it is acknowledged by more than one great actor that the finest appreciation of the merits of a play come from these same people.

It being apparent, from the spectator's viewpoint, that thousands of dollars are spent in elaborating a moving picture production, for costuming, scenery, high salaried actors, etc., etc., why should not a proportionate amount be expended for a real, human drama by some playwright of ability, as is done by theatrical producers? This would, no doubt, entail considerable additional expense, and would necessitate charging the playhouses a higher rate for the rental of the films than obtains now, but I believe the moving picture public would readily pay five or ten cents more if they could be assured of a higher class of production.

So I trust that as the influence for good or evil of the moving picture plays upon the minds of these especially impressionable people is great, you will allow me to enter my plea for a type of drama more representative of actual life and human feeling; with its little touches of fantasty and artistry, which give to dramatic art, displayed on the theatrical stage, its seductive appeal, and has made it one of the greatest factors in human betterment. EDISON L. SKEHAN, New York.

A GROWL FROM THE DARK ROOM.

Editor Moving Picture World.

Dear Sir:—When a proud new liner from Europe makes her way up New York Bay, as in the case of the "Olympic," a few months ago, we all shout ourselves hoarse with delight. Figuratively speaking, of course. There is, at any rate, a great deal of whistling on the river. Pictures of the new leviathan appear in the papers, the owners of the ship, the designers of the ship, the builders of the ship, the captain and his officers, some of the passengers, they all come in for taffy. But devil a one of them goes out of his way to say a kind word for the 400 or 500 poor wretches who have been locked up in the Inferno which supplies the motive power for driving the great hulk through the water.

I mean the firemen, the stokers, who work in four-hour shifts in a temperature of an average of 120 degrees, shoveling coal into the furnaces. Nobody thinks of them. Yet in their way, they merit as much laudation as the other people who help to get the new liner here. I notice from your columns that there is a parallel to be drawn between the new Atlantic liner and the moving picture.

Here you are, week after week, saying nice things about these nice pictures; the actors and actresses; the producers; the manufacturers, of course; the authors of the scenarios; the exhibitors; the operators; all these people are handed out taffy in your pages, but devil a soul thinks it worth while to put in a word of encouragement for the dark room help, who, like the firemen on the Atlantic liner, are, after all, the people who get down to the making of the picture which incites so much pleasure.

Dark room work is not a Heavenly job. It is, perhaps, the most irksome part of the moving picture business. The camera man feels the delight of bringing down his prey; he has something of the consciousness of a sportsman who makes a good shot. The operator shares in the general applause. The actors and actresses get glory, the manufacturers and exhibitors pocket the profits; the dark room helper gets so much per, and that is all. I think he deserves more.

I see a lot about combinations of manufacturers, exhibitors, and operators. What about a combination of dark room helpers, people who do developing, perforating; all the work incidental to the production of the finished picture? There must be several thousands of dark room workers, scattered throughout the various film factories of this country. Our work is at least as skilled as that of the operator, but, as I said before, nobody says a word for us. The only occasions I can recall when the dark room help was allowed in the limelight, were at the Vitagraph and Imp dinners last year. Then some of us were permitted to open our mouths. It would encourage us in our work if some times in your paper, a word of notice were given us.

I write this at the instigation of several companions in misery in the Red Light district. I don't mean the Red Light district commonly understood. I mean the dark room where they print and develop the pictures that are written about so much every week. Thank you for printing this little growl. "HYPO."

HAIL TO THE KING!

Keith's New Theater, Campello, Mass., Dec 14, 1911.

Editor Moving Picture World:

Dear Sir:—You will do me a favor by inserting the following in your paper in regards to Mr. "Henry" saying that the title of "Moving Picture King," by L. A. Howard, is incorrect. I have never claimed I was the "Moving Picture King of New England," but I do claim that I have had the title of "Moving Picture King of the United States" for the past fourteen years. The title was first given to me when I played New York City, about fourteen years ago, with my first picture and vaudeville show. I have shown all over the West, and have been over the best part of Europe, and I still have some of my old Heralds of 16 years ago, with that title printed on. I have been in show business, all branches, for the past 22 years, and I am known by every first-class manager in the country. I did not return to New England from Europe until 1900. I know of several people who have used the title in late years. Mr. Foster, who is now with Keith's Boston Theater, used it about 8 years ago, and many others I could mention. All I care is to let you know I have not taken that title from anyone else, especially from Mr. Frank Howard, whom I know personally and respect, and who is without a doubt the best known picture man in New England, and well deserves the title of the "Moving Picture King of New England." If there are any showmen who used the title before me, I would like to hear from them. I remain, respectfully. "One of the old school," L. A. HOWARD.

WASTED AMMUNITION.

Rex Theater, Berkeley Cal., Nov. 27, 1911.

Editor Moving Picture World.

Dear Sir:—Could you spare me a few moments' time on a certain point that I see lacking in many of the best pictures?

Many times we see a group of soldiers or cowboys riding down a ridge, shooting a hundred or more rounds of shots against the pure white sky above as a background. Of course we know they are shooting by the way the horses are jumping around, and by the action of their riders, but that is the only way you could tell in some of the battle scenes. Why could they not find a ridge having a distant dark mountain, or even tall trees, anything to get the benefit of the very thing that is to make for them a battle scene? Take the recent release, "The Empty Saddle," a beautiful story, indeed, but how much could they have improved on this picture should they have had at the time this very point in view. Great volumes of smoke went skyward all through this battle scene, but it had no background to show that there was any powder used at all. I have noticed this time and time again. The color of powder smoke and the sky is of the same whiteness and affords no contrast. There should be something dark in the extreme background, and then one could see every flash of powder and get the most important effect in such scenes. Yours truly, EARL R. HILL.

WANTS SCENARIO WRITERS CREDITED.

Brooklyn, New York, December 14, 1911.

Editor Moving Picture World:

Dear Sir:—Referring to your issue of December 16th, and your criticism on the Vitagraph Company's production of "Vanity Fair" therein.

As the unimportant individual who constructed this scenario for the Vitagraph Company (whose splendid rendition, by the way, is a source of great gratification to me, as it must inevitably be to those who will be fortunate enough to witness the film), I wish to say a few words on this subject.

As is usual in such cases, no mention has been made of the scenario composer? It is not the desire of this writer to have his name proclaimed from the housetops, with an impressive blast and blare of trumpets. He does not seek notoriety of this sort. But he does venture to contend that the mere mention of his name could possibly do no harm, but on the contrary, might benefit him in some way. True, you have referred indirectly to him when you say, "that the Vitagraph Company has reproduced a well-known work of fiction, which has lost none of its individual qualities in the transition. It comes nearer to being a flawless adaptation than anything that has appeared in motion pictures." That reference, at least, is something, but why, I ask you, in all sincerity, not only for yourself, but for others similarly situated, who are turning out conscientious work, and tending to elevate the motion picture industry, why, I repeat, is the scenario writer so persistently ignored, and his name enshrouded in dark mystery? When will he come into his own Why does he not receive at least a little share of the praise meted out to those who interpret what he conceives or makes possible for production? These are questions worthy, I believe, of careful consideration.

Illustrating the above, let us take the "Tale of Two Cities" Vitagraph production, as an instance. The principal actors, the director and company, were the recipients of unstinted praise, and deservedly so, for their wonderful work, yet the gentleman who was personally responsible for their success, the person who adapted that masterpiece of fiction, a truly gigantic task, and converted it into a scenario, for motion picture use, what of him? If there is anybody, who labors under the happy delusion that to adopt a novel from Dickens or Thackery, and do so successfully, is an easy undertaking, let that optimistic individual try his hand at it. That's all.

Some readers of this letter will undoubtedly think that the writer is prompted to pen this epistle purely from motives of selfishness and vanity. But this is not so. It is his aim simply to point out a present wrong that can be righted, and should be righted. Credit should be given where credit is due. It is only fair and just.

Too much cannot be said in praise of the Vitagraph's presentation of Thackery's great work. I have, of course, witnessed the picture, and cannot praise the artists too highly. Mr. Kent deserves much commendation for his artistic direction. You have, however, in your review, covered the film so thoroughly and competently that further comment on the subject is superfluous. This letter may possibly attract some attention, and serve to impress upon the film manufacturers (whom I have no wish to disparage by any means, having always found them the most affable and courteous of gentlemen), that the scenario writer or composer is entitled to a little more consideration and attention than he is accorded to-day. If this letter helps the cause of scenario writing in some small way, then it will have served its purpose.

Congratulating you upon the excellence of your "Vanity Fair" criticism, and assuring you that I agree with your reviewer in every particular regarding same, I beg to remain, Respectfully yours, E. G. M.

FLICKERS.

New way to catch murderers. Have the tragedy re-enacted at the scene of the crime. Exhibit the pictures at the Nickelodeon and arrest the murderer when he comes in to look at them. Oh, you Movies!

CINES CO.
OF ROME

ITALIAN-TURKISH WAR
No. 3

The THIRD SERIES, containing a great many exciting incidents, will be released December 28th. Send for Synopsis.

445 BROOME ST.
NEW YORK

Telegraph, Cines, New York — Telephone, Spring 9232

GET ENOUGH 3 IN ONE FOR A REAL GOOD TEST—FREE

Test 3 in One on your moving picture machine thoroughly. It won't cost you a cent. Send *to-day* for a generous *free* sample. (Don't mix 3 in One with any old oil in oil cans. Use nothing but 3 in One out of a clean oil can.)

Ask any experienced operator. He knows 3 in One, and will tell you that it is the ideal Moving Picture Machine oil. Lubricates perfectly star wheel, flywheel, shutter gear and every other mechanism. 3 in One won't collect dirt or clog. Contains no acid or alkali. Won't gum—won't run.

3 in One also cleans and polishes all wood and metal surfaces, and absolutely prevents rust in all climates, indoors and out. Try out this good oil right now at our expense. Send for free bottle and free book to-day!

Sold everywhere at 10c, 25c, 50c. (The 50c ½ pint size is the economical size for you.)

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42 NO BROADWAY, NEW YORK CITY

W. E. GREENE
FILM EXCHANGE, Inc.

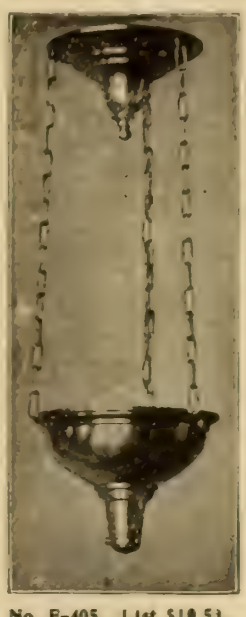
THE OLDEST AND LARGEST INDEPENDENT FILM EXCHANGE IN NEW ENGLAND

Mr. Exhibitor:

Start the Season right by using an Independent Service from a Reliable House. We are buying the Output of the Sales Co. and have some choice services open. Write, wire, or call today at

W. E. Greene Film Exchange, Inc.
228 TREMONT ST., BOSTON, MASS.

Telephone: 2187-3790 Oxford



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Ask discounts of your Electric dealer. If he does not carry, write us direct.
Engineering Reports Free.

AT LAST

It is possible to have daylight pictures to run continually in a lighted theatre.

Beautiful even illumination with inexpensive indirect lighting fixtures. Not an electric bulb in sight. The light thrown to the ceiling and diffused through the room. No annoying side lights.

Theatre lighting revolutionized by this *Eye COMFORT SYSTEM* of Indirect Lighting.

Hundreds of installations being made.

Our engineering department will furnish you free of expense, reports and recommendations on request.

BETTER LIGHT AT LESS EXPENSE

Investigate —Write today

NATIONAL X-RAY REFLECTOR CO.,
235 Jackson Blvd., Chicago.
Gentlemen:—
Send full information regarding lighting of our theatre.
Length ..... Width ..... Ceiling Heighth .....
Name ..... Address .....

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, DECEMBER 25th, 1911.

BIOGRAPH—Caught with the Goods (Comedy) .....
BIOGRAPH—A Mix-Up in Raincoats (Comedy) .....
KALEM—The "Revenue" and the Girl (Dramatic) 1000
LUBIN—One Way to Win (Comedy) 1000
PATHE—Pathe's Weekly No. 52 (Topical) 1000
SELIG—A Modern Trip (Dramatic) 1000
VITAGRAPH—Some Good in All (Xmas Dr.) 1000

TUESDAY, DECEMBER 26th, 1911.

EDISON—Papa's Sweetheart (Dramatic) 625
EDISON—Modern Weapons for Fighting Fire, New York City (Vocational) 375
ESSANAY—A Story of the West (Dramatic) 1000
GAUMONT—From Pity to Love (Dramatic) 826
GAUMONT—Scenes of the Coast of North Africa (Sc.) 124
C. G. P. C.—The Burglar's Hard Luck (Comedy) .....
C. G. P. C.—Aboard a French Battleship (Naval) .....
C. G. P. C.—The Kromats (Acrobatic).....
SELIG—The Bully of Bingo Gulch (Com.-Dr.) 1000
VITAGRAPH—The Younger Brother (Mil. Dr.) 1000

WEDNESDAY, DECEMBER 27th, 1911.

EDISON—The Stuff That Dreams Are Made of (Com.) 1000
ECLIPSE—The Stolen Treasure (Dramatic) 680
ECLIPSE—Fair Exchange Is No Robbery (Com.) ... 322
KALEM—The Higher Toll (Dr.) 1000
PATHE—Mother-in-Law Raises —— (Com.) 1000
LUBIN—The American Girl.....1000
VITAGRAPH—Testing His Courage (Dr.) 1000

THURSDAY, DECEMBER 28th, 1911.

BIOGRAPH—The Voice of the Child (Dramatic) .....
ESSANAY—For Memory's Sake (Dramatic) 1000
LUBIN—The Soldier's Return (Dr.) 1000
MELIES—The Ranchman's Debt of Honor (Dr.) 1000
PATHE—His Daughter's Bracelet (American Dr.) 1000
C. G. P. C.—Mushroom Culture (Edu.) .....
SELIG—Paid Back (Dr.) 1000

FRIDAY, DECEMBER 29th, 1911.

EDISON—A Romance of the Cliff Dwellers (Dr.) 1000
ESSANAY—A Bird in the Hand (Comedy) 1000
KALEM—The Maid's Double (Dramatic) 1000
PATHE—Yann, the Troubadour (Dr.) 950
SELIG—Their Last Chance (Comedy) 1000
VITAGRAPH—A Doubly Desired Orphan (Dr.) 1000

SATURDAY, DECEMBER 30th, 1911.

EDISON—Uncle Hiram's List (Com.) 1000
ESSANAY—Broncho Billy's Adventure (West. Dr.) ..1000
GAUMONT—Curing a Reckless Student (Dr.) 1010
LUBIN—Father and the Girls.....
PATHE— The Doll (American Drama) .....
VITAGRAPH—In the Clutches of a Vapor Bath (Com.) 1000

ADVANCE RELEASES.

MONDAY, JANUARY 1st, 1912.

BIOGRAPH—The Baby and the Stork (Dramatic) .....
KALEM—Driving Home the Cows (Dr.) 1000
LUBIN—The Oyster Industry (Industrial) .....
LUBIN—Object, Matrimony (Comedy) .....
PATHE—Pathe's Weekly No. 1—1912 (Topical).....1000
SELIG—Cinderella (Three Reels—Juvenile) 3000
VITAGRAPH—A Romance of Wall Street (Dr.) .....

TUESDAY, JANUARY 2nd, 1912.

EDISON—Eleanore Cuyler (Dr.) 1000
ESSANAY—The Mail-Order Wife (Dr.) 1000
GAUMONT—A Royal Romance (Dr.) 975
C. G. P. C.—Infancy of Moses (Biblical) .....
C. G. P. C.—The Ice Formations at Odessa, Russia (Sc.)
SELIG—The Cowboy's Adopted Child (Dr.)..... 850
SELIG—He, She and It (Comedy) 150
VITAGRAPH—A Red Cross Martyr (Dr.) .....

WEDNESDAY, JANUARY 3rd, 1912.

EDISON—The Two Flats (Com.) 950
ECLIPSE—True to Their Trust (Dr.) 656
ECLIPSE—A Cotton Goods Factory in France (Indus.) 325
KALEM—The Cowboy Artist's Jonah Day (W. Com.) 1000
PATHE—The Professor's Daughters (Com.-Dr.) 1000
LUBIN—A Village Romance (Com.-Dr.).....1000
VITAGRAPH—The Heart of the King's Jester (Dr.)..

THURSDAY, JANUARY 4th, 1912.

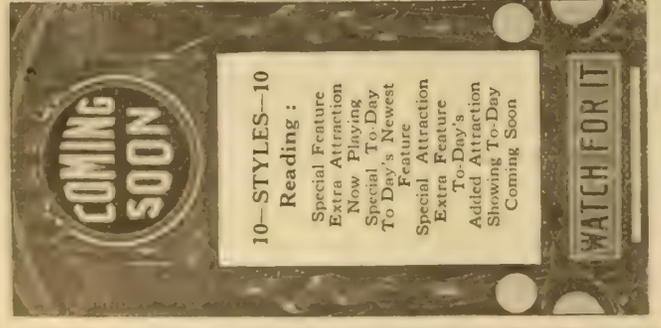
BIOGRAPH—Who Got the Reward (Comedy) .....
BIOGRAPH—The Joke on the Joker (Com.) .....
ESSANAY—The Valley of Regrets (Dr.) 1000
LUBIN—A Noble Enemy (Dr.).....1000
MELIES—A Woman's Gratitude (Dr.) 1000
PATHE—The Rebuked Indian (Indian Dr.) 1000
SELIG—The Mate of the Alden Besse (Dr.) 1000

FRIDAY, JANUARY 5th, 1912.

EDISON—Freezing Auntie (Com.) 660
EDISON—Codfish Industry, Newfoundland (Indus.) ... 340
ESSANAY—For the Love of Mike (Com.) 1000
KALEM—The Dude Cowboy (Com.) .....
KALEM—The O'Kalems' Visit to Killarney (Com. & Sc.)
C. G. P. C.—Betrayed by a Parasol (Com.) .....
C. G. P. C.—Dr. Twostep's Prescription (Trick) .....
C. G. P. C.—A Malay Village During the Rainy Season (Scenic) .....
SELIG—The Other Fellow (Com.) 550
SELIG—Hutchinson, Kansas, Semi-Centennial Celebration (Topical) 550
VITAGRAPH—Destiny Is Changeless (Dr.) .....

SATURDAY, JANUARY 6th, 1912.

EDISON—Please Remit (Com.) 995
ESSANAY—A Child of the West (Dr.) 1000
GAUMONT—Evils of Impure Literature (Dr.) 1035
LUBIN—(Title Not Given) .....
PATHE—The Cowboy's Sister (Western Dr.) .....
PATHE—The Chillouks (Educational) .....
VITAGRAPH—The Path of True Love (Dr.) .....



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"Cindy"—Pub. by Kendis & Paley, New York.
"Alabama"—Pub. by Newton B. Hemus Co.
"Rose of Erin"—Pub. by G. Taylor
"Moving Picture Boy"—Pub. by M. A. Casey.
"Musical Dream"—Pub. by Betts & Binner.

DeWitt C. Wheeler.

"When I Was 21 and You Were Sweet 16"—Pub. by Remick & Co.
"Flag of Our Country, Long May Thou Wave"—Pub. by Milburn Pub. Co., Skoukegan, Me.
"To Waltz with You"—Pub. by Faben Pub. Co., Elizabeth, N. J.

Niagara Slide Co.

"If I Knew"—Pub. by Burdick.
"Knight of the Road"—Pub. by Burdick.

Scott & Van Altena.

"Take Me Back to the Garden of Love"—Pub. by Ted Snyder.
"Come Over, Joe"—Pub. by Jeff T. Branen.
"I Never Had a Man to Love Me Like You"—Pub. by Harry Von Tilzer.
"In Dear Old Ireland Where the River Kenmare Flows"—Pub. by Will Rossiter.
"Nobody Bothers About Me"—Pub. by Fred Heberlein Co.
"Chicken Rag"—Pub. by J. Fred Helf Co.
"My Bombay Maid"—Pub. by F. B. Haviland.
"She Never Was in Ireland, But She's Irish Just the Same"—Pub. by Fred Heberlein Co.

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"That Baboon Baby Dance"—Pub. by Shapiro.
"It's Lonesome on Broadway"—Pub. by Shapiro.
"They Don't Speak to One Another Now"—Pub. by Shapiro.
"My Killarney Rose"—Pub. by Sunlight Music Co., Chicago, Ill.
"That Oriental Rag"—Pub. by Aubrey Stauffer & Co., Chicago, Ill.

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"Oh, You Little Rascal!"—Pub. by Geo. L. Mess Music Company.
"Tell Me, Sweet Rose"—Pub. by F. B. Haviland Co.
"Moontime Is Spoontime (When You're with the Girl You Love)"—Pub. by J. H. Aufderheide & Co.
"Drifting in Dreams with You"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.
"I Want a Patriotic Girl"—Pub. by J. H. Aufderheide & Co.
"Pretty Montezuma Maid"—Pub. by C. J. Dan... Cleveland, O.

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LICENSED Film Stories

KALEM.

DRIVING HOME THE COWS (Jan. 1).—While driving home the cows one evening, a boy decides to go to war. He fails to win his parents' consent as they have already given the lives of two sons to the great cause. The boy, therefore, steals away in the night, stopping to say good-bye to his young sweetheart.

In a hotly contested battle, the boy is wounded and taken prisoner. The report of his death is brought to the lonely farm.

Upon the aged father devolves the task of driving home the cows. One summer evening as he strolls down the path, tired from his day's labors, he sees the cows coming. Behind them appears the figure of a youth with an empty coat sleeve. Great is the father's joy when he recognizes his son, and happy are the old mother and young sweetheart as they behold the brave lad coming home with the cows.

THE COWBOY ARTIST'S JONAH DAY (Jan. 3).—Pete, a Western cowboy, becomes interested in art and imagines that his sketches will make him famous. So they did, but not in the manner which he expected.

The stage coach arrived and Pete noticed a young lady passenger of striking appearance, whom he proceeded to sketch. This the young woman resented and demanded that he destroy the drawing. Nothing daunted by his failure, Pete followed the coach and learned the destination of the fair passenger.

"I'll make her acquaintance or die in the attempt!" exclaimed Pete and, suiting the action to the word he started upon a clever subterfuge. Rolling in the dust, he limped to the cottage, where he announced to the girls that he had been thrown from his horse and was in great pain. The young ladies invited him into the house and withdrew to the next room for bandages and liniments.

While they were absent, Pete could not restrain his pleasure over the prospect of becoming better acquainted. The girls coming upon him unexpectedly discovered that they had been imposed upon and forthwith ejected him from the house.

Once again Pete resorted to strategy to enter the house, but this time he encountered the father, whom he had formerly burlesqued in one of his sketches and the gentleman embraced the opportunity to be revenged by humbling the ambitious young man with the toe of a No. 10 boot.

THE DUDE COWBOY (Jan. 5).—Rose seemed to think that the boys about the ranch did not possess "class" enough to win her hand; in fact, she told the faithful Dick that her future husband must be a man from the city. When Dick met the boys and informed them of his sweetheart's declaration, they proposed a scheme whereby the haughty young woman might be humbled.

As a result Dick secured a complete disguise and attired himself as a typical tenderfoot, with all the mannerisms of a foppish dude. A letter was sent to Rose's father—who was in on the scheme—stating that an old friend was sending his son to visit the ranch.

When the dude arrived, Rose was delighted and would scarcely speak to the other boys. Following out their plans, the ranchmen, masking themselves, held up Rose and the dude while they were enjoying a ride through the country and the young man incontinently fled. Hastily doffing his disguise, Dick returned to the frightened girl, brandishing his revolver and announcing that he had driven away the robbers (?) while her cowardly lover had fled. Rose thereupon decided that the real man had to be of the West and that her ideal was a person who answered Dick's description.

SELIG.

CINDERELLA (Jan. 1).—First Reel.—Cinderella's mother dies and her father marries a cruel widow with two ugly daughters of her own disposition. The father leaves on a long journey and poor Cinderella is soon forced to act as "slavey" to the tyrannical stepmother and her daughters. They abuse and mistreat her and finally turn her out of the house. The girl, footsore and weary, takes refuge in a deserted garden. Prince Charming refuses to marry the girl the king chooses for him and is thrust into prison. He makes his escape and by a strange coincidence attempts to hide in the same deserted garden that Cinderella has chosen. The prince has changed his garb for that of a milk vender and in this apparel he meets Cinderella, who is also in rags. With each it is a case of love at first sight. He gives her a ring and she allows him to cut and keep a lock of her hair. The girl, now refreshed and happy, returns to her home, while the prince dreams of his girl in tatters.

Second Reel.

The king issues a proclamation announcing that if the prince will return he may marry whomsoever he will. The prince, overjoyed, returns. Cinderella, now happy and care-free, pays little heed to her dizzy abuse and ill treatment. She finds great comfort and solace in the ring, and memories, until one day the Prince is pointed out to her, and in him she recognizes her milk vender. And so again her childish dreams are shattered. The king gives a grand ball in honor of his son. The stepmother and sisters go, leaving Cinderella behind, brokenhearted. Her fairy godmother then comes to her assistance, however, making it possible for Cinderella to attend the ball, the only requirement being that Cinderella leave the palace before midnight. Cinderella agrees and departs for the ball in state.

Third Reel.

At the ball, Cinderella captivates the prince and his guests with her beauty and mischievousness. To him she looks familiar, but she steadfastly refuses to divulge her identity. Cinderella so thoroughly enjoys her evening with the prince that she forgets the approaching midnight hour until it arrives. Then suddenly remembering her godmother's admonition, she rushes from the palace, but in doing so she loses one of her silver slippers. Later the prince finds the slipper, and sends his couriers throughout the land, announcing that the owner of the foot that fits the slipper shall become his wife. Cinderella by chance is granted permission to try on the slipper and lo—she becomes a princess.

THE COWBOY'S ADOPTED CHILD (Jan. 2).—George Fowler, after a severe illness, dies, leaving his wife, Sarah, and baby. Some time after, things have gone from bad to worse with Sarah, and finding herself unable to support her baby, consigns it—in a note which she writes—to the one who finds it, and places it in a saddle outside a mess house for cowboys.

Jack Norton, returning from the range late, hears the baby's cry, and forthwith takes it home with him, to the horror and consternation of his cowboy friends. They spend a sleepless night and spend the following day buying toys and presents for their collective "protégé." Jack, however, soon realizes he must have a "mother" for his baby and immediately starts to the village to inquire where he can procure one.

In the meantime, Sarah has applied for and obtained a position as school teacher, and she arrives in the village just as Jack does. With them, it is a case of love at first sight and when Jack has had an introduction, he tells her of his "child" and asks for her help.

She agrees to go with him and upon arriving, of course, recognizes her baby, and tells Jack her story. The cowboys are inclined to be credulous, but Jack believes her and several months later she is installed permanently as wife, as well as "mother."

THE MATE OF THE ALDEN BESSE (Jan. 4).—The captain of the "Alden Besse" was a drunken tyrant who manhandled his men upon the slightest provocation, despite the pleadings of his daughter and the first mate who loved her in his rough way, but for whom she could feel only friendship. One night the crew killed him, and marooned the mate and the captain's daughter by sending them adrift in a small boat. Days passed upon the vast expanse of ocean, and their food was all gone and death near, when land was sighted and their boat was cast up on a coral reef, and they with difficulty made the shore. Fear of death was soon supplanted in the heart of the captain's daughter by fear of a man loving her all too well. The mate, seeing this and realizing the strength of his passion, decided to live on the side of the island, but as the months passed away his lonliness overcame him and he made his way to where she sat reading. He looked over her shoulder, and saw that she read the marriage service. At this he took heart and pressed his suit. They were destined never to leave this island, so why not read the service together and so marry? After much hesitation she agreed to this and they stood hand in hand when looking up she saw a ship on the horizon, and their signal of fire being seen, they were soon aboard and their troubles ended.

THE OTHER FELLOW (Jan. 5).—Jack Brown, before his marriage, has been a good friend to Tobie La Rue, an actress, and, she not knowing of his marriage, wants to renew their acquaintance, and writes him a note to that effect. His wife is present when he receives the note, and becoming jealous of him, resolves to "get even." So when he leaves to explain his position to Tobie, she sends her maid for a box of candy, and tells Jack that it was given to her. In the meantime, Jack has gone to the theater, and while talking with Tobie, unconsciously puts her handkerchief up his sleeve, and of course it is found by his wife, upon his return home, and he is ordered from the house. However, some hours later he gets up courage to return, and going to his room, finds the door is locked. Immediately, his thoughts revert to the box of candy that was given to her, and his mind supplies the last part of the sentence, "by the other fellow," and Jack forces the door open, where he sees a lobster in his bed, and not seeing the joke, strikes his wife. She then realizes that she has gone too far, explains the entire situation to him, and all's well that ends well.

HUTCHINSON, KAN., SEMI-CENTENNIAL CELEBRATION (Jan. 5).—Showing close-up, intimate views of many interesting events. Among other views are those showing President Taft and Champ Clark.

GAUMONT.

A ROYAL ROMANCE (Jan. 2).—Henry of Navarre, a youthful prince, is greatly attracted by a pretty peasant maid and succeeds in winning her heart.

His mother, however, arranges a marriage for him with Princess Margaret, sister of the king. This flatters Henry immensely, and he soon forgets the lovely peasant.

One day he happens to stroll with the princess by the brook and his ardent attentions are observed by the forsaken girl. Heartbroken, she allows a cry to escape her lips and falls in a swoon.

Henry is moved by her devotion and that evening sends a message for her to meet him at the selfsame place. When he arrives he finds her there, but her eyes are closed in death, bidding him a mute farewell.

EVILS OF IMPURE LITERATURE (Jan. 6).—The famous book, "The Gospel of Love," is read by thousands and brings riches and honors to the author, Paul Miral.

Among the many readers, however, is an innocent girl named Kitty, whose mother does not realize the character of the book. The evil advice and easy morals described so affect the mind of the girl that later when tempted in real life, she has not the power to resist.

The sorrowing mother then calls upon the author and in a violent scene upbraids him for gaining riches and renown at the cost of poor innocent souls.

ECLIPSE.

TRUE TO THEIR TRUST (Jan. 3).—The lighthouse keeper is suddenly stricken and comes down to his family for assistance.

His wife immediately goes up with the children to light the lamp and set it in motion. Finding that the machinery is broken, she instructs them how to turn the light by hand.

All night long the faithful children turn the light. At daybreak only, worn out by fatigue, they cease their efforts and return to their mother.

When the dying father is told of their heroism, he breathes his last in perfect contentment, knowing that his duty has been faithfully performed.

A COTTON GOODS FACTORY IN FRANCE (Jan. 3).—Showing clearly how the raw cotton is woven into cloth in the following steps: carding, reeling, winding in bobbins, preparing for weaving, weaving on looms and measuring for the final inspection.

ESSANAY.

THE MAIL-ORDER WIFE (Jan. 2).—John White's sweetheart, May Webster, refuses to marry him while her old father is in need of her, and John goes West to take a government farm. Finding that their two ranch grants adjoin each other, he and Bob Strong become partners. Five years later Bob suggests that they get a housekeeper, and in spite of John's contempt of the idea, Bob adds a postscript to an order for some goods from a Chicago mail-order house, stating that if the company has any young woman who would care to go West and marry, to include her in the order. It is May who opens the letter and reads the postscript. After some correspondence between her and Bob, arrangements are made for the wedding, but the plans are suddenly changed when the young woman appears and meets her old sweetheart, John. The old love awakens and Bob is finally forced to give the girl up to his partner.

THE VALLEY OF REGRETS (Jan. 4).—Feeling that she is being neglected by her very young husband, Lily Easton decides to leave him. Two years later, haunted by the memory of her little girl, she returns to her husband and begs forgiveness, but he refuses to take her back and tells her to continue in the life she has chosen. Two years go by, and Mrs. Easton, now a worn old woman, obtains work as a seamstress and is sent to deliver the trousseau to little Helen, her daughter, who is to be married. Neither the husband nor daughter recognize the decripit little woman, and during the ceremony she steals into the drawing room to have one more glimpse of her little girl. The sight is too much for her and she drops dead.

FOR THE LOVE OF MIKE (Jan. 5).—Mike and Mary quarrel, and Mike is ejected from the house. The next day, Mike in the capacity of a window washer, falls from a second story window and an ambulance is hurriedly summoned. The ambulance is on its way to the hospital when Mary, at her work in the steam laundry, is scalded, and the ambulance containing Mike is pressed into service to also carry Mary to the hospital. Imagine the surprise of the two lovers when they return to consciousness, and find themselves stretched out side by side. Here, they finally make up their quarrel and when the ambulance doctor and his assistant open the door, they are surprised to find the two lovers in each other's arms. "No hospital for us," they both exclaim, as they step out of the ambulance. "We want the marriage license bureau."

A CHILD OF THE WEST (Jan. 6).—Jim Riley is to be arrested for horse stealing and when the sheriff knocks at the door of Jim's shack, he asks his little girl Nellie to go and tell the man he is

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not at home. Nellie tries to persuade the big sheriff that her father is out, but to no avail, for Jim is arrested and taken away, while he promises his little girl he will soon return. The next day the Vigilantes have learned of the arrest of the horse thief, and send a committee to demand the prisoner, and in spite of the sheriff's protests, Jim is dragged from his cell and taken out to be hanged. To prevent the lynching the sheriff decides to have the thief's child plead with the Vigilantes. The little girl awakens the men to the realization of the crime that they were about to commit, and Jim is given back to the sheriff and promised a fair trial.

EDISON.

ELEANORE CUYLER (Jan. 2).—A friend of Eleanore's introduces a young writer, Wainwright by name, and Eleanore straightway becomes interested. But when the young man comes to ask her to marry him she does not give him an opportunity to propose. Later he leaves America and goes to London to seek his fortune in the literary world there. Of course, Eleanore is more sorry than she expected. She takes up settlement work and after some months hears of Wainwright's success in London and a rumor that he is to marry a certain noble lady there. Then she begins to envy all young married couples, and consequently she is not sorry when, one night on her way back from settlement work, she is rescued from the unwelcome attentions of three tough citizens by Wainwright himself, who, having returned to America, has gone to that part of the city in the possible hope of running across her. Of course, this incident makes her realize that she sometimes needs a man's protection, and Wainwright clinches the argument in the most satisfactory manner.

THE TWO FLATS (Jan. 3).—An Irish widow moves into a flat and proceeds to arrange her household, doing considerable hammering, to the great annoyance of an Italian widower who lives directly underneath. The widow writes her son to come home and protect her from the "insulting Dago down-stairs," while the Italian writes his daughter to come home and comfort him. Her son and his daughter start for home and become acquainted at the railroad station, but neither knows where the other lives. In watering her flowers, a few drops splash into the room. He retaliates by knocking her pots off the sill. The "Dago" takes the widow's table cloth, when she throws the crumbs out of the window.

The Italian explains the situation to his daughter, who has just arrived home. She starts up-stairs to return the widow's table cover, while the widow's son goes down-stairs with the "Dago's" broom. They meet in the hallway and are surprised to find that they both live in the same house. They form a great liking for each other and frequently signal one another from their windows. On one occasion he drops a bouquet from his window to the girl: the Italian gets it, and, thinking it is a peace offering from the widow, he immediately goes up-stairs to pay his respects, and they become good friends.

A comical mishap causing a crash of china and glassware brings their respective son and daughter into the room. After due explanations the scene terminates happily in typical East Side fashion.

FREEZING AUNTIE (Jan. 5).—Mrs. Henpeck strenuously objects to her husband's secretary as her prospective son-in-law and insists upon his immediate removal.

Before this can be accomplished, Henpeck's nephew, George, arrives home from Australia, with a wonderful preparation, which will freeze live cattle for transportation purposes. He intends also experimenting on human beings, but finds neither Henpeck nor the secretary, Charles, willing to become martyrs.

Mrs. Henpeck receives George very coldly, and, as he finds poor Henpeck as much a worm as ever, suggests that they freeze her with the new serum and then have a high time. The temptation is too great to be resisted, and together they go in search of her. However, Charles has overheard the plot, and, thinking to win Mrs. Henpeck's favor, he warns her. She substitutes water for the serum and when the two conspirators appear seems an easy victim to their wiles. By pretending they have a cure for rheumatism they manage to give her an injection of the supposed serum, which, through Mrs. Henpeck's actions, seems to have the desired effect. She freezes up slowly, and when convinced of their success they proceed to cut loose. Cigars, heretofore prohibited, are lighted, and then they steal her keys to the wine cellar, where they proceed to diminish the supply.

Mrs. Henpeck suddenly comes to life and plans revenge. With the aid of her daughter and Charles, she disguises herself as a ghost and when the two conspirators return from the cellar and find Mrs. Henpeck gone, there appears gliding into the room a ghost. In their efforts to escape the ghost is upset, disclosing Mrs. Henpeck. On bended knees Henpeck implores his wife's forgiveness, while George is shown the door and the two young lovers are made happy.

CODFISH INDUSTRY, NEWFOUNDLAND (Jan. 5).—A fair conception of the magnitude of the codfish industry is given in a view of many ships engaged in the trade, as they lay at anchor on the placid waters of a snug little harbor.

There are many other views of interest—especially the drying process, in which thousands of fish are spread on huge frames and allowed to dry in the sun, after which they are ready for transportation to various parts of the world.

PLEASE REMIT (Jan. 6).—The editor of a small newspaper in a little town, through his unwillingness to employ as bookkeeper, Orphan Annie, has his troubles in collecting money due him for subscriptions, advertising, etc., and starts out to try and minimize the outstanding amount. His attempts at collection are futile and he spends his last penny on a postal card, saying to one of his principal creditors that he is unable to pay and is desperate. The postmistress reads the card and soon circulates the message around the village.

On his way home the editor sees an Indian bargaining for a second-hand shotgun. As the editor has a gun which is not useful to him, he strikes up an acquaintance with the Indian and agrees to sell his gun to him, offering to bring it to the village store. The village gossips recognize a man coming across the street carrying a gun as the editor. When he enters the store everybody, having heard that he is desperate, gives him some coin. He shrewdly collects it and then hies himself back to his office.

The villagers hold an indignation meeting over the editor's way of obtaining money which is overheard by Annie, who immediately informs him. They promptly leave the town and when the villagers arrive at the editor's sanctum they find a notice that the paper is for sale and that the shotgun for collection purposes will be thrown in. To say they are dejected is putting it mildly.

MELIES.

ROPED IN (Jan. 11).—Fair Anne, from the East, is accompanied by her eccentric and old maid aunt, Miss Simpkins, arriving at the Bar X Junction where the stage coach suffers a breakdown. To employ the several hours necessary to make repairs the younger maid takes a horse-

Scene from "Roped In" (Melies).

back ride, when lo! maid and horse are suddenly and unexpectedly divorced, the latter escaping. "Big Bill," a chance witness to the maid's discomfiture, whirls his lassoo with determination and brings rebellious beast to time, whereupon there follows a romance in which "Auntie" is given the slip and the lassoo ties a knot that no man is supposed to put asunder.

BIOGRAPH.

THE BABY AND THE STORK (Jan. 1).—Bobby's love for his mamma and papa is so great that he even fears they might die and be taken from him. On the other hand, he is his parents' only thought and care. However, some time later a new baby arrives at the home, and Bobby is told that the stork at the park brought it. It isn't long before he realizes that the baby is everything now, and he is "left out in the cold." This treatment fires the youngster with jealous rage, and remembering the story of the stork, takes up the baby from its crib, puts it in a basket and carries it out to the stork's cage in the park, exclaiming, "Here, Mr. Stork, take your old baby, we don't want it." Meantime, his parents are wild with anxiety over the disappearance of the baby, believing it to have been kidnapped. Their fears are relieved later by the appearance of the park officer with Bobby and the baby.

WHO GOT THE REWARD? (Jan. 4).—His wife gives him her necklace to have it fixed. On the way down town he stops in at the club and plays the wheel, losing all his ready money. Believing his luck will change, he pledges the necklace for $50, and loses that. To square himself, he buys an imitation to give her until he can redeem the real one. How he is to get the money he doesn't know, as their bank account is a joint one and checks require both signatures. Meanwhile, Mrs. E. orders a fifty dollar hat, and she is in just as great a quandry when he refuses to pay for it. Well, the wife evolves a plan, and while it doesn't work out as she expected, still it results in her getting the hat and his redeeming the necklace.

THE JOKE ON THE JOKER (Jan. 4).—A flypaper salesman, who is everlastingly playing jokes upon his friends, becomes such a pest that a couple of his victims vow to turn the tables on him. While off on a business trip, they cause to be published an article to the effect that he had met with a fatal accident. The article was given such credence that his wife, believing herself a widow, was about to marry again, when he reappeared.

PATHE.

PATHE'S WEEKLY NO. 49, 1911 (Dec. 4).—St. Cloud, France.—Nine balloons participate in the "Landing Contest" organized by the Aero Club of France.

London, England.—The survivors of the famous charge of the Light Brigade, the remnant of the "Six Hundred," who rode to death at Balaclava, meet and drink the new King's health.

Constantinople, Turkey.—The Italo-Turkish War. The Turkish fleet leaves the "Golden Horn" with sealed orders.

Lisbon, Portugal.—The Republican soldiers conduct their Royalist prisoners to the Fortress del Duque.

Janesville, Wis.—A cyclone traveling from southwest to northeast leaves a trail of devastation across Rock County from a quarter of a mile to four miles wide. Anton Schmitt's home was entirely destroyed. Four people were killed here.

Charkoff, Russia.—The holy image of the Virgin Azieranskaya is transported from the Kouriajskij monastery to the Pokrovskij monastery.

London, England.—The Super-Dreadnaught "George V." is launched. The monster battleship is 600 feet long and cost $10,000,000 and is twice as powerful as the original "Dreadnaught."

Tripoli, Tripoli.—Italian Turkish War: 1—The field artillery disembarks. 2—While awaiting orders to advance into the interior, the Italian troops are encamped on the edge of the desert. 3—General Caneva and Rear-Admiral Borea Ricci, the new Governor of Tripoli, returning from a tour of inspection.

Havana, Cuba.—How the work of raising the Maine from the mud in Havana Harbor looks to-day.

SPECIAL FOR THE LADIES.

Paris, France.—The fashions in hair dressing for this winter are exceptionally pretty.

And many others.

PATHE'S WEEKLY, No. 51—1911 (Dec. 18).—Middlesborough, England.—Prince Arthur of Connaught formally opens the Transport Bridge, costing $400,000, over the River Tees.

Sebnitz, Germany.—King Frederick August of Saxe visits the city.

Melbourne, Australia.—The funeral of the Honorable Egerton Lee Batchelor, Minister of Foreign Affairs of the Federal Australian Government.

Peterhof (near St. Petersburg), Russia.—The Czar inspects the Guard of Honor.

Cincinnati, Ohio.—The Annual Hungarian Fest proves an interesting event.

Aachen, Germany.—The monument erected to the memory of Frederick III is unveiled in the presence of Emperor William II. The Emperor witnesses the ceremony from the balcony of the City Hall, with the Mayor.

Brazil.—The dog show presents some fine specimens of canine aristocracy.

Aldershot, England.—An exciting experiment. Deflating a Military Airship by means of the "ripping valve."

Tripoli, Tripoli.—Italo-Turkish War. The military aviators just arrived are received by General Gazzola. The Captain Miozzo is seen on his Nieuport Monoplane over Tripoli. After a severe battle, the wounded are carried into camp and immediately operated on.

Jersey City, N. J.—The paper stock in a paper box factory burns fiercely for twenty-four hours, resulting in the destruction of an entire city square.

Comic Section of Pathe's Weekly.—The Question of the Day, and many others.

PATHE'S WEEKLY, No. 52—1911 (Dec. 25).—Havana, Cuba.—The New York Giants win the first baseball game of the series with the Havana Baseball Club.

Atlanta, Georgia.—The Great Corn Festival draws crowds from every city in the State. Governor Harmon, of Ohio, and Governor Slaton, of Georgia, review the parade.

Havana, Cuba.—The funeral of the widow of Maximo Gomez, the Liberator of Cuba, is witnessed by the entire population of Havana, who line the streets in respectful silence.

Tripoli, Tripoli.—The Italo-Turkish War. The Court-Martial convenes to try the servant of the German Consul who killed an Italian artilleryman already fatally wounded.

Thorpe, England.—A house is lifted from its foundation and is driven down a hill by a terrific storm.

Brighton, England.—Colonel Seeley, Under Sec-

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retary of War, inspects the Cadet Corps.

Lisbon, Portugal.—A great civic parade takes place in honor of the first anniversary of the Republic.

Wilhelmhaven, Germany.—The new German Dreadnaught "Ersatzingen" leaves the port.

Briceville, Penn.—A terrific mine explosion imprisons or kills approximately 150 miners. The Government Rescue Crews are doing what they can to reach the imprisoned men who may be alive.

Paris, France.—Fine examples of the hairdressers' art and many others.

THE PROFESSOR'S DAUGHTERS (Jan. 3).—Professor Popkins has seven daughters who love seven boys and to the professor's disgust and anger. Finally the boys decoy the professor to a distant town and while he is away marry all his daughters. The professor never gets over the blow until his whole family returns with seven little grandchildren to make his life miserable.

THE REBUKED INDIAN (Jan. 4).—This is a story of the Revolutionary War, in which an Indian who has been brought up with white people plays a heroic part: therefore at the crucial moment he is refused a commission by the commanding officer because of his Indian blood. This leads to serious complications, which makes the film one of unusual interest.

THE COWBOY'S SISTER (Jan. 6).—Jim Blodgett, a cowboy in love with an Indian maid of exceptional beauty, is permitted to marry her, but the Indian brave who also loves her tells Boldgett that unless he treats her right the Indians will avenge her. Later, the cowboy's sister visits him and his Indian bride, who does not know of the relationship existing between the two, runs away to her tribe and complains about the treatment which she received from her husband. This leads to serious complications until the matter is finally straightened out by the charming little sister herself, who reconciles everybody.

C. G. P. C.

INFANCY OF MOSES (Jan. 2).—This story is too well known to need an extended description. The dramatic incidents surrounding the infancy of the great Jewish leader are faithfully and beautifully portrayed in this magnificently colored film.

THE ICE FORMATIONS AT ODESSA, RUSSIA (Jan. 2).—A beautiful picture of the glistening mountains of ice formed where the thermometer is at 31 degrees below zero.

BETRAYED BY A PARASOL (Jan. 5).—A remarkably funny film featuring a man foolishly fond of fair femininity. Fortune does not favor him however, and his final overthrow is due to his trying to hide a lady's parasol down his trousers leg.

VITAGRAPH.

A ROMANCE OF WALL STREET (Jan. 1).—Laura Taylor has the approval of her godfather, Mr. Benson, for becoming engaged to Philip Linton, a struggling broker, but not the good wishes of her father, who thought a middle-aged broker named Lawrence Burke would have been a better life partner. Burke threatens to ruin Phillip if he does not relinquish his claim on Laura.

Laura, after hearing of her sweetheart's troubles, goes to her godfather's office and apprises him of Burke's intentions. Mr. Benson, who is a figurehead in Wall Street, soon turns the tables on Burke, reducing him to abject poverty.

A RED CROSS MARTYR (Jan. 2).—Lieutenant Troyano, a young Italian officer, bids his sweetheart, Marie Petrini, a fond farewell and then rushes to war.

In reading a detailed newspaper account of the battle, Marie sees an appeal for Red Cross nurses. Leaving her luxurious home and arriving at Tripoli, she takes up the duties assigned to her. She is beloved by all who require her services, and as the Italian detachment is passing through one of the streets in Turkey, a bullet pierces her heart. When news of his sweetheart's death reaches the ears of Troyano (who was not aware of her doings), he almost succumbs to grief. He bathes her face with kisses and tears.

The commanding general gives instructions to the army aviator to put the aeroplanes into play. Lieut. Troyano begs for and is granted permission to manipulate the air craft. He drops bomb after bomb and soon has the city in ruins. Inspired with the desire to grapple hand to hand with those who took the life of his loved one, he descends nearer to earth. The Turks fire at him and he falls lifeless to the ground. He and his sweetheart are buried side by side with military honors.

THE HEART OF THE KING'S JESTER (Jan. 3).—The Jester falls in love with the Princess. The Princess cannot abide him and when he declares his love, she laughs derisively and points to the water of the fountain at which he is sitting, telling him to gaze into it and behold the reflection of his unattractive countenance. He recognizes the hopelessness of his suit, and when he discovers the Princess in tryst with the handsome young Shepherd, the Jester is filled with jealous rage and at once notifies the King. The Shepherd is arrested and brought to the King, who pronounces a sentence of death upon him.

The Princess throws herself upon the neck of her lover and clings to him, while she implores her father to spare his life. The King's Jester is touched with remorse. He immediately sets about freeing the Shepherd and helping the young couple to escape from the kingdom. He goes to the chamber of the Princess and tells her of his plans, then hastens with his dogs to the King's court, where he finds the young Shepherd bound before being led to the scaffold. At once the Jester starts his pranks, putting his dog through many tricks and setting the whole court in roars of laughter, and entirely absorbing their attention. Passing behind the Shepherd, he cuts his bonds and tells him to hasten forth into the garden, where he will find the Princess and two horses waiting for him and to make haste across the borders of the kingdom, while he holds the audience.

Upon discovering the escape of the Shepherd, all is excitement. Search is made for his whereabouts, but too late. The Princess and the Shepherd are far beyond their reach.

DESTINY IS CHANGELESS (Jan. 5).—Pierre LeNoir and High MacDonald are both in love with Maimie Cameron, but she favors MacDonald. LeNoir calls on her and MacDonald comes in while they are together, and this causes LeNoir to understand why it is that Maimie is indifferent to his (LeNoir's) attentions. They fight in Maimie's presence and in order to avoid murder, she says she will marry the one who will bring her the first silver-fox skin.

They both set out together, LeNoir with a bitter hatred in his heart for MacDonald, but MacDonald has a kindly feeling for LeNoir. MacDonald sets out in a canoe, while LeNoir is stealthily following the canoe by lurking among the trees and bushes along the water front. After a while, MacDonald sees a place in the beach which he thinks will be suitable and he lands there, not knowing that every movement he makes is being watched. LeNoir, on the opposite shore, sees MacDonald, and swims across the stream. MacDonald is leaning over a piece of venison when he sees a shadow. He springs up to find himself face to face with LeNoir, who has the knife poised to strike at him. As they are locked in each other's arms in a hand-to-hand fight, they suddenly spring apart as they hear or see the approach of Indians. MacDonald three times saves LeNoir's life, but after the fight LeNoir shrinks from the hand MacDonald offers him and skulks away in the woods.

A few weeks later MacDonald is seen with a silver-fox skin in his possession. He puts it inside of his blouse and prepares to gather some leaves, preparatory to going to bed, but he is caught in a bear trap. LeNoir finds him in a helpless condition and assists him, after deciding whether to take the silver-fox's skin and get the reward he so desired, but he becomes conscience-stricken and helps MacDonald to Maimie's door, where he leaves the two to their happiness.

THE PATH OF TRUE LOVE (Jan. 6).—Among the green hills and running brooks, we follow the country boy and girl, who are happy in the contentment of their hearts and a ripening love for each other. In contrast we see another picture of a city boy and girl with entirely different surroundings, at odds with each other and the boy disturbed by the coquettishness and indifference of the girl. To assuage his wounded feelings, he tells her he will go away to the country where, among far different scenes, he will die of a broken heart. While "dying" he meets the young country girl and soon forgets all about his city sweetheart. He makes love to the girl. To further his interests and make her succumb to his blandishments, he tears his clothing, puts blackberry stain upon his face and lies down at the foot of a cliff, where the country girl, on return from milking, finds him. She helps him to her home, where the young man is attended by her father and the rest of the family.

The rustic youth is almost forgotten. And we have almost forgotten the young city girl, who now makes her appearance in the country. The country lad readily sees through and exposes the ruse by which the city chap has been trying to gain sympathy. While this is taking place the city girl confronts her erstwhile lover and he, forgetting all about his pretended pain, clasps her to his arms. At the close we are brought back to a scene similar to the first one. The country maiden, all forlorn, is plucking the petals from a bunch of flowers which she holds in her hands, repeating, "To-day, to-morrow or never," when her country lover softly approaches her and folds her in his arms, saying, "To-day."

LUBIN.

THE OYSTER INDUSTRY (Jan. 1).—An educational film, showing the interesting process of oyster fishing, from the planting of the beds, dredging, loading of the boats, unloading at the wharf, shucking, canning and shipping. The last scene shows a man devouring with gusto a juicy bivalve.

OBJECT MATRIMONY (Jan. 1).—Tom and Nancy, both close to middle age, insert matrimonial advertisements, which are answered by Jack and Bess, a younger couple. Jack flees from Nancy's endearments, and Bess runs away from the elderly Tom. They meet and pursue their flight together until they outdistance the pursuers. Jack persuaded Bess to accept him in place of Tom and they look up a minister. As they are about to enter, Tom and Nancy come down the steps and the interrupter flight is resumed, but Tom explains that he is married to Nancy, and the advertisements are shown to have been of use after all.

A VILLAGE ROMANCE (Jan. 3).—John Cummins, a wealthy society man, while out in his auto, discovers he is out of gasoline. He stops at a country store and meets Flo Page, the daughter of the proprietor. It is a case of mutual attraction, causing many a heartache to Si, the clerk, who adores Flo. Cummins manages to have sundry excuses for visiting the little general store, and finally realizes he is head over heels in love with the girl. Cummins, while purchasing cigarettes from Flo, so arouses the anger of Si, who is carrying a bag of potatoes, that he deliberately drops the bag upon Cummins' foot, and that worthy gentleman proceeds to make capital of the injury to remain with the Pages for a week, nursed tenderly by Flo. Si, finding an envelope dropped by Cummins, calls at his (Cummins') club, and asks if he lives there,—that he has stolen his sweetheart. Cummins' friends accompany Si back to the village and find Cummins sweeping out the store, having usurped the clerk's position. Cummins is unmercifully "kidded" by his fashionable friends, and Flo and her father, imagining that Cummins has been deceiving them, become very indignant, and he is ordered out, but eventually succeeds in proving that he is genuinely in love with Flo, who reciprocates.

A NOBLE ENEMY (Jan 4).—Clara Morgan, daughter of a prosperous New York banker, is spending time at Newport, and is much sought after by the men and very popular with the Naval officers belonging to several U. S. vessels, which are temporarily stationed there. Aboard the Connecticut, Lieut. Gray, who is in command of the forward turret of that ship, and Lieut. Ward, are active rivals for the young lady's favor. Gray has occasion to punish a Japanese Steward aboard the ship for some infraction of discipline, and places the man under arrest. In an effort to get even, the Japanese, when released, sneaks into the forward turret and disables the breech mechanism of one of the big guns, his idea being that when next the gun is discharged, Gray will probably be injured or killed, and he will thus get revenge. Lieut. Ward learns of the Japanese's treacherous action, but as he has become convinced that Gray has outdone him in Miss Morgan's favor, he keeps the information to himself. One day Gray saves Ward's life, as the result of an accident in which Ward is thrown into the water. Gray going overboard after him. Ward is carried to his stateroom in an unconscious condition. In the meantime, Clara and her father, with several other guests, have come aboard the ship, and are being shown around by Lieut. Gray and other officers. When taken into the gun turret, she expresses great interest in the mammoth guns and asks Lieut. Gray to load and fire one of the blank shells as a favor to herself. This request Gray is obliged to refuse, but Clara, who is accostumed to having her own way, appeals to the commanding officer of the ship, who gives Gray the necessary authority to oblige the young lady. Ward has recovered consciousness in his stateroom, and is told that Gray has saved his life. He learns also that Miss Morgan is on board in the forward turret, with Gray, and that they are about to fire the big gun. Realizing that this will probably cause the death of the entire party, Ward springs from his bed, rushes up the companionway and down the deck to the turret arriving just in time to prevent the gun from being fired. Startled at Ward's manner, Gray hastily examines the breech of the gun and discovers what has been done, and accuses Ward of being a party to the treacherous action. Ward thereupon confesses the accident of his guilt, and at the intercession of Clara, Gray not only forgives his enemy, but promises him that what has transpired shall ever remain a secret between the three.

Among the Exhibitors

Spring Valley, Minn.—Improvements are to be made in the Elite Theater by H. J. Ricker, the owner.

Pine City, Minn.—J. G. Heywood and J. M. Callins have bought Fred Norton's moving picture theater.

Duquesne, Pa.—A moving picture theater will be built on North First Street, between Grand and Hamilton Avenues, by the Merlin Amusement Company.

Dillon, Mont.—Extensive improvements are being made in the Scenic Theater, of which Earl Wheat is the manager.

Breckenridge, Minn.—A motion picture theater will be opened on the first floor of the Mangakau Building by Bert Smith.

International Falls, Minn.—H. H. Foles will open a moving picture theater here.

Vandeville Theater has just been opened.

Newark, N. J.—A one-story brick building, to contain two stores and a moving picture theater, is to be built by Bernard Gluck, at 648 Springfield Avenue.

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Independent Film Stories

MAJESTIC.

WILL YOU MARRY ME? (Dec. 31).—George at last has Mabel's word to become engaged to him. While buying flowers for her, George, notices outside the florist's door a white glove, which had been dropped by Mabel's cook. He picks it up and gives it to a lady who thinks that he is trying to flirt with her. She places him in the custody of a policeman, who after hearing his story, liberates him.

Willie Le is at Mabel's home, one of her friends is announced, and proves to be none other than the lady he met at the florist's. She tells Mabel of George's behavior, whereupon Mabel promptly returns his ring and orders him from the house. He writes a note to Mabel telling her that he is going to marry the first girl that accepts him. Mabel writes that he is at liberty to do whatever he likes.

He sallies forth and proposes right and left, but is refused. At last, Mabel's cook coyly accepts him. She returns to her mistress, who recognizes the engagement ring. Explanations follow, which brings out the fact that the glove belonged to the cook, and that George's story was true. Mabel and George are thus brought together again, are married and lived happily ever after—maybe.

THE CADDY'S DREAM (Dec. 31).—Mr. Browntop and Miss Kelsomine go out to play golf. They engage Andrew McTavish, a long, lean Scotchman, as caddy. After tieing the ball, Browntop hoists it with a tremendous drive into the atmosphere. They search and search, but still no ball. At length, wearied with the quest, they lie down in a haystack to sleep. They wake 20 years later, aged and forlorn, but still pursue the search through all sorts of places.

The caddy, feeling the need of a wee drap, has sneaked off under a tree and fallen asleep. Mr. Browntop indignantly awakens him, telling him that he has searched half an hour and found no ball. The caddy wakes up, looks around wonderingly, and as he understands the circumstances, chuckles to himself, saying, "Mon, but it was a funny dream."

REX.

AN UNWELCOME SANTA CLAUS (Dec. 28).—Mrs. Burton decides to spend Christmas with her family, and Mr. Burton is all alone. Mr. Burton is a New York clubman, and you know what that means. He selects the choicest lot of the four thousand and eighty chorus girlies and general scandal manufacturers that he knows, and just enough of his male friends to still have the girls know he is present and arranges to beat old Parent Time to it and celebrate New Year's Eve a week in advance. He gets the butler to impersonate Mr. Claus.

Mrs. Burton misses the train and comes home. She enters the house! The butler confesses, and is forthwith assigned a new and less strenuous role—to play part of the wallpaper in the background. Mrs. Burton dons the Santa Claus costume, and there never was a more cheerless Santa since he first got the job. Instead of the costly gifts Mr. Burton had intended for his guests, Mrs. Burton substitutes old shoes, old corsets, and items of the same gender, and after the irate and insulted guests fall upon the stunned Burton to do a few stunning stunts on their own account, Mrs. Burton uncovers the Santa clothes and reveals—the true situation. Confronted with the awful reality, Mr. Burton gives an infant gasp, and his heart migrates to his thorax. Suffice it to say that Burton saw more than the Star of Bethlehem that night, but of the dire happenings and dismal details, let no cruel chronicle be made.

POWERS.

LIFE'S SUPREME TREASURE (Jan. 2).—To each of us life holds some one supreme joy—something in the light of which all the other pleasures of existence dwindle into insignificance. In the case of Mrs. James McIntyre, her domestic happiness and her home are her all—and his, too. So one can imagine how happy she is when her husband is chosen to run for Mayor of their native city. And even more so when, after an exciting campaign, he is elected to that high office.

All goes well until it is found that his time is severely taxed—so much so, in fact, that he is almost a stranger to home and wife. Also, the political life has won him enemies, the kind any honest official would incur, so that when his term is up he is facing a crisis. He has refused to be the willing tool of the unscrupulous bosses, and now the very men who endorsed him have arrayed their powerful political machine to defeat him.

The campaign is a hotly-contested one. He fights hard with his personal record as his paramount issue, but in present-day politics that is a weak weapon, and the well-organized machinery of the professional politician overwhelms him at the polls.

Then the great light dawns on him—that the patient neglected little wife at home, the cozy little apartment and the delightful rest of the evening hours—with her—those are the real pleasures and treasures of life, which only God's own political machine can defeat.

WITH THE TIDE (Jan. 6).—Notwithstanding the terrible grip of old Neptune, here and there a man with a strong guiding star will cheat him, as did Peter Wall, whose parents had long since mourned him as dead. Urged on in erring ways by the irresponsible hallucinations of youth, he had betrayed his business trust, and his loving ones at home, forgiving him for their disgrace, had written him often to come back. But meanwhile the wanderlust had seized him and the great call of the water with it. And though those "that go down to the sea in ships" oft feel the grip of the watery grave, it is doubtful if any have the experience that befell Peter. The settling hulk of the wrecked vessel is washed by the heavy tide, forcing him higher and higher, until at last all that holds him to this world is the rope by which he is lashed to the top-mast. But Providence intervenes and the wandered returns.

COMET.

SIMPLE LIVES (Jan. 1).—Jewel Mason is an inveterate reader of cheap novels. It has fired her with numerous false ideals and she longs for the big city where she believes her ideals exist; so she hies herself to New York and secures a position as waitress in a large lunch room. Her first customer is William Carleton, a young artist, who asks her to pose for him. She comes to his studio and is so successful that she is regularly employed. Jewel has a sweetheart in the country named Raymond. Raymond imagines that he is cut out to be a painter and comes to the city to have his ambitions realized. He visits various artists and by a singular coincidence calls on Carleton. Jewel has just finished posing and is behind the screen dressing for the street. Raymond shows Carleton a sample of his work, which the latter condemns forthwith. He tells Raymond to immediately give up the idea of becoming an artist as he does not possess any talent and that further attention to the profession would be a waste of time. When Jewel hears this she steps out from behind the screen and confronts Carleton. She is taken aback by his heartlessness and decides that the best place for herself and sweetheart is back in the country amid the flowers and fields and far from the glamours of the city. They depart together and when last seen are strolling arm and arm on the road, agreeing that the simple life is the best after all.

TEMPERAMENTS (Jan. 5).—Hans Mabler, a musician of great talent, comes into the life of Mrs. Hahn, a rich widow. She learns to love him through his wonderful playing on the violin. Hans lives next door and the widow spends most of her time listening to the strains of his wonderful melodies. Mrs. Hahn has a daughter, Gretchen. Gretchen is blind, but just the same her soul longs for music and she also finds infinite pleasure in listening to Hans. Unconscious of each other both fall in love with Hans and both elect to win him. But Gretchen cannot see, so she asks her mother what he is like. The widow naturally tells her that he is very ugly and Gretchen is inclined to believe her. Despite this she keeps on loving him. The girl is having her eyes treated and her sight is eventually restored. Then for the first time she catches a glimpse of the world and Hans. What a transformation? What a disillusionment? Hans is not ugly. On the other hand he is handsome, and so manly. When she realizes that her mother has lied to her she reproaches her for her perfidy and there is a good-sized row in the family. The pair meet Hans and there is a struggle between the two women to win him. He repudiates them both and leaves the house. Hans has found his ideal and she is little Martha, the maid, who is employed in his humble abode. She, too, has been enraptured by his playing and when he confesses his affection Martha is only too glad to accept him. To add insult to injury Hans then sends a curt note to Mrs. Hahn and her daughter, apprising them of the fact and when they learn that their hero is to be married to the maid their feelings are better imagined than described.

ECLAIR.

A HEART BOWED DOWN (Dec. 21).—The boy was in love with a girl of the middle class. His father, having aspirations for the future of his son turned the boy away in anger when he found love's chain could not be broken. Years pass and the old man begins to realize his error of judgment. Old age finds him alone.

Little children often played near where he sat in the park, but he never noticed them until one day a little girl, accidentally fell, awakening him from his brooding by a piercing scream. Hurrying to her side, the old man found the child in great pain. Tenderly he lifted the child and carried her home, guided by the little one's sister.

That the mother of the children should prove the wife of his boy, now dead, is part of the story that every one in Edgewater knew at the time. That she should deny him forgiveness proved another blow.

The injured child recovered quickly. Her heart was touched by the old man's sorrow and she went to look for him. Can't you guess what happened after that?

A SILENT CALL (Dec. 28).—Overpowered and deprived of her valuables, a young girl is bound and left helpless under the seat of the vehicle where she is able to release one of her hands only after a family of travelers have seated themselves therein and are happily enjoying their lunch.

The hand appearing so suddenly in their midst, apparently from nowhere, naturally startled the occupants, but they were more than eager to assist the poor girl when they found she was a helpless prisoner in their midst.

LITTLE WILLIE'S CURE FOR UNCLE (Dec. 28).—Uncle was nervous and Willie, little shaver though he was, very wisely decided on a method of treatment. He selected NOISE!

Well sir, you never saw such a mess in your life when that rascal finished his task. Was he punished by his father? Oh, no. Uncle interfered and saved the child a well deserved spanking.

(See also page 1100.)

IMP.

BROKE (Dec. 30).—Poor old Timothy finds himself in his hotel unable to pay his bill. Vulgarly speaking, he is broke. He tries to beat it, but is prevented. In sheer desperation he evolves a bright, bold scheme for ending his troubles.

He writes himself a letter (in a feigned name) appointing himself manager of a restaurant. Showing this document to the servants he obtains money from them on the promise of giving them good positions.

Timothy's ingenuity is only commencing. He invites them all to a jolly good dinner and while they are enjoying it he returns to his room, secures his grip and escapes. He is pursued, of course, by the deluded servants, but triumphantly vanishes in a fast automobile. (Copyrighted, 1911, by Imp Films Co.)

A LESSON TO HUSBANDS (Dec. 30).—Jack Armstrong's affections for his wife have cooled of late. One morning he leaves home in no particular good humor with things in general. While he is in this mood Mrs. Aubrey calls upon him at his office. She is a charming woman and Jack is easily influenced by her. She wants him to grant her a little favor which he does. He cashes a check for the lady, and he is so charmed by her that he improves upon the acquaintance. He escorts her home, on the way giving her another check for a new hat. They part. Jack Armstrong goes home elated with his success in making a conquest of a pretty woman. Of course, in his new found happiness he shows indifference towards his wife, and the domestic atmosphere is therefore cool. But at the dinner table Jack Armstrong takes up a paper and reads a graphic account of the doings of a woman who is victimizing business men by persuading them to cash worthless checks. This bring him to his senses: he is a good fellow at heart and realizing how badly he has behaved towards his wife resolves to have nothing more to do with Mrs. Aubrey and takes every pains to reinstate himself in the good graces of his unsuspecting wife. (Copyrighted, 1911, by Imp Films Co.)

HIS NEW WIFE (Jan. 1).—Ebenezer Sage after a year of widowerhood decides to marry again. When the lady of his choice arrives in Eben's home town she is received with acclamation by Eben's fellow townsmen; but she has barely established herself in her new home before she evinces signs of bohemianism. She is musical and she likes cider not wisely, but too well, so well indeed that she succumbs to the influence of it.

Eben's straight-laced neighbors are somewhat scandalized by the lady's free and easy manners. Eben himself finds it hard to tolerate them. However, in the long run the wife is cured of her propensity for cider and peace reigns in Eben's home. (Copyrighted, 1911, by Imp Films Co.)

THE TRINITY (Jan. 4).—The Trinity is a comedy drama which tells the sweet story of the attachment of an old taxidermist for a young artist, both Germans, who are inseparable companions. The old man receives a letter from a life-time friend in the Fatherland telling him he is sending him his baby and to take care of her. A child in the household is not desired, but the friends go to the depot to meet her. They are surprised to find her a handsome and buxom young German woman, lovable and sweet of disposition. The friends are again in a quandary, but they make a place for her. They believe the intrusion will interfere with their household comfort, and are ill at ease. The artist finally solves the difficulty by making love to the girl, and the old man is disconsolate, for he thinks he will lose them both. He finally conceives a plan and makes preparations to enlarge the house to accommodate the two families and "the trinity" is complete.

THANHOUSER.

THE PASSING (Jan. 2).—The husband had a loving wife and a child of whom he was fond. But he saw very little of them, social engagements taking up most of his time, while the two were left to live their lives together.

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[illegible] came into the wife's life. He [illegible] died, as she sat at his [illegible] to and him. The husband was not home at the time, having spent the evening with some friends outside, only returning with them at a late hour.

The wife, alone in the world, although not a widow, passed a life of misery. The husband easily recovered from his grief, which was short-lived, and they were farther apart than ever. Then happiness re-entered the wife's life. The vision of her son appeared to her. He shrank from the mourning she wore, and to please him she arrayed herself in garments like those she wore when he was alive. And the happy hours of her life were those passed with him.

As the years passed, the child from the spirit world grew up, or so it seemed to her, and the mother grew old with him. She watched him progress as a child, until finally he became a young man, but no one else ever saw him. And the woman jealously guarded her secret.

When the time came for her to pass to the other world, her husband was at her side, but not in her thoughts. She stretched out her arms, but they were not for him. Her dying remarks were addressed to her child in the other world, and she thankfully welcomed the chance to join him there, where they could never be parted.

The husband grieved when his wife died, but he never dreamed for one moment that they had been separated for many years, and that her life had been passed, not with him, but in the spirit land.

A COLUMBUS DAY CONSPIRACY (Jan. 5).—An Italian nobleman, famed for his family and wealth, is among those invited to attend the Columbus day celebration in New York. A bright young girl reporter is assigned by one of the newspapers, to learn from the count what he thinks of the city and its inhabitants. She calls at his hotel, and is graciously received. Her visit is paid very shortly after the nobleman arrives, and while they are talking, one of the hotel porters enters with a trunk belonging to the count. When he sees the owner, he drops it with agitation, and there is mutual recognition.

The reporter learns that the porter was formerly a servant of the count in Italy, but had been discharged for dishonesty. She is suspicious of the man, and is convinced that he means to harm his former employer; she warns the count, but he laughs at her fears.

When the porter is discharged, she follows him from the hotel. She sees him enter an Italian restaurant in the poorer section of the city.

Disguised as an Italian dancing girl, she enters the place, and finds the former porter, slightly intoxicated and in a garrulous mood. He gladly tells her his troubles, and boastfully declares that he will get even. He means to blow up the count with a bomb while he is seated on the grand stand during the parade, and is indifferent as to whether any other persons are injured or not.

She goes to police headquarters and tells her story. The girl is stationed on the roof of a low building near the grand stand. It has been arranged that when she locates the man she will give a signal, and indicate the criminal.

Her efforts are crowned with success. The half crazy foreigner is neatly captured, and taken away by the police. Later they bring him before the count for idfentification, and the story of the girl's heroism comes out, and the count and his friends realize what she has done for them.

The count takes from his coat a decoration that has been awarded him by his king for bravery, and pins it on the girl's breast. The others applaud and drink the young woman's health. And the girl? Well, she has a "dandy story" to tell the crowd in the "city room" when she returns to her office.

NESTOR.

THE BEST MAN WINS (Dec. 25).—Gordon, the foreman of Bassett's fifty-acre farm, is in love with Dottie Bassett. The girl, however, fails to reciprocate. The big farm has to be ploughed, and Bassett urges his daughter to smile on Gordon's suit. Dottie, however, fails to see things through her papa's glasses.

A barn dance is about to be held; it is the event of the year. All the boys fight for the privilege of taking Miss Bassett to the dance. She decides to give every one an equal chance, and incidentally have the farm ploughed. The man who wins the ploughing shall take her to the dance. This makes Gordon happy, so sure is he of victory.

Harold, a young man from the Agricultural Department, at Washington, makes his appearance and is promptly smitten by Dottie's charms. This time the girl does not fail to reciprocate.

While going to town, the horse takes fright and runs away. Gordon jumps out of the carriage, leaving Dottie at the mercy of the maddened animal. Harold dashes to the rescue and saves the girl in the nick of time. Papa Bassett is still obdurate and favors Gordon.

The ploughing bee proves both amusing and exciting. The race finally lies between Gordon and Harold; it is stubbornly contested to the finish, but Cupid is with Harold, who is acclaimed the best man. He has won fairly and claims the prize. At the barn dance the climax is reached, and Harold gains the old farmer's consent to the marriage of his daughter. Gordon acknowledges defeat and steals away from the lovers, who are happy in each other's arms.

A WESTERN GIRL'S LOVE (Dec. 27).—For her daughter Edna, to refuse wealthy Godfrey Ainslee, and accept a poor Pony Express rider like Ned Hayden, appeared to Mrs. Nolan, to be the height of folly.

Firmly determined to marry the girl at any price, Godfrey, accompanied by Bert Hill, galloped after the Pony Express rider, overtaking and attacking Ned as he reached the most dangerous part of the road. Then followed a hand to hand conflict between the two men, ending in Ned being forced over the edge of the cliff.

As Pete, the half-breed, to whom Bert had readily disposed of Ned's horse, rode past the scene of the struggle, he spied the young man's hat, and going to the edge of the cliff, was astonished to behold its owner, whose fall had been broken by the ledge below, holding his head and staring around in a bewildered condition. Hurrying down on the other side, he helped Ned to mount his horse, then taking the wounded man to his cabin, Pete offered the Pony Express rider what humble hospitality lay in his power.

Here, physically recovered, but with memory gone, Ned remained for two months, and the time might have run into two years, had not Sheriff Nolan and his men recognized Ned's horse, followed his tracks, and discovered their lost friend in Pete's cabin, from whence he hurried them to Nolan Hotel, where the sight of Edna and Godfrey (who had spread the report that Ned had been seen in another part of the country), completely restored his memory, enabling him to give a full account of Godfrey's treachery, to the horror of foolish Mrs. Nolan, who at that moment had the minister ready to make her daughter Mrs. Ainslee.

Without loss of words, Sheriff Nolan hustled Godfrey off to prison, while Ned, greatly to the satisfaction of all present, quietly took his place as the bridegroom.

MUTT & JEFF BREAK INTO SOCIETY (Dec. 30).—Mutt and Jeff decide to go to work. Automobile driving seems to appeal to their roving dispositions. Mutt and Jeff accordingly take automobile lessons. The former successfully passes the examination and poor Jeff is told to "try again."

The lanky chauffeur answers an advertisement and makes a decided hit with Banker Russell and his family.

Mutt appears to have settled the ticklish problem of making a living by becoming chauffeur for Mr. Russell. With little Jeff, things are quite different. He roams about the streets in an aimless fashion.

Helen Russell, who owns autos of every description, is a good pedestrian. She takes a ramble in the park and for a moment rests upon a bench. When she leaves, she forgets her well-filled purse. Jeff, still wandering, finds it. The young lady's visiting card leads Jeff to her palatial home, where he is received with joy. Helen takes him for a spin in her auto, with Mutt doing the "wheeling." Fifty miles from the city limits, the snorting thing stops and Mutt makes a tour of investigation. When under the auto, Jeff decides to take the wheel in his own hands. He does and the "Yellow Dash" zig-zags away, leaving Mutt behind.

Helen and Jeff reach home safe and happy. Mutt manages to reach a pole bearing the legend, "Ten miles to the city limits," and collapses.

THEIR AFTERNOON OFF (Dec. 30).—Jack is off and so is Mary. Both being off, they go for a stroll. Jack and Mary have never met. They meet now at the fountain. Jack is kind and Mary promises to see him on her return from abroad. Next morning Mary is told by her mistress that a new milkman is coming. The milkman is John. Jack and Mary decide to deceive each other no more.

AMERICAN.

A MIDWINTER TRIP TO LOS ANGELES (Jan. 1).—Marengo Avenue in Pasadena, is first on the canvas. Its over-arching pepper trees make a sight not equalled elsewhere in America. Westmoreland Place, Pasadena, is followed by a view of the famous Busch gardens, property of the wealthy St. Louis brewer. Then follows delightful glimpses of the ascent of Mt. Lowe. This journey takes in the longest curving trestle in the United States, the "Gate Above the Clouds," and finally we reach the top of Mt. Lowe, 6,100 feet above the level of the sea and 2,000 feet higher than Lick Observatory.

The world-famous Cawston ostrich farm is next where we see the visitors feeding Mr. and Mrs. Taft, largest ostriches in the world, with oranges. Also, the California alligator farm, with its 1,00 alligators of varying years and sizes. We see Okeechobee, 500 years old and over 16 feet in length.

Then we are taken to the famous California oil well, where we note with amazement that oil is being pumped even in the front yards of residences. Historic San Gabriel Mission is next. We observe that magnificent home of Paul de Longpre, America's most famous flower painter. Then for the Los Angeles pigeon farm, where 500,000 white pigeons make a fairy snow storm as we stroll through the yard.

THE MISADVENTURES OF A CLAIM AGENT (Jan. 4).—When Jack Neivell found the evidence of pay dirt while prospecting he decided at once to purchase the claim lease from the owner. He called at the office of the landman and by turning over his savings obtained the leases from the owner. Jack pitched his camp on his claim and started work. He soon made a respectable showing. It happened that Dad Curtis, the land owner, was also enamoured of Williams and he called to pay his respects and urge her to become Mrs. Curtis, on the morning that Jack struck a pay streak. In his excitement Jack hurried to Tess's home to tell her of his success and incidentally hers if she so willed. Tess so willed—and poor old Dad returned home to cook a scheme to neutralize Jack's success. He payed a visit to Jack's camp and secured the lease that the young prospector had carelessly left, and employed a bunch of squatters to work the claim for him. When Jack returned from his successful wooing, he was ordered off his claim by the squatters unless he could show his lease, and as it was resting in the inside pocket of Dad Curtis, poor Jack was compelled to return to Tess empty-handed. Tess did some rapid thinking and then some rapid work. She called on Dad Curtis, not conventionally, but through the window incog, and requested the return of the lease at the point of a gun. She notified the sheriff and by her efforts the claim was promptly restored to Jack, and Tess then agreed to fight his battle for him for the rest of his life.

BRONCHO BUSTING FOR FLYING "A" PICTURES (Jan. 4).—Showing Hiney Snow, the champion broncho buster of the State of California, and a Flying "A" cowboy, breaking an outlaw horse for use in Flying "A" pictures. Full of excitement from the moment the saddle touches the back of the wild horse, until Mr. Snow has conquered the vicious animal.

RELIANCE.

BROTHERLY LOVE (Dec. 27).—John Ford and Charles Winters are such close friends that their acquaintances call them "the brothers." John falls in love with Marjorie, who is jealous of his affection for Charles, though she hides her resentment. After the marriage John insists on Charles coming to live with them, and Marjorie finds herself neglected for the chum. Her anger is aroused when Charles becomes shiftless and imposes on John's hospitality, making him believe he is ill when in reality he is only lazy. After John has gone to his work Charles tries to make love to Marjorie, who orders him to leave the house. He goes to a nearby saloon and spends the money John has given him for liquor. He writes a note to Marjorie asking her to meet him, and fearing to tell her husband, Marjorie tells him he must choose between her and his chum. A bitter quarrel arises, and Marjorie leaves the house. John finds the note Charles wrote in a book where Marjorie had hidden it, and a realization of the situation kindles his wrath to the boiling point. Charles, coming in at that moment, is given the benefit of it, and a terrific fight takes place in which the room and furniture is demolished and the door burst open. Terror-stricken, Majorie watches the combat, and after Charles had received a good beating and been kicked out of the house, John takes his wife in his arms and is forgiven.

THE BIRTHMARK (Dec. 30).—Destitute, the grief-stricken man decides to go West to build up a fortune. His little babe in arms he leaves on the door-step of a mansion. The child has a

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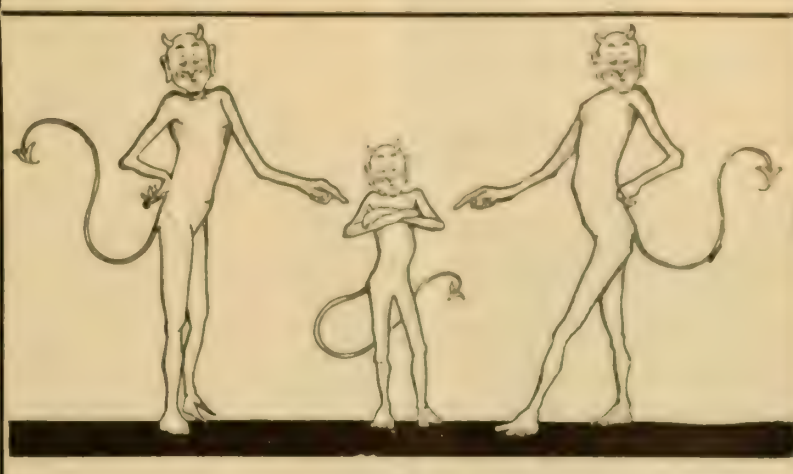

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birth mark on its arm. A thief picks it up from the door-step and takes it home, and his childless wife adopts it. The girl is made to follow the vocation of its foster parents, and grows to womanhood. She meets a wealthy young man and the two fall in love. Her father has a "job" on and insists that she go with him. Reluctantly she does so, but tells him it is the last time. The "job" happens to be the rooms of the girl's lover, and she compels the crook to leave without touching anything. She is prevented from following by the young man's entrance. He mistakes why she is there, but when he seeks to take advantage of it she repulses him, and, ashamed, he apologizes. She refuses to tell him why she is there, and he, having faith in her, does not insist upon further explanations. He calls at her home after that and asks her to be his wife, and she refuses, though admitting her love. The thief seeks to take advantage of the rich young man by blackmailing him, and in a heated quarrel she discovers that he is not her father and runs away. Starving and destitute she falls into the temptations of one more theft, and it proves to be the home of her father, who has grown rich and has been futilely searching for his daughter. After entering she has a revulsion of feeling, and decides to depart without taking anything, but her father discovers her. He disarms her and gets part of her story, despite the sobbing that overwhelms her. Instinctively feeling that it is his child, he seizes her in his arm and roughly tears the dress from her shoulder, disclosing the birth-mark. After the reunion she is seen very happy in her father's love, and joyful in the knowledge that she can with a clear conscience marry the young man who has returned to her side.

BISON.

THE RUN ON THE BANK (Dec. 26).—After serving five years in the penitentiary for forgery, Jim goes into the world resolved to live honestly in the future. Few business men care to harbor an ex-convict, however, and he is almost driven back to crime by the rebuffs he receives. Penniless, disheartened and shabby, he rides the bumpers of a freight to a Western town and is given employment through the intervention of the pretty daughter of a ranchman. Several months elapse, and by hard work Jim is promoted to the position of foreman. The boss goes away and directs Jim to deliver a check to a neighboring ranchman as commission on a cattle sale. The neighbor refuses to accept the check, stating there is a run on the bank. Jim verifies this, and gallops home, and finds from the account and check books that the boss has nearly $10,000—his entire fortune—in the tottering institution. A wild idea seizes him, and a tremendous conflict of emotion is depicted, including a dissolving scene of Jim in convict's garb, manacled in his cell. The sight of the tearful girl whom he loves decides him, and he forges a check for the entire amount of the deposit. By hard riding, he gets to the bank at five minutes to three. The mad mob, fighting for preference, tries to keep him out but he tears through them with the fury of a maniac, gets to the paying teller's window, forces payment of the check and goes to the ranch, where he secrets the money on the mantel. With breaking heart he writes a farewell letter to the ranchman, telling him the story and that he must know no one but an expert forger could have turned the trick. A pathetic scene takes place as the rancher returns, believing himself bankrupt, and is met by his daughter. The film closes with a magnificent scenic view at break of day showing clearly the rising sun illuminating the sparkling water and castings its warm rays upon Jim's bent figure as he moodily plods along seeking a place of abode to which the curse of his past career will not follow.

GETTING HIS MAN (Dec. 29).—Dodging in and out the massive rocks, with pistols blazing leaden messengers of death at every opportunity, the relentless sheriff pursues his man. With spurs plunged into the horse, the man thunders down the mountain trail. A sharp turn in the road causes the noble steed to brace its strained limbs. Too late! The rider is flung from the saddle, and horse and man tumble down the steep mountainside.

Staggering from the bank, the wounded cashier fires his pistol. From the neighboring houses men and women, rudely disturbed from their slumbers, come forth. The story is quickly told, and the sheriff's posse starts in pursuit of the daring man who has vanished with the funds of the bank. The sheriff gets the man and the money, loses the money at faro, and the bandit gives up his life getting it back for the sheriff. In the end the sheriff has the money and the man.

GREAT NORTHERN.

A REALISTIC MAKE-UP (Dec. 30).—Mr. Boig, an actor, has to study for the part of a burglar in a new drama. Whilst engaged in making up, his apartments are invaded by a genuine burglar. The latter is of small stature, while Boig is of huge proportions, yet the burglar ties Boig's hands behind him, eats his dinner, drinks his wine and annexes his clothes, afterwards reposing on his bed. Boig manages to use the telephone and summons the police, but on their arrival, the burglar assures them that Boig is the one they want, and he is lead captive away. In the street, however, he convinces the custodians of law and order that he is the tenant of the premises, and eventually the tables are turned on the real burglar. Boig, however, is generous and buys him off as recompense for the service rendered him in showing him what a real burglar should be like.

SEA AND LANDSCAPES, DENMARK (Dec. 30).—A charming selection of views of scenes by sea and land. Most remarkable are the series of wave pictures, which show what great strides have been made in presenting the restless ocean on the kinematograph. Views of yachts in full sail, of cliffs, and inland hills and valleys are included, and finally is given a picture of an aeroplane and sunset.

REPUBLIC.

IN THE DAYS OF THE SIX NATIONS (Jan. 7).—Escorted by a lieutenant of the army, the two daughters of the Major have no fear as they make a long journey across a country swarmed with war-maddened Indians and quite a large number of renegades.

Several of the Indians appoint one of their number to act as escort for the party and betray them into their hands at the first opportunity. The treacherous Indian guide leads the party astray in the woods and, but for the fortunate appearance of a famous trapper, the sisters would undoubtedly have become captives of the Indians. The trapper's shrewdness for a time overcomes the craftiness of the redmen, but the odds prove too great against him and in order to save the daughters of the Major and their escort, he leaps into the raging torrent below the cave where the party have sought refuge, and begins a dangerous trip to the fort to seek aid. The party is captured by the Indians in spite of the brave fight made by the Lieutenant and bound hand and foot they are brought to the Indian village. Indian runners are sent forth to notify the chiefs that a special council is to be held, and soon the famous council of the six nations is in session.

The Lieutenant is condemned to the stake and after a war dance preparations are made to execute the order, when Providence, in the shape of a body of mounted militia, led by the trapper, interferes with the plans, and the Indians, in their eagerness to escape from the merciless fire of the army men, forget all about their victims, who are rescued and are safely escorted to their destination.

ECLAIR.

American Make

A TRAGIC JOKE (Dec. 19).—When Fred Perry made up is mind to follow the uncertain life of a detective, little did he think his first case would involve the girl of his choice. Fate must have decreed that the old broker's double life be exposed by no less a person than his prospective son-in-law. At any rate, a desperate gang of counterfeiters were run to earth and turned over to the law. The leader escaped. Fred Perry, acting on information presumably furnished in a mysterious letter by a disgruntled member of the gang, but in reality written in the spirit of fun by his chum, actually discovered the false coiners' den. Here he found a clue to the identity of the chief through a cigar case identical with one he had seen presented to the father of his intended bride by the girl herself.

Imagine Fred Perry's condition of mind about this time. Here he was facing a duty he dreaded to perform. Just how Providence intervened to make his task easier the picture itself must tell.

THE WRONG BOTTLE (Dec. 26).—Just picture, if you can, a young man bidding his betrothed good-by as he goes away to begin his struggle with the world in his honest effort to provide a home before marriage.

That he became a drug clerk, eventually, is neither here nor there. Just the same, another man came into the life of the little girl back home; a man of affluence, whose wealth contrasted strongly with the meagre income of the far-away drug clerk.

That his life of dissipation made hers one of sorrow and shame after their marriage every one knows and her surprise was felt when he died suddenly of heart failure in a gambling den after losing his all. Then poverty came to the wife and she sought work, and found it, in a factory. The grind was too much for her delicate system. One day they carried her home and the doctor came. To the druggist ran her child with a prescription. Not a moment should be lost. The young clerk had prospered, for he now owned a business. Realizing from the actions of the child that life or death depended on him, the druggist hurriedly grasped a bottle and filled the prescription. The wrong bottle! "God! what have I done?" The policeman could not say where the child had gone. A few moments' search seemed ages, but the house was finally located. The child approaches her stricken mother with a spoonful of liquid from the bottle. A sharp, nervous knock at the door. The child stumbles and falls as an excited man rushes into the room.

There is little more to tell here. We leave the picture to unfold the best part of the story.

(See alro page 1096.)

AMBROSIO.

THE WAR IN TRIPOLI (Dec. 20).—This film shows actual scenes of Turkish spies and Arab traitors escorted to be shot; Italian warships in Tripoli Harbor; troops crossing the market place; sailors behind the trenches; the day before the battle of Sidi-Messri; the 11th and 84th Regiments in action; the Hamidje Fort after bombardment; the mess at the outposts; Red Cross Hospital; officers on guard; an oasis camp.

TWEEDLEDUM MARRIES AN AMERICAN GIRL (Dec. 20).—An amusing comedy, in which Tweedledum weds an athletic American girl who routs him out of bed at unearthly hours to take a shower bath, and wears him out with strenuous athletics. She takes him riding and motoring, and poor Tweedledum is hurled through a brick wall. In the end, however, he concludes that his wife is worth all the trouble he has gone through.

CHAMPION.

THE BLOOD OF THE POOR (Jan. 1).—We see the young girl in her father's tailor shop, sharing the meagre morsels of bread with her little brothers and sisters; and the old father, toiling on the bench, striving to earn a scanty subsistence.

The constable serves notice on him to pay his rent or get out on the morrow. Outside the shop the poor man's daughter is sweeping when an automobile happens to pass by, carrying no other than the owner of the house. The daughter of the rich man is so impressed with the beauty of the poor girl that she says to her father she would like to employ the girl as her maid. By his daughter working for the rich man the rent is paid.

While working at the rich man's house, the poor girl falls victim to the wiles of the son of the millionaire and in making appeals to her mistress to have justice done her for the heinous crime she is driven out of the house.

Meanwhile the poor tailor is working hard on a dress suit to be worn at a reception by the rich man's son. The job is finished and the tailor expires. Another tailor, accompanied by the rich youth, appears at the squalid tailoring shop for the suit. The young scion is startled by the girl he has ruined and offers her money. She refuses and he betakes himself to the grand reception, leaving misery behind him.

THE KID OF ROARING CAMP (Jan. 3).—First and foremost, John Carrol betakes himself to the Western wilds for the sake of his wife's health. Carrol is a miner, and we do not see that he has a cinch of the good things of life. But yet he is happy with his wife and little one—and who could not be happy with that youngster about.

One day something went wrong and Carrol was killed by an explosion. His wife soon succumbed to the shock and the little girl was left an orphan.

Robert Page, a young miner, found the little one in her dilemma of grief. Robert adopted the girl and struck rich dirt in "Roaring Camp." He saw to it that the girl was placed where she would get a good education. It is needless to say that in future years "The Kid of Roaring Camp" was made his life partner.

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makes, is decided on from only one point of view—the Exhibitors'! If you were right here, alongside of my camera man every day, and on my pay roll, you could not more accurately direct the execution of the *Exhibitors' View* in film-making than *I* do in the pictures we're making now.

Personally, I'm stuck on emotional work of a certain type. But the fact that *I* like it is no reason why I should expect *you* to like it—see my point? I'm giving you what I know you and your audiences want! And I can do it well now because I've got the facilities. Make your exchange show you the Picture Plays and then let my *Boost Department* help you. Write in for that free weekly envelope.

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SOLAX.

WHEN MARIAN WAS LITTLE (Dec. 27).—Marian's brother Rob invites home with him his chum at college, Dick Morton. Little Marion, Rob's sixteen year old sister, when she learns that her brother's chum is expected, decides on a plan by which she may captivate him.

A part of her plan is to "primp up" as a "big girl." She gets long skirts, rats for her hair, corsets and such other accessories which help to emphasize feminine charms.

Then Marian begins to lay siege to Dick's unwary heart. She practices her alluring coquetries on him with such telling effect that before long Dick is entirely submerged. But he receives a jolt when he attempts to kiss her. She boxes his ears good and proper. She shows him, as any big girl would, how entirely improper are stolen kisses.

Years later when Marian has blossomed out as a young lady of winsome personality and charm of manner, she meets Dick again. This time his compelling and eloquent professions of undying affection, he wins her consent to become his wife.

THE DIVIDED RING (Dec. 29).—Two children are left orphans. They become a public charge and are sent to an orphan asylum. When they grow up and reach the age of 12, they are adopted by two different families, and thus are separated. Before they are parted, they break in half a ring which their mother had left them as a keepsake and each pledge to wear the divided ring in a chamois bag around their neck.

The little girl is adopted by a wealthy family and is reared in an environment of refinement and culture. The boy is adopted by a thoughtless and ill-tempered farmer, who treats him cruelly and imposes on him the labor which would naturally revolve upon a much older man.

The boy revolts and makes a break for freedom. The farmer intercepts all of the boy's mail and withholds all of his letters from him. In this way, when the boy's sister moves to another city, se loses all trace of her.

The boy, after he runs away, gets free passage on a freight train and before long finds himself in a small town. He falls in with a robber. The robber treats him royally. One night, the robber decides to rob a dwelling. He uses the boy as his helper. The house which is being robbed is the home of the boy's sister. She interrupts her brother while he is in the act of rifling a desk. He struggles with her and during the struggle she tears from his neck the half of the divided ring. Brother and sister are then brought together after years of separation.

CHRISTMAS PRESENTS (Dec. 31).—Widow Johnson is "up against" a hard struggle for existence. She and her little wide-eyed daughter are followed by a relentless nemesis until the spirit of Christmas, with its joyousness and good cheer spreading over God's world, brings happiness into her home.

The widow seeks work, but luck being against her, she does not secure a position. During her wanderings she is falsely accused of theft by an irascible and insistent old miser, but with the aid of a good-natured sergeant she escapes the indignity of false imprisonment.

Her little daughter, like more little girls, wanders off to see the big Christmas displays in the shop windows. While gazing with hungry and envious eyes upon dolls and houses and toys, she makes the acquaintance of a benevolent woman of wealth. This woman is moved by the child's longing glances, and so buys for her a big French doll.

The plot is complicated by a dull-headed policeman who arrests the child, but it all turns out happily at the widow's humble home on Christmas eve, for Santa Claus is the harbinger of hope and love, besides material gifts.

LUX.

MAKING PIANOS (Dec. 29).—An interesting industrial, describing the complicated processes involved in the manufacture of pianos. The film follows the course of construction from the very beginning, and we do not leave the piano until it is ready for a tune.

CAUGHT BY CINEMATOGRAPHY (Dec. 29).—Whilst a company of actors are playing a drama before the camera of a Cinematograph company, a thief breaks into a farmhouse nearby. He beraks open a cupboard and steals a large sum of money. Hearing footsteps, he makes a hurried exit by means of the window. The following scene, in which one of the trusted servants of the household is suspected and arrested, is cleverly conceived and well carried out. The magistrate dealing with the case, learns of the presence of the camera men at the time of the crime, and asks to be shown the film which they were taking. Upon seeing the film, he observes a figure emerging from the window of the house. Thus the all powerful cinematograph is again instrumental in establishing the innocence of the servant and assisting justice to gain its end.

NATIONAL FILM DISTRIBUTING COMPANY.

Monday, Dec. 25, 1911.

Plantation—"Bill Sharkey's Last Game" (W. Dr.) 1000
Clarendon—"Lieut. Rose Series" (Milit. Dr.).. 1000
Mono—"The Magnetic Squirt" (Com.)..... 840
Hepwix—"Proud Clarissa" (Dr.)..... 525
Hepwix—"A Horse & Mrs. Grundy" (Com.)... 475

Tuesday, Dec. 26, 1911.

Rose—"Gypsy's Warning" (Dr.)..... 1000
D. Biograph—"The Spider" (Dr.)..... 980
Helios—"The Necklace" (Dr.)..... 975

Wednesday, Dec. 27, 1911.

Federal—"Where There's Life There's Hope" (Dr.) 1000
Mondia—"Servant's Devotion" (Dr.)..... 998
Latium—"Anniversary of Mother's Death" (Dr.) 920

Thursday, Dec. 28, 1911.

Washington—"Man That Came to Kill" (Dr.).. 1000
Clarendon—"Didum's Christmas Pudding" (Com.) 955
Hepwix—"A Touch of Nature" (Com.)..... 920
Film d'Art—"Wild Fire" (Dr.)..... 2000

Friday, Dec. 29, 1911.

Mohawk—"Squatter's Daughter" (W. Dr.)... 990
Cricks & Martin—"Scroggins Visits a Palmist" (Com.) 880
Acquila—"Night of Waiting" (Dr.)..... 512
Acquila—"Coming Back" (Dr.)..... 469

Saturday, Dec. 30, 1911.

Oklahoma—"Escaped Convict" (Dr.)..... 916
D. Bioscope—"Grey Toy Hat" (Com.)..... 890
Savoy—"Views of Copenhagen" (Scenic)..... 880

Sunday, Dec. 31, 1911.

California—"Cupid & Cowboy" (W. Dr.)..... 1000
Messter—"Hidden Treasure" (Dr.)..... 1000
Comerio—"Lamp Industry" (Edu.)..... 880

Among the Exhibitors

Goshen, Ind.—The Lyric Motion Picture Theater has been bought from William Evert by Hiram Powell.

Washington, Ia.—J. O. Canfield, proprietor of the Star Theater, has leased the American Theater premises and will conduct his motion picture show therein after November 11.

Newark, N. J.—The Broad Street Theater opened under new management last Monday with a full bill of moving pictures.

Atlantic City, N. J.—The Sea Shell Moving Picture Theater on the Boardwalk has opened.

Norridgewock, Me.—Howard Smiley has purchased a moving picture show here.

Seattle, Wash.—A permit was issued to G. E. Hansen for a moving picture theater to cost $3,200.

Cleveland, Ohio.—Contracts have been let for a moving picture theater at Woodland Avenue and East 31st Street. About $10,000 will be spent in alterations of the building. The seating capacity is to be 500.

Danvers, Mass.—Louis Brown, manager of the old Berry Tavern, has let contracts for a moving picture theater on the hotel land on High Street. It will seat 500 people.

Wheeling, W. Va.—J. B. Cotts has purchased J. W. Gamerdinzer's moving picture theater.

Ladysmith, Wis.—Alterations and improvements are being made in the Elite Theater by T. J. Johnson, the proprietor.

Montezuma, Iowa.—Another motion picture theater will be opened here by J. Phippen.

Tipton, Iowa.—R. E. Kent will open a motion picture theater here.

Washington, Iowa.—A moving picture theater will be opened by Guy & Arnold.

Des Moines, Iowa.—C. F. Mitchell will open a moving picture theater in the Gordon Building.

Cleveland, Ohio.—A moving picture theater to cost $5,000 is to be built by the R. & F. Company.

Asheville, N. C.—The Greenland Moving Picture Theater is now open in the quarters formerly occupied by Burton & Holt.

Chillicothe, Ill.—N. W. McGowan purchased a moving picture theater here formerly belonging to R. E. Lawrence.

Augusta, Me.—E. J. Kellar will operate a moving picture show in Water Street.

Pittsburg, Pa.—The Consolidated Moving Picture Company has bought the Geyer Opera House property, at Scottdale, Pa., the Lyric Theater, at Coraopolis, the Star Family Theater, at Tarentum, and the Arcade Building, at McKeesport. The property will be constructed into a high-class picture house.

Matteawan, N. Y.—The Hippodrome has been leased by George Cohen.

Guthrie Center, Ia.—Parod McLuen will build a moving picture theater here.

Freeport, Iowa.—August Bosson has bought the Bijou Theater here.

Mason City, Ia.—P. E. and H. E. Johannsen will build a motion picture theater in the Majestic Theater.

Clinton, Ia.—The Bright Spot Motion Picture Theater has been opened at 1008 South Fourth Street by E. L. Rowland and Bruce Quick.

Beverly, N. J.—The Beverly Moving Picture Show will hereafter be under the management of Messrs. W. L. Marter and George W. Addis.

Marquette, Mich.—Manager Woodworth, of the Grand Theater, has leased a store in the Vierling Block and will conduct a moving picture theater.

Preston, Iowa.—A new moving picture theater is about to be built here by Milton Stamen.

Ilasco, Mo.—Peter Sirbu is having plans made for a moving picture theater.

St. Joseph, Mo.—A $20,000 moving picture and vaudeville theater is to be built here by the Saxe Amusement Company.

Merrill, Wis.—Another moving picture theater is to be built here by Charles Staehle, proprietor of the Cosmo and Cozy Theaters.

Gibbon, Minn.—Ludcke Bros. have opened their new moving picture theater here.

Portland, Ore.—A motion picture theater is to be opened in the new building being erected at Peninsula Avenue and Lombard Street, by L. McIntosh.

Watertown, Wis.—Paul Bitz and H. Wener, of Milwaukee, have purchased the Majestic Moving Picture Theater here.

Wheeling, W. Va.—The new National Moving Picture Theater will be opened in a short time.

Villisca, Iowa.—J. M. Drury intends building a moving picture theater here.

Rice Lake, Wis.—A moving picture theater will be erected by J. M. Paul.

Ada, Minn.—A motion picture theater and vaudeville show is to be conducted here by Mrs. E. S. Bryant and Thomas Qumme.

Biddeford, Me.—Plans are being made for a motion picture and vaudeville theater for F. X. Cote.

Chicago, Ill.—A motion picture theater costing $1,000 is to be built by Gottschalk & Kusel at 2801 Sheffield Avenue.

Shawnee, Okla.—The Folly Theater has been purchased by H. E. Kyler.

Rock Island, Ill.—A motion picture theater is to be erected here by Geo. Millhouse.

Dayton, Ohio.—The moving picture theater at Third and William Streets has been purchased by James Hamman from the former owners, Messrs. Seely & Brabec.

Detroit, Mich.—A large moving picture theater is to be built here in the near future by Hart Bros.

Rhinelander, Wis.—Messrs. Hanson & Taylor, proprietors of the Grand Opera House and the Bijou Theater, have bought the Majestic Moving Picture Theater.

Minneapolis, Minn.—A one-story brick moving picture theater costing $4,000 will be built by W. M. Koom, at 1347 Nicollet Avenue.

Tarentum, Pa.—The new Star Family Theater, on Corbet Street, which will present motion pictures and vaudeville, has opened under the management of D. O. Robinson, who has purchased a considerable amount of stock in the enterprise.

Washington, D. C.—The Howard Theater, in T Street, has reopened under the management of Andrew Thomas, a colored man. This is said to be the largest theater for colored people in the country.

Allentown, Pa.—The Item Building is being remodeled for a moving picture theater, by Oliver Follweller.

Algona, Iowa.—C. M. Stevens and Roscoe Call will open a moving picture theater in the Call Opera House in a few days.

Bellaire, Iowa.—Work is progressing on the new moving picture theater, built on Belmont Street by the Spragg Amusement Company.

Arctic, R. I.—S. St. Onge has purchased the Gem Theater from George W. Bullock.

Cincinnati, Ohio.—The Fairview Amusement Company has purchased a site at Warner and Flora Streets, Fairview Heights, and will build a moving picture theater there with seating capacity of 300.

Kansas City, Mo.—A moving picture theater building is being erected by John Rhode, at 3700 East 27th Street, to cost $5,000.

Richmond, Ind.—Robert Boyle and Howard Aker are now operating a moving picture show here.

Royal Center, Ind.—A moving picture show is to be opened by George Bush.

Marion, Ind.—Miss Orpha Mossman has assumed the management of the Starette Motion Picture Playhouse.

St. Louis, Mo.—The St. Louis Film and Supply Company has been incorporated, with a capital of $2,000.

Utica, N. Y.—The Dreamland Theater, exhibiting motion pictures, has opened at 324 Varick Street. The seating capacity will be 550.

Valdosta, Ga.—The Montgomery Amusement Company, operating shows in Atlanta and Jacksonville, have secured the Lyric Theater quarters and will spend $10,000 in equipping it as a moving picture show.

Trenton, N. J.—James Gill is having the store at 862 East 8th Street remodeled and will open it as a motion picture theater.

Binghamton, N. Y.—The building in Main Street adjoining the Yaeger store is being remodeled and will be opened as a moving picture theater about November 15.

Wheeling, W. Va.—Many improvements have been made in the McCabe Moving Picture Theater, in Marshall Street, which was reopened recently.

Musicians Wanted! "Knack" Reading Music at Sight" booklet, mailed for 10 cents. Celebrated Knack System of Playing Vaudeville and Dramatic Music—Transposing—Faking—Arranging—taught by mail. Particulars Free.
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MIRROROIDE

Is a scientifically coated canvas drill. A four-ply flexible coating of mercury foil. Of pure silver white brilliancy that will never peel, crack or tarnish. Its brilliancy lasts forever. Haze, glare and eye-strain entirely eradicated.

MIRROROIDE

Will give you more detail, better perspective, brighter and clearer projection at a saving of one-third in your juice bill, besides permit you to keep your theatre brightly illuminated.

LET US SHOW YOU

Samples, endorsements, circulars, etc. Free demonstration samples 50 cents stamps. Mirroroide is the world's best, besides the cheapest.

From Watts & Hullinger
Crystal Theater,
Marshall, Mo., Dec. 14th.

After using your Mirroroide screen thirty days, we wish to say it's a dandy; and we are now showing the best pictures ever shown in this section.

Majestic Theater,
F. L. Kopelberger, owner.
La Crosse, Wis., Dec. 15th.

Your Mirroroide screen [illegible] When the film was [illegible] on the screen I could not [illegible] myself, nor any of us for that matter. It is simply immense.

[illegible]

How the agent with the best screen was shown. Also an endorsement from Porto Rico and elsewhere.

The J. H. Grester Co.
[illegible] N. Y.

To the trade: We manufacture the world's celebrated Mirroroide and Imperial brands of artificial leather. Guaranteed. Recover your worn seats. Special embossed leathers for walls, etc. Any color. Any grades to meet your pocketbook. Free samples on request. Film Exchanges, write us.

REP

RELIANCE

$500.00 REWARD

FOR INFORMATION LEADING TO THE ARREST AND CONVICTION OF ANY PERSON DUPING THE FILMS OF THE MANUFACTURERS WHOSE TRADE MARKS SURROUND THIS NOTICE

WILL BE PAID BY THE

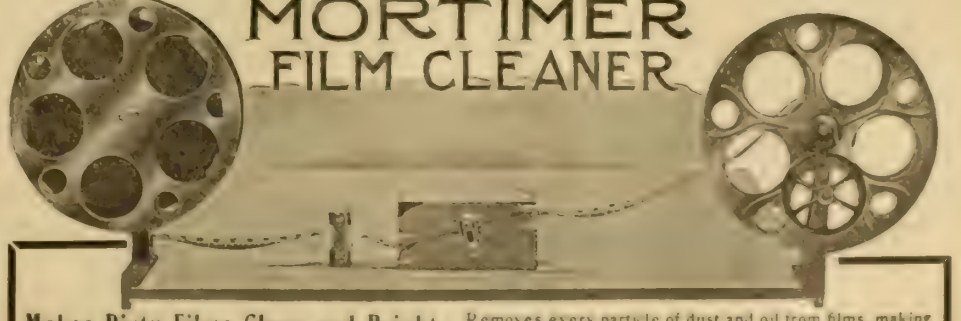
MOTION PICTURE DIST. AND SALES CO.

111 EAST 14th STREET NEW YORK

NESTOR

THE COMET

MORTIMER FILM CLEANER



Makes Dirty Films Clean and Bright. Removes every particle of dust and oil from films, making them show CLEAR AND BRIGHT. No trouble to operator—cleans while film is being re-wound. Used and endorsed by leading exchanges and theatres. SIMPLE, PRACTICAL and positively GUARANTEED NOT TO INJURE THE FILM. Price of machine, $10.00; pads $1.00 per hundred. Send for illustrated booklet and testimonials. Mortimer Film Cleaner Co., 704 Fidelity Bldg., Portland, Me.

INDEPENDENT Release Dates

AMERICAN.

Dec. 4—The Angel of Paradise Ranch (Dr.)..1000
Dec. 7—The Smoke of the Forty-five (Dr.)...1000
Dec. 11—The Man Hunt (Dr.).....1000
Dec. 14—Santa Catalina, Magic Isle of the Pacific (Scenic and Educational)..1000
Dec. 18—The Last Notch (Dr.).....1000
Dec. 21—The Gold Lust (Dr.).....1000
Dec. 25—The Duel of Candles (Dr.).....1000
Dec. 28—Bonita of El Cajon (Dr.).....1000
Jan. 1—A Midwinter Trip to Los Angeles (Sc.).1000
Jan. 4—The Misadventures of a Claim Agent (Com.-Dr.) .....
Jan. 4—Broncho Busting for "Flying A" Pictures .....

CHAMPION.

Dec. 6—The Indian Fortune Teller (Dr.)..... 950
Dec. 11—A Traitor on the Staff (Dr.)..... 950
Dec. 13—The Saving of Dan (Dr.)..... 950
Dec. 18—The Coward's Flute (Dr.)..... 950
Dec. 20—By Decree of Fate (Dr.)..... 950
Dec. 25—Bonnie of the Hills (Dr.)..... 950
Dec. 27—The Doctor's Close Call (Dr.)..... 950
Jan. 1—The Blood of the Poor (Dr.)..... 950
Jan. 3—The Kid of Roaring Camp (Dr.)..... 950

COMET.

Dec. 4—Billy's Letters (Com.).....1000
Dec. 8—The Dead Canary (Dr.).....1000
Dec. 11—The Ups and Downs of Rafferty (Com.)
Dec. 15—Just In Time for Dinner (Dr.).....
Dec. 18—A Game of Bridge (Dr.).....1000
Dec. 22—The Man With the Camera (Dr.).... 985
Dec. 25—The Tie That Binds (Com.).....1000
Dec. 29—The Crude Miss Prude (Com.).....1000
Jan. 1—Simple Lives (Dr.).....
Jan. 5—Temperaments (Dr.).....

ECLAIR.

Nov. 30—Gussy's Congratulations (Com.).....
Dec. 5—In Humanity's Cause (Dr.).....
Dec. 7—There Fell a Flower (Com.)..... 660
Dec. 7—Manners and Traditions of Piedmont (Educational) 660
Dec. 12—The Musician's Daughter (Am. Dr.)..
Dec. 14—Her One Day's Dream (Japanese Dr.)
Dec. 19—A Tragic Joke (Am. Dr.).....
Dec. 21—A Heart Bowed Down (Dr.).....
Dec. 26—The Wrong Bottle (Am. Com.-Dr.)....
Dec. 28—The Silent Call (Dr.).....
Dec. 28—Little Willie's Cure for Uncle (Com.)
Jan. 2—Divorcons (Am. Dr.).....
Jan. 4—Old Papers, Old Souvenirs (Dr.).....
Jan. 4—Charley's Holiday (Am. Com.).....

GREAT NORTHERN.

Nov. 18—High Scotland (Scenic) .....
Nov. 25—The Theft of Mona Lisa (Com.).....
Dec. 2—The Penalty of Her Ambition (Dr.)..
Dec. 9—Buttons and Hooks (Com.).....
Dec. 9—Winter In Switzerland (Scenic).....
Dec. 16—His First Monocle (Com.).....
Dec. 16—Greece (Scenic) .....
Dec. 23—The Twins (Com.).....
Dec. 23—From Ostersund to Strolein (Sc.).....
Dec. 30—A Realistic Make-Up (Com.).....
Dec. 30—Sea and Landscapes, Denmark (Sc.).

IMP.

Dec. 11—Why the Check Was Good (Dr.).....1000
Dec. 14—The Little Stocking (Dr.).....1000
Dec. 16—Billy's Seance (Com.)..... 500
Dec. 16—The Bungalow Burglars (Com.)..... 500
Dec. 18—The Girl and the Half-back (Dr.)... 700
Dec. 18—Chinese War Cruiser "Hai-Chi" (Naval) 300
Dec. 21—The Professor (Dr.).....1000
Dec. 23—A Pair of Gloves (Com.)..... 600
Dec. 23—Niagara Falls Celebration (Topical)... 400
Dec. 25—On the Stroke of Three (Dr.).....1000
Dec. 28—The Portrait (Dr.).....1000
Dec. 30—Broke (Com.) 600
Dec. 30—A Lesson to Husbands (Dr.)..... 400
Jan. 1—His New Wife (Com.-Dr.).....1000
Jan. 4—The Trinity (Com.-Dr.)..... 700
Jan. 6—Playing the Game 600
Jan. 6—Back to His Old Home Town..... 400

LUX.

Nov. 24—A Passing Cloud (Dr.)..... 655
Nov. 24—Bill and Bertie's Wedding Day (Com.) 325
Dec. 1—Bill As a Veterinary Surgeon (Com.) 488
Dec. 1—The Making of An Aeroplane (Ind.).. 419
Dec. 8—The Man In the Auto (Dr.)..... 650
Dec. 8—The Adventures of an Amateur Hypnotist. Com.) 350
Dec. 15—Bill and His Chum Tire of Married Life (Com.)..... 521
Dec. 15—Mistaken for the Culprit (Dr.)..... 459
Dec. 22—A Japanese Love Story (Dr.)..... 977
Dec. 29—Making Pianos (Ind.)..... 344
Dec. 29—Caught by Cinematography (Dr.).... 636

NEW YORK MOTION PICTURE CO.

BISON.

Nov. 21—The Broken Trap (Dr.).....
Nov. 24—White Fawn's Escape (Dr.).....
Nov. 24—A Bad Man (Com.).....
Nov. 28—A Western One-Night Stand (Com-Dr.)
Dec. 1—An Easterner's Peril (Dr.).....
Dec. 5—The Empty Tepee (Indian Dr.).....
Dec. 8—A Range Romance (W. Dr.).....
Dec. 12—Bar Z's New Cook (Com.).....
Dec. 15—The Foreman's Courage (Dr.).....
Dec. 19—Cowgirls' Pranks (Com.-Dr.).....
Dec. 22—An Indian Martyr (Dr.).....
Dec. 26—The Run on the Bank (Dr.).....
Dec. 29—Getting His Man (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Nov. 29—The Little Duke (Dr.) .....
Nov. 29—Tiny Tom, Apache (Com.).....
Dec. 6—Jorio's Daughter (Dr.).....
Dec 9—Tweedledum Goes Into High Life (Com.) .....
Dec. 9—The Accusing Dog (Com.).....
Dec. 13—The Marquis of Lantenac (Dr.).....
Dec. 13—The Launching of Two Italian Dreadnaughts (Naval).....
Dec. 20—Tweedledum Marries an American Girl (Com.) .....
Dec. 20—The War in Tripoli (War).....
Dec. 27—Tweedledum In Love With a Singer (Com.) .....
Dec. 27—Tiny Tom's Exploits (Com.).....

ITALA.

(By N. Y. M. P. Co.)

Nov. 18—Foolshead, a Professor of Innocence (Comedy) .....
Nov. 18—The Life of Bees (Edu.).....
Nov. 25—The Tailor Wants His Pay (Com.)..
Nov. 25—The King of Noose Throwers.....
Dec. 2—Severed from the World (Dr.).....
Dec. 16—An Up-to-Date Doctor (Com.).....
Dec. 23—Foolshead's Christmas (Com.).....
Dec. 16—Fog on Lighton Mountains (Sc.).....
Dec. 30—A New Year's Quest (Com.).....

MAJESTIC.

Dec. 3—Love Heeds Not Showers (Com.)....
Dec. 10—Keeping Mabel Home (Com.).....
Dec. 17—Little Red Riding Hood (Juvenile.)
Dec. 24—The Actress (Dr.).....1000
Dec. 31—The Caddy's Dream (Com.)..... 385
Dec. 31—Will You Marry Me? (Com.)..... 615
Jan. 7—Training a Husband (Com.).....1000

NESTOR.

Dec. 11—Only An Iceman (Com.).....
Dec. 13—The Law of the Range (Dr.).....
Dec. 16—In the Early Days (Com.).....
Dec. 16—Mutt & Jeff Make the Feathers Fly (Com.) .....
Dec. 18—The Love Chase (Com.).....
Dec. 20—The New Ranch Owner (W. Com.)...
Dec. 23—Desperate Desmond Foiled by Claude Eclair (Com.-Dr.).....
Dec. 25—The Best Man Wins (Com.).....
Dec. 27—A Western Girl's Love (Dr.).....
Dec. 30—Mutt & Jeff Break Into Society (Com.)
Dec. 30—Their Afternoon Off (Com.).....
Jan. 1—An Unlucky Present (Com.).....
Jan. 3—The Tenderfoot's Sacrifice (Dr.).....
Jan. 6—Desperate Desmond Fails (Com.-Dr.)...

FEATURE AND EDUCATIONAL FILM CO.

Nov. 20—Love and Aviation (Dr.).....
Nov. 20—Zigomar (Dr.).....
Dec. 18—The Love Chase (Com.).....

POWERS.

Nov. 21—Views of Montserrat, Italy (Sc.).....
Nov. 25—Jug o' Rum (Dr.).....
Nov. 28—Too Much Injun (Com.).....
Nov. 28—The Lineman and the Girl.....
Dec. 2—The Wanderer's Return (Dr.).....
Dec. 2—Views of Lake Como (Scenic).....
Dec. 5—The Little Thief (Com.-Dr.).....
Dec. 5—The Secret Order of Horns (Com.)..
Dec. 9—Two Men and a Girl (Dr.).....
Dec. 12—The Little Chaperone (Com.).....
Dec. 12—Views of Genoa, Italy (Scenic.).....
Dec. 16—When Heart Wires Cross (Com.-Dr.)..
Dec. 19—Cupid's Big Sister (Com.-Dr.).....
Dec. 19—Touring Brussels (Scenic) .....
Dec. 23—Hearts of Italy (Dr.).....
Dec. 26—The Sign of the Helmet (Com.).....
Dec. 26—Where Steel Meets Cloud (Industrial)
Dec. 30—A Mail Bag Romance (Dr.).....
Jan. 2—Life's Supreme Treasure (Dr.).....
Jan. 6—With the Tide (Dr.).....

RELIANCE.

Nov. 25—A Daughter of Italy (Dr.).....
Nov. 2—A Happy Thanksgiving (Dr.).....
Nov. 29—A Happy Thanksgiving (Dr.).....
Dec. 2—The Poison Cup (Dr.).....
Dec. 6—The Turn of the Wheel (Dr.).....
Dec. 9—The Turnstile (Dr.).....
Dec. 13—Love and Charity (Dr.).....
Dec. 16—The Playwright (Dr.).....
Dec. 16—Just Smile (Com.).....
Dec. 20—Locked in the Vaults (Dr.).....
Dec. 23—The Doctor's Dilemma (Dr.).....
Dec. 23—A Pair of Shoes (Com.).....
Dec. 27—Brotherly Love (Dr.).....
Dec. 30—The Birth-Mark (Dr.).....
Jan. 3—Resignation (Dr.).....

REPUBLIC.

Dec. 5—The Savannah Auto Races (Topical)..
Dec. 24—Before Yorktown (Hist.-Dr.).....
Dec. 31—The Pride of Lexington (Hist-Dr.)..

REX.

Oct. 12—Chasing a Rainbow (Dr.).....
Oct. 19—Her Sister (Dr.).....
Oct. 26—A Breach of Faith (Dr.).....
Nov. 2—The Tale of a Cat (Dr.).....
Nov. 9—Saints and Sinners (Dr.).....
Nov. 16—The Return (Dr.).....
Nov. 23—The Price (Dr.).....
Nov. 30—The Strangers (Dr.).....
Dec. 7—The Measure of a Man (Dr.).....
Dec. 14—Logging Industry in the Northwest (Ind.) .....
Dec. 21—The Martyr (Dr.).....
Dec. 28—An Unwelcome Santa Claus (Com.)..

SOLAX.

Dec. 1—A Revolutionary Romance (Mil.-Dr.)..
Dec. 6—Baby's Choice (Com.).....
Dec. 6—The Paper Making Industry (Ind.)..
Dec. 8—The Little Shoe (Dr.).....
Dec. 13—Fickle Bridget (Com.).....
Dec. 15—The Little Kiddie Mine (Dr.).....
Dec. 20—Love, Whiskers and Letters (Com.)..
Dec. 22—The Violin Maker of Nuremberg (Dr.)
Dec. 24—Christmas Presents (Dr.).....
Dec. 27—When Mary Was Little (Com.).....
Dec. 29—The Divided Ring (Dr.).....
Dec. 31—Christmas Presents (Dr.).....
Jan. 3—His Musical Soul (Com.).....
Jan. 5—Our Poor Relations (Dr.).....

THANHOUSER.

Nov. 17—A Mother's Faith (Dr.).....
Nov. 21—A Master of Millions.....
Nov. 24—The Baseball Bug (Com.-Dr.).....
Nov. 28—The Tempest (Dr.).....
Dec. 1—Beneath the Veil (Dr.).....
Dec. 5—The Newsy and the Tramp (Com.-Dr.)
Dec. 8—Brother Bob's Baby (Com.).....
Dec. 12—The Lady from the Sea (Dr.).....
Dec. 15—Deacon Debbs (Com.).....
Dec. 19—The Tomboy (Com. Dr.).....
Dec. 22—Cinderella (Juvenile) .....
Dec. 26—She (2 reels) (Dr.).....
Dec. 29—The Expert's Report (Dr.).....
Jan. 2—The Passing (Dr.).....
Jan. 5—A Columbus Day Conspiracy (Dr.).....

YANKEE.

Nov. 3—At Daisy Farm (Dr.).....
Nov. 6—A Coward's Regeneration (Dr.).....
Nov. 10—He Didn't Like the Tune (Com.)...
Nov. 13—Into the Light (Dr.).....
Nov. 17—The Two Rooms (Dr.).....

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000 - -	$1.25	20,000 - -	$4.60	50,000 - -	$7.50
10,000 -	$2.50	25,000 - -	$5.50	100,000 - -	$10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

THE MAJESTIC

Announces Two Releases A Week!

SUNDAY, JAN. 7th
"Training A Husband"

A high-class comedy. The husband complains of his wife's and mother's cooking—gets his stenographer to cook a meal, then claims he cooked it himself—gets caught in the act—wife and mother then cook a meal and make him eat it to his sorrow.

ASK YOUR EXCHANGE FOR THIS REEL

FRIDAY, JAN. 12th
"Gossip"

A DOUBLE EXPOSURE COMEDY FILM, showing interior and exterior scenes at once on the screen. A story of an innocent escapade grown to large proportions as told by one to another, and so on, until it reaches the sweetheart —then the trouble begins.

ASK YOUR EXCHANGE FOR THIS REEL

REGULAR SUNDAY AND FRIDAY RELEASES THEREAFTER

TO THE EXHIBITORS!

¶ Majestic Pictures are at least the equal of any in the Independent market.
¶ With each new picture you will see entirely new stage settings.
¶ The finished product is the result of a carefully selected scenario with a new and novel plot, capably portrayed, and—perfect photography.
¶ If your exchange will not supply you with our pictures, you are being deprived of one of the best available, and you are entitled to the best for your money. ALL YOU HAVE TO DO IS TO DEMAND THEM and you will get them.

CAUSE———and———EFFECT

MAJESTIC RELEASES.

Sunday, Nov. 26—The Courting of Mary (Com.).
Sunday, Dec. 3—Love Heeds Not Showers (Com.).
Sunday, Dec. 10—Keeping Mabel Home (Com.).
Sunday, Dec. 17—Little Red Riding Hood (Juvenile).
Sunday, Dec. 24—The Actress (Dr.).
Sunday, Dec. 31—The Caddy's Dream (Com.).
Sunday, Dec. 31—Will You Marry Me? (Com.).
Sunday, Jan. 7—Training a Husband (Com.).
Friday, Jan. 12—"Gossip," Double Exposure Comedy film.

THE MOVING PICTURE WORLD SAYS:

"Sheer merit compels us to again notice the product of The Majestic Motion Picture Co."

"If Independent Exhibitors are looking for good comedy, they will find it in the releases of the Majestic Company."

TO THE EXCHANGES!

¶ If you will take the time to display our pictures on your screen, you will see why we respectfully solicit your standing order on both the Sunday and Friday releases.

PLEASE WIRE YOUR ORDERS TO THE SALES CO.

The Majestic Motion Picture Co.

145 W. 45th ST. NEW YORK CITY

Sold through the Sales Co.

LICENSED Release Dates

BIOGRAPH.

Nov. 27—Sunshine Through the Dark (Dr.).....
Nov. 30—A Woman Scorned (Dr.).....
Dec. 4—Why He Gave Up (Com.).....
Dec. 4—Abe Gets Even With Father (Com.)..
Dec. 7—The Failure (Dr.).....
Dec. 11—Saved from Himself (Dr.)..... 999
Dec. 14—Taking His Medicine (Com.)..... 673
Dec. 14—Her Pet (Com.)..... 323
Dec. 18—As In a Looking Glass (Dr.).....
Dec. 21—A Terrible Discovery (Dr.).....
Dec. 25—Caught With the Goods (Com.).....
Dec. 25—A Mix-up in Rain Coats (Com.)....
Dec. 28—The Voice of the Child (Dr.).....
Jan. 1—The Baby and the Stork (Dr.).....
Jan. 4—Who Got the Reward (Com.).....
Jan. 4—The Joke on the Joker (Com.).....

EDISON.

Nov. 29—The Troubles of A. Butler (Com.)..1000
Dec. 1—Pull for the Shore, Sailor (Dr.).....1000
Dec. 2—A Man for All That (Com.-Dr.).....1000
Dec. 5—The Awakening of John Bond (Dr.)..1000
Dec. 6—John Brown's Heir (Com.).....1000
Dec. 8—The Heart of Nichette (Dr.).....1000
Dec. 9—The Daisy Cowboys (Com.)..... 990
Dec. 12—Buckskin Jack, the Earl of Glenmore (Com.-Dr.) 1000
Dec. 13—An International Heart Breaker (Com.) 700
Dec. 13—Eskimos In Labrador (Edu.)..... 800
Dec. 15—Brockton Fair & Horse Show, Brockton, Mass., Oct. 3rd to 6th, 1911 (Topical) 990
Dec. 16—Stage Struck Lizzie (Com.)..... 650
Dec. 16—A Trip from Colorado Springs to Cripple Creek (Scenic)..... 350
Dec. 19—Santa Claus and the Clubman (Dr.)..1000
Dec. 20—The Sign of the Three Labels (Com.).1000
Dec. 22—How Sir Andrew Lost His Vote (Com.)1000
Dec. 23—Pat Clancy's Adventure (Com.).....1000
Dec. 26—Papa's Sweetheart (Dr.)..... 625
Dec. 26—Modern Weapons for Fighting Fire New York City (Vocational)..... 375
Dec. 27—The Stuff that Dreams are Made of (Com.) 1000
Dec. 29—A Romance of the Cliff Dwellers (Dr.).1000
Dec. 30—Uncle Hiram's List (Com.).....1000
Jan. 2—Eleanore Cuyler (Dr.).....1000
Jan. 3—The Two Flats (Com.)..... 995
Jan. 5—Freezing Auntie (Com.)..... 660
Jan. 5—Codfish Industry, Newfoundland (Ind.) 340
Jan. 6—Please Remit (Com.)..... 995

ESSANAY.

Nov. 30—'Twas Ever Thus (Comedy).....1000
Dec. 1—The Quinceville Raffle (Com.)..... 750
Dec. 1—The Girl In the Taxi (Com.)..... 300
Dec. 2—The Mountain Law (Dr.).....1000
Dec. 5—The Madman (Dr.).....1000
Dec. 7—The Long Strike (Dr.).....1000
Dec. 8—Getting Even With Emily (Com.).....
Dec. 8—Stray Bullets (Com.).....1000
Dec. 9—A Frontier Doctor (W. Dr.).....1000
Dec. 12—The First Man (Com.).....1000
Dec. 14—The Hack & Schmidt Bout (Com.).....
Dec. 14—A Polished Burglar (Com.).....1000
Dec. 15—A Goodfellow's Christmas Eve (Dr.)..1000
Dec. 16—The Cowboy Coward (W. Dr.).....1000
Dec. 19—The Three Bears (Juvenile).....1000
Dec. 21—Winning An Heiress (Com. Dr.)..... 300
Dec. 21—The Foiling of Red Dugan (Dr.)..... 700
Dec. 22—The Millionaire Barber (Com.).....1000
Dec. 23—Broncho Billy's Christmas Dinner (Dr.)1000
Dec. 26—A Story of the West (Dr.).....1000
Dec. 28—For Memory's Sake (Dr.).....1000
Dec. 29—A Bird In the Hand (Com.).....1000
Dec. 30—Broncho Billy's Adventure (W. Dr.)..1000
Jan. 2—The Mail-Order Wife (Dr.).....1000
Jan. 4—The Valley of Regrets (Dr.).....1000
Jan. 5—For the Love of Mike (Com.).....1000
Jan. 6—A Child of the West (Dr.).....1000

GAUMONT.

Nov. 25—The Escape from the Dungeon (Dr.).. 825
Nov. 25—Cave Homes on the Canary Isles (Sc.) 180
Nov. 28—A Busy Cupid (Com.)..... 758
Nov. 28—Review of the Austrian Army (Sc.). 232
Dec. 2—The Promoter (Dr.).....1140
Dec. 5—Jimmie Tricks the Landlady (Com.).. 475
Dec. 5—The Challenge (Dr.)..... 525
Dec. 9—Camoens, the Portuguese Shakespeare, Lisbon, 1578 (Hist. Dr.)..... 610
Dec. 9—Important Scenes in Paris, France (Sc.) 320
Dec. 12—Heroism (Dr.) 610
Dec. 12—Arabian Customs (Ind.)..... 366
Dec. 16—A Queen's Treachery, or the Betrayal of Charles VI of France (Hist. Dr.)1000
Dec. 19—Through the Enemy's Lines (War Dr.) 985
Dec. 22—The Maid of Argos (Dr.)..... 980
Dec. 26—From Pity to Love (Dr.)..... 826
Dec. 26—Scenes of the Coast of North Africa (Sc.) 124
Dec. 30—Curing a Reckless Student (Dr.)....1010
Jan. 2—A Royal Romance (Dr.)..... 975
Jan. 6—Evils of Impure Literature (Dr.).....1035

KALEM.

Nov. 29—Among the Irish Fisher Folk (Edu.).
Nov. 29—The Franciscan Friars of Killarney, Ireland (Top.) .....
Dec. 1—How Betty Captured the Outlaw (Comedy) .....
Dec. 1—A Glimpse Into the Yellowstone National Park (Scenic).....
Dec. 4—Arrah-Na-Pogue (3 reels) (Dr.).....3000
Dec. 6—The Long Arm of the Law (Dr.).....1000
Dec. 8—Too Much Realism (Com.).....1000
Dec. 11—Molly Pitcher (Historical-Dr.).....1000
Dec. 13—Norma From Norway (Dr.).....1000
Dec. 15—Bill's Flute (W. Dr.).....1000
Dec. 18—He Who Laughs Last (Com.).....1000
Dec. 20—The Flash In the Night (Dr.).....1000
Dec. 22—Between Father and Son (Dr.).....1000
Dec. 25—The "Revenue" and the Girl (Dr.)...1000
Dec. 27—The Higher Toll (Dr.).....1000
Dec. 29—The Maid's Double (Dr.).....1000
Jan. 1—Driving Home the Cows (Dr.).....1000
Jan. 3—The Cowboy Artist's Jonah Day (W. Com.) 1000
Jan. 5—The Dude Cowboy (Com.).....
Jan. 5—The O'Kalems' Visit to Killarney (Sc.)

LUBIN.

Nov. 29—The Crab Industry (Ind.)..... 400
Nov. 30—A Nicotine Conspiracy (Com.).....1000
Dec. 2—Western Chivalry (Com.-Dr.).....1000
Dec. 4—A Head for Business (Dr.).....1000
Dec. 6—Sins of the Father (Dr.).....1000
Dec. 7—Love's Labor Lost (Com.).....1000
Dec. 9—The Teamster (Dr.).....1000
Dec. 11—A Girlish Impulse (Com.-Dr.).....1000
Dec. 13—Mr. and Mrs. Suspicious (Com.)..... 400
Dec. 13—Quick! A Plumber (Com.)..... 600
Dec. 14—The Substitute (Dr.).....1000
Dec. 16—A Timely Lesson (Com.-Dr.).....1000
Dec. 18—Love Decides (Dr.).....1000
Dec. 20—Art versus Music (Com.-Dr.).....1000
Dec. 21—Kiddies' Christmas (2 reels—Xmas Dr.) 1800
Dec. 23—The Sergeant White's Peril (Military Dr.) 1000
Dec. 25—One Way to Win (Com.).....1000
Dec. 27—The American Girl (Com.-Dr.).....
Dec. 28—The Soldier's Return (Dr.).....
Dec. 30—Father and the Girls (Dr.).....
Jan. 1—The Oyster Industry (Ind.).....
Jan. 1—Object, Matrimony (Com.).....
Jan. 3—A Village Romance (Com. Dr.).....1000
Jan. 4—A Noble Enemy (Dr.).....1000

MELIES.

Nov. 16—The Miser Miner (Com.-Dr.).....1000
Nov. 23—An Oil Country Romance (Dr.).....1000
Nov. 30—The Reason Why (Com.).....1000
Dec. 7—A Western Girl (Dr.).....1000
Dec. 14—The Better Man (Com.-Dr.).....1000
Dec. 21—The Mission Father (Dr.).....1000
Dec. 28—The Ranchman's Debt of Honor (Com. Dr.) 1000
Jan. 4—A Woman's Gratitude (Dr.).....1000
Jan. 11—Roped In (Dr.).....1050

ECLIPSE.

(G. Kleine.)

Nov. 22—Guy Fawkes or the Gunpowder Plot (Dr.) 1010
Nov. 29—The Mysterious Stranger (Dr.)..... 610
Nov. 29—Salt Industry in Sicily (Ind.)..... 372
Dec. 6—The Luckless Banker (Dr.).....1002
Dec. 13—The Tragedy of Old Age (Dr.)..... 798
Dec. 13—Harbor of Marseilles, France (Sc.)... 215
Dec. 20—The Miracle (Dr.) 1040
Dec. 27—The Stolen Treasure (Dr.)..... 680
Dec. 27—Fair Exchange is no Robbery (Com.).. 322
Jan. 3—True to Their Trust (Dr.)..... 656
Jan. 3—A Cotton Goods Factory in France (Ind.) 325

PATHE.

Nov. 25—The Lost Necklace (Dr.).....1000
Nov. 27—Pathe's Weekly No. 48 (Topical)....1000
Nov. 29—Incendiary Indians (Dr.)..... 745
Nov. 29—Glimpses of San Francisco (Scenic).. 250
Nov. 30—Oh! What a Thanksgiving Day (Com.) 775
Dec. 2—Bear Hunt Romance (Dr.)..... 980
Dec. 4—Pathe's Weekly No. 49 (Topical)....1000
Dec. 6—Hobo Luck (Am. Com.).....
Dec. 7—The Poisoned Arrow (Am. Dr.).....
Dec. 9—Her Little Slipper (Am. Dr.).....
Dec. 11—Pathe's Weekly No. 50 (Topical)...1000
Dec. 13—The Flower Girl of Los Palmas (Am. Dr.) 990
Dec. 14—An Episode of the Early Mormon Days (Am. Dr.) 820
Dec. 14—The Magic Suit Case (Trick)..... 150
Dec. 16—A Mother's Remorse (Am. Dr.)..... 995
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Dec. 25—Pathe's Weekly No. 52 (Topical).....1000
Dec. 27—The Mother-in-Law Raises (Com.)....1000
Dec. 28—His Daughter's Bracelet (Am. Dr.)..
Dec. 29—Yann, the Troubadour (Dr.).....
Dec. 30—The Doll (Am. Dr.).....
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Nov. 30—A Life-Saving School in Australia (Educational) 220
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Jan. 2—A Red Cross Martyr (Dr.).....
Jan. 3—The Heart of the King's Jester (Dr.)...
Jan. 5—Destiny Is Changeless (Dr.).....
Jan. 6—The Path of True Love (Dr.).....

Among the Exhibitors

Pierre City, Mo.—Ray and George Mullen have purchased the Star Moving Picture Theater, from Vernon Wright.

Minneapolis, Minn.—The American Moving Picture Theater will soon be opened at 14-16 East Lake Street.

Morton, Kan.—A motion picture theater will be opened here by Will Parrott.

Rockford, Ill.—A moving picture theater will be built here by George B. Peck.

A Merry Xmas

to all the Exhibitors of the United States, and our sincerest thanks for the interest you have taken in our proposition.

Many of you we know; many more we would like to know, as we would like to tell you of the many exhibitors who are making a great success by featuring our Musical Novelty Instruments.

You all know of our famous

Musical Electrical Bells

They are the peerless attraction for the Moving Picture Theatre, and are used by a thousand or more exhibitors from coast to coast.

We make these bells in various sizes, from

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The most popular set of bells we are now making is the

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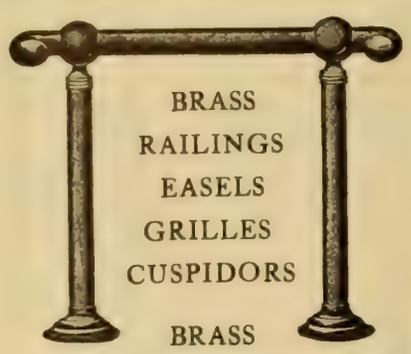

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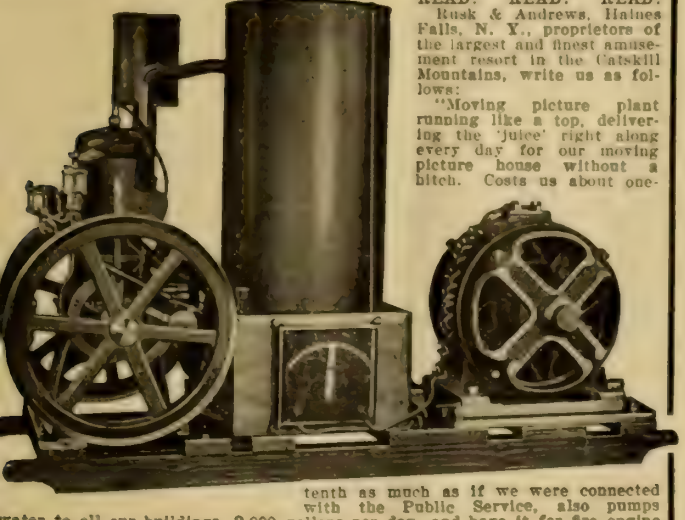

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Larger sized plants at proportionately low prices. **THE SALVATION OF THE MOVING PICTURE BUSINESS.** Write for Bulletin No. 101. You will find it the most intensely interesting little book you ever read if you are interested in moving pictures.

IMMEDIATE SHIPMENT. Wire your order and let your remittance follow by mail.

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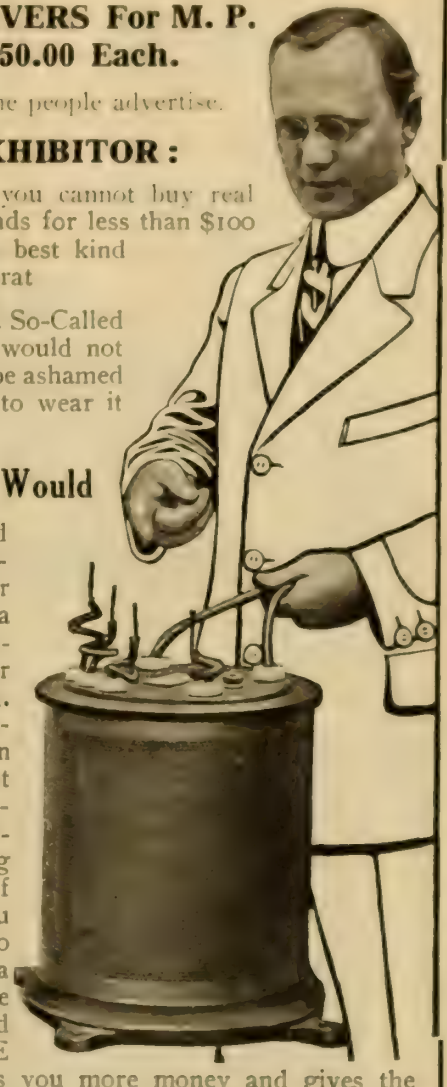

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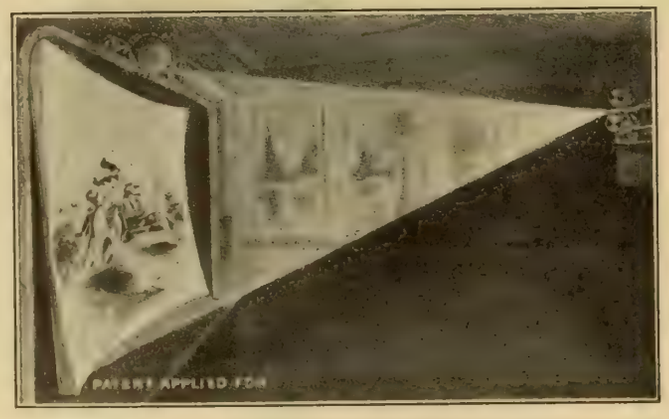

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No two screens with like mountings sent to the same town.

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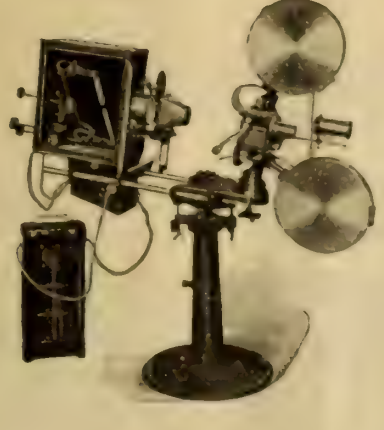

was the attendance at the lectures of the Southern-Union Pacific Railway System at the Land Show, Chicago, November 18th to December 9th, 1911.

This great railway system has given most substantial proof of their unbounded faith in the moving picture through the expenditure of more than Twenty-five Thousand Dollars for a three weeks' exhibition of the wonders lying along the roads controlled by them. This company had erected for their purpose two complete moving picture theatres seating about 500 people in each and conducted alternately one-half hour lectures.

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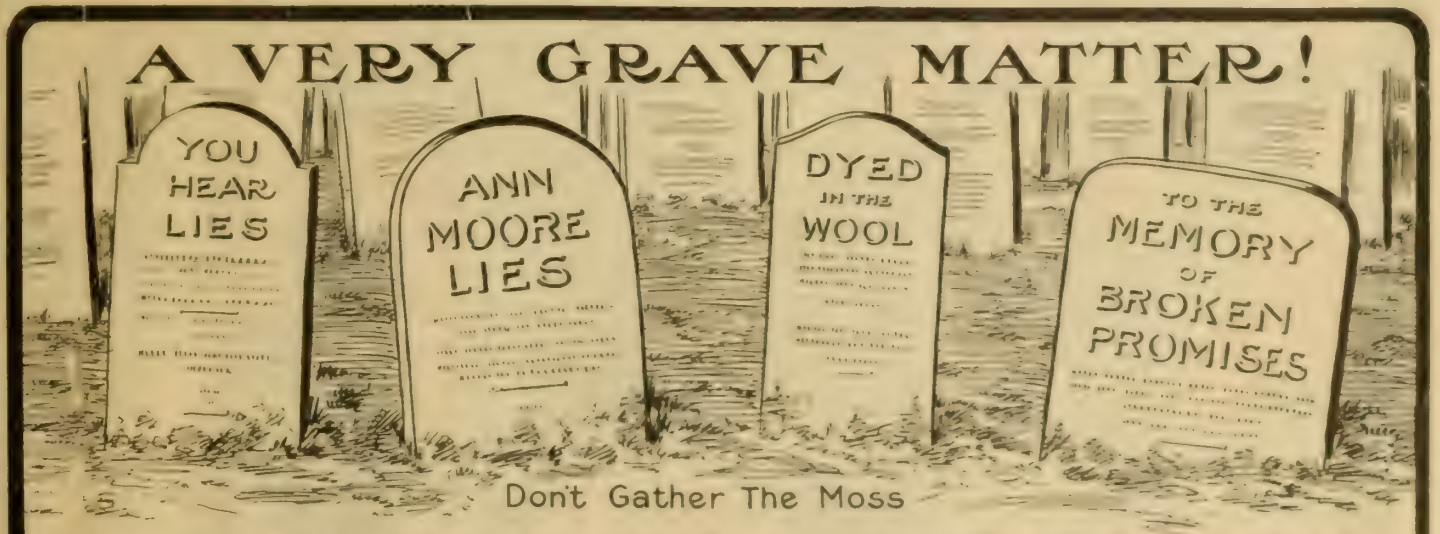

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Bill, Police Cyclist—R
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Bill, His Wife and
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Bill and the Bear—
Bill Taken for a
Bill and Bertie
(Lux)
Billy's Le
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Br

Breach of Fate, A—Rel'd Oct. 26 (Rex)
Breaking the Seventh Commandment—Rel'd N
16 (Imp)
Broke—Rel'd Dec. 30 (Imp)
Broken Trap, The—Rel'd Nov. 21 (Bison)
Broncho Busting for Flying "A" Pictur
Rel'd Jan. 4 (American)
Brother Bob's Baby—Rel'd Dec. 8 (Thanhou
Brotherly Love—Rel'd Dec. 27 (Reliance)
Branded Indian, The—Rel'd Oct. 7 (Powe
Broken Trip—Rel'd Nov. 21 (Powers)
Buttons and Hooks—Rel'd Dec. 9
Northern)
Bungalow Burglars, The—Rel'd Dec.
By Decree of Fate—Rel'd Dec. 20 (C

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Caddy's Dream, The—Rel'd Dec. 31
Caught by Cinematography—Rel'
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Caves of La Jolla, The—Rel'd O
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ghter, The—Rel'd Dec. 12
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l'd Nov. 17 (Solax).....
Rel'd Dec. 11 (Nestor).....
el'd Nov. 30 (Imp).....
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k, A—Rel'd Nov. 18
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l'd Oct. 14 (Nestor)
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le of the Pacific—
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The—Rel'd Dec. 5
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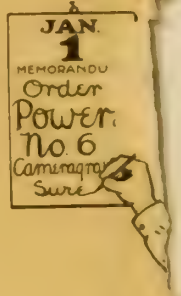

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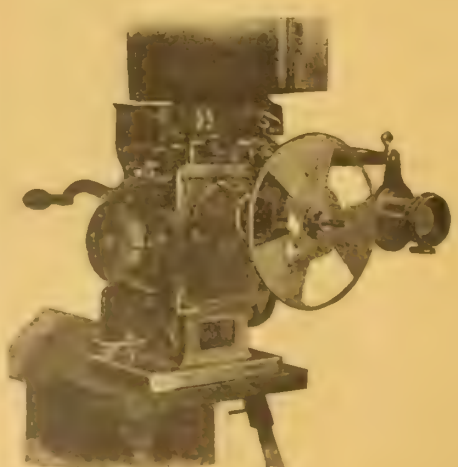

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